



2nd Grade: SEPTEMBER

Roma

Anne Whitney

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Funded by the John and Frances Beck Foundation, Chicago, Illinois
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About the Artist

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Anne Whitney

Anne Whitney was born in Watertown, Massachusetts, on September 2, 1821, to Nathaniel Whitney and Sarah Stone Whitney. Whitney's well-to-do parents provided her with a very comfortable lifestyle that included an indulgence in the arts. The Whitney home embraced the liberal Unitarian ideals which included a belief in the equality of women. As a young woman in the 19th century, Whitney had tutors at home and later attended a prestigious ladies' school in Maine. Women in that day were not permitted to attend universities. At age twenty-five, Whitney opened a small school in nearby Salem, Massachusetts. It was during this time Whitney began to develop her reputation as a serious writer and poet. Her friend, Ralph Waldo Emerson, collected her works and arranged for them to be published, frequently in *Harper's* and *Atlantic Monthly* magazines.

In her mid-thirties, Anne Whitney decided to pursue her interest in the visual arts. Young women of that day were encouraged to work with watercolors but Whitney had other ideas. Sculpture would be her focus and clay would be her media. Even though clay was designated as more a man's choice of material at the time, Whitney quickly mastered it to sculpt family and friends. Boston's William Rimmer, known for his precise understanding of human anatomy, took Whitney in as a student for two years. Under his tutelage, Whitney created her first life-size sculpture titled *Lady Godiva*, a fine work exhibited in Boston and New York. She also submitted the bust of a child and a huge sculpture, *Africa*, which addressed the abolition of slavery.

In 1866, Anne Whitney traveled to Rome, spending five years studying ancient sculpture and working primarily in the neoclassical style, producing large historical figures. One such work, *Roma*, was a symbol of the poverty she witnessed in Rome. While in Rome, Whitney was introduced to the works of two American female sculptors, Harriet Hosmer and Edmonia Lewis whom she later met. They formed a close friendship socially as well as professionally.

Whitney returned to Boston in 1871 when she received a commission for a marble sculpture of the Revolutionary War hero, Samuel Adams. The statue was Massachusetts' gift to Statuary Hall in the U.S. Capitol Building, Washington, D.C., where the

statue still stands. At the urging of Bostonians, Whitney created a similar statue in bronze for Adams Square in Boston.

In 1876, Whitney established her own studio in Boston where she continued to work for the next eighteen years. She also taught sculpture at Wellesley College in Wellesley, Massachusetts, where many of her works are currently housed. One of Whitney's sculptures at Wellesley was of English writer and social critic, Harriet Martineau whom Whitney considered a representative of the modern, intellectual woman. It became the practice to pass freshman students at the all-female school through an opening in the sculpture as a means of initiating them to the threshold of intellectual education. Unfortunately, the building which housed the *Harriet Martineau* sculpture burned to the ground, destroying the sculpture as well.

Anne Whitney was a well-established, well-respected sculptor of her time. However, her respected reputation did not free her from the consequences of gender inequality. In 1875, Whitney anonymously entered and won a contest for a commission of a statue of the Massachusetts anti-slavery senator, Charles Sumner, which was rejected by the Boston Art Committee when it realized the model was executed by a woman. The committee felt no woman would be able to model a man's figure and it would be improper to even try. Second place winner Thomas Ball who was awarded the commission executed his sculpture for The Public Garden in Boston. The Sumner family much preferred Whitney's model, and at the family's urging, Whitney executed her proposed model of Charles Sumner in 1900. It was installed in 1902 on the Harvard University campus in Cambridge, Massachusetts when Whitney was eighty-two years old. The Charles Sumner statue was the final major work Whitney completed.

Anne Whitney died of natural causes on January 23, 1915, at the age of ninety-three and is buried in Mount Auburn Cemetery, Cambridge, Massachusetts. Throughout her career, Whitney was a spokesperson for social justice, supporting abolition of slavery, equal rights for all, and helping the poor.

About the Art

The sculpture, *Roma*, was created in 1869 in bronze. It stands 26 5/8" tall and is currently housed in the Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts. *Roma* was a gift to the college from the class of 1886.

Anne Whitney arrived in Rome in 1866 with hope of advancing her work. She found Rome rich with statuesque figures of gods and goddesses depicting triumphant victories of the great Roman Empire of centuries past. These figures were in direct contrast to

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- Space: Illusion of depth

PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE

BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *The Little Match Girl* by Hans Christian Andersen
- *Rag Coat* by Lauren Mills
- *Stone Soup* by Marcia Brown
- *We are All in this Dump with Jack and Guy* by Mother Goose and Maurice Sendak

REFERENCE/BIBLIOGRAPHY

- *Appleton's Encyclopedia*; Lisa B. Reitzes "The Political Voice of the Artist: Anne Whitney's "Roma" and "Harriet Martineau".
- Hiller, Juels and Nancy G. (Eds.) New York: Garland, 1995. *Anne Whitney, North American Women Artists of the Twentieth Century: A Biographical Dictionary*
- Janson, H.W. History of Art. New York: Harry N. Abrams, Inc. 1999
- Stokstad, Marilyn. *Art History, Volume Two*. New York: Harry N. Abrams, Inc. 1995

the reality of life she currently saw; the quality of life had deteriorated, leaving many poor living in the streets. Whitney desired to commemorate these social conditions with the sculpture, *Roma*, which depicts a poor elderly woman. It is evident the woman is weary and depressed. The hem of her classical dress is bordered with medallions and images referencing the Roman decline and decay.

Needless to say, the modern Romans, even the Papacy, did not appreciate Whitney's allegorical sculpture of the current social condition and prevented its public display by quickly moving it to Florence, Italy. At this time, Whitney returned to the United States and began teaching at Wellesley College.

Directed Observation

Show students an image of Anne Whitney's *Roma*. If possible, have on hand several images representing various angles of the statue. Tell them it is a sculpture made in bronze by Anne Whitney in 1869. Feel free to share Whitney's personal background as appropriate and/or as the students inquire. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Take some time to look for the elements of art and principles of organization in this sculpture. Invite student to share where they see good use of lines, shapes, and textures. Look for examples of repetition, variety, and balance.
2. Invite students to determine the approximate age of the woman and share the basis for their conclusion. Certainly, the texture of the skin and pose would be some indication.
3. Draw attention to the woman's posture and ask students to talk about it. Why do you think she is sitting this way?
4. Tell the students about Anne Whitney and why she created this bronze sculpture in Rome, Italy (feel free to point out the location on a map). Anne Whitney was saddened by living conditions in Rome and its ineffective care of the poor.
5. Direct students to look at the hem of the dress. Almost all statues in Rome reflect the city's pride in all the good things from Rome's history. The images in the border of the hem tell the sad story of the Roman empire's decline. If you were a citizen of Rome, what would you rather see in a sculpture, the proud moments or the sad?
6. The citizens of Rome were not happy when they saw Anne Whitney's sculpture because it made them look bad, so they moved it to another city. Why do you

think Anne Whitney thought it important to show the sad story? Sometimes artists make art that is not pretty. Sometimes artists make art to teach a lesson or to remind us of the past so we can do a better job in the future.

7. If you were to make a sculpture of someone or something in order to remind us of an important story, who or what would you sculpt and why?
8. Take a close look at *Roma* or other sculptures by Anne Whitney. Based on what you see, describe why Anne Whitney is considered a good sculptor.

Things to Do

1. Consider the less-fortunate people in society—the aged, the poor, the ill. Talk about how a good community takes care of its people. Visit a retirement community and draw portraits of the residents. Leave the portraits with the residents as a gift and write follow-up letters to them.
2. Draw grandparents or other seniors in your life. Invite older adults to serve as models in your room.
3. Anne Whitney sculpted a tired woman. Pair up and take turns posing as "tired" or "sleeping." Using clay, one child forms a sculpture of the partner. You can also sketch or paint the figure. Be sure to look for lines, shapes, textures to put in your work.
4. Practice sculpting skills by molding clay into the shapes of animals. Look at a variety such as zoo animals, farm animals, pets or insects.
5. Sculpt members of your family, capturing the proper sizes (height and weight) of each person.
6. Gather photographs by New York photographer Dorothea Lange who, during the Depression, provided a permanent record of the economic and social condition of America's impoverished classes. She traveled the country documenting migration and poverty—beggars, bread lines, even shanty towns. Use these images as inspiration to write a story about the people in the photograph and to draw or paint the figures.
7. Identify local charities which assist the underserved people in your neighborhood and ask what they need. Consider doing a project such as a bake sale or a collection of canned food which can be donated to your charity.
8. Find local charities in your neighborhood and learn how they improve the lives of people in need. Create posters advertising these charities and post them around the community. How else can you help?



2nd Grade: OCTOBER

Tiger in a Tropical Storm

Henri Rousseau

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About the Artist

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Henri Julien Rousseau

Henri Julien Rousseau was born May 21, 1844, to Julien and Eleonore Rousseau in the small town of Laval in Northern France. His father's income as a tin-ware shop owner provided an adequate lifestyle for the young family, however, when Rousseau was seven years old, his father lost his business and the family home. From then on, the family had constant financial difficulties. Frequent inability to pay the rent led the Rousseau family to move frequently.

Young Rousseau exhibited an early interest in both music and drawing and thought his future would be in the arts. The financial difficulties of the family prevented Rousseau from studying art formally. The local schools, including high school where Rousseau was a boarding student, provided him with twelve years of education—an accomplishment for only a few at that time. Despite his years of education, Henri Rousseau always seemed naïve, foolish, uncultured and unsophisticated. At times he had trouble discerning between right and wrong, a quality which came into play several times during his life as well as in his paintings.

Upon graduating, Rousseau took a job as a clerk in a lawyer's office in Angers, France, where his parents were then living. While working in the law office, Rousseau was accused of stealing and brought up on charges. To avoid a sentence, the nineteen year old Rousseau joined the French Army. The court system caught up with him one year later and he was sentenced to jail for his crime while still in the army. Rousseau's four year service in the French Army was limited to service in France, although he often claimed service in Mexico. This "fact" would later be disputed by historians. He received a discharge from the army to care for his mother following his father's death in 1868.

Henri Rousseau, now twenty-four years old, secured a job with the city of Paris as a toll collector, a position which was considered second-class. Shortly thereafter, Rousseau began a courtship with fifteen-year old Clemence Boitard who eventually became his first wife. The couple was blessed with at least four children, although some authorities say they had as many as nine. Tuberculosis was on the rise at the time and claimed the lives of many of their children. Clemence lost her life in 1888, affecting Rousseau

deeply. Josephine Noury became Rousseau's second wife in 1899 but died four years later.

Rousseau was a government employee in Paris for twenty-five years. While the pay was low, this position permitted some free time for Rousseau to pursue his interests as a painter. He secured a permit from the national museums to study and sketch works on exhibit. He was able to show some of his work at non-juried salons around 1886 where his efforts were received favorably. By 1894, Rousseau's unorthodox style had begun to receive recognition and positive reviews, although he was always limited to outsider status since he lacked formal training as a painter.

Rousseau retired from his government employment in 1894 so he could pursue painting full-time. In doing so, he subjected himself and his family to poverty and accumulated debts. He picked up a few part-time jobs but he could never get ahead. In desperation, he agreed to join a friend's embezzlement scheme. Taking the bulk of the blame, Rousseau served jail time again. His early release was credited to friends who testified to Rousseau's naiveté, resulting in pity from the judge. The humiliation would remain with Rousseau for the duration of his life.

Although his work was seen as a curiosity, it grew in recognition. Among those who took a particular interest in him was the noted Pablo Picasso. Rousseau's final works included a number of scenes inspired by the jungle. Rousseau linked his interest in jungle life to his time spent in Mexico during the war—although there is no proof of such service. Others link his inspiration to illustrated books of exotic locations in the tropics. Visits to the Botanical Gardens and zoo in Paris were also probable inspirations. These jungle scenes, which always included an animal or person, became the trademark for Henri Rousseau. He considered these "portrait landscapes" since the figure (or animal) and the landscape are of equal importance.

Henri Rousseau succumbed to blood poisoning from a leg wound and died on September 2, 1910, at the age of sixty-six in a Paris hospital. He died a pauper and was buried in a mass grave with his funeral attended by only a few friends. One year later Rousseau's friend Robert Delaunay paid to have his body moved to a more respectful location in Paris. It was only after his death that his paintings became coveted. Henri Rousseau had hoped his paintings would hang in the Louvre. This became a reality. For a painter to rise from the working class with no formal training in art and capture the eyes of noted current artists with his individual style was quite an accomplishment! Rousseau held his own among those who were trained in impressionism, post-impressionism, fauvism or cubism and was confident enough in

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ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Great Kapok Tree: A Tale of the Amazon Rain Forest* by Lynne Cherry
- *Henri Rousseau: Dream of the Jungle* by Werner Schmalenbach
- *Henri Rousseau's Jungle Book* by Doris Kutschbach
- *The Jungle Book: The Classic Tale* by Graham C. Barrett and Rudyard Kipling
- *Tigers at Twilight* by Mary Pope Osborne

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- Adriani, Gotz. *Henri Rousseau*. Yale University Press, 2001
- Ireson, Nancy. *Interpreting Henri Rousseau*. Tate Publishing, 2006
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his unique style to avoid the trends of the time.

About the Art

Tiger in a Tropical Storm was painted in 1891, oil on canvas, 51 1/8" x 63 3/4." It is the property of The National Gallery in London, UK. *Tiger in a Tropical Storm* is also referred to as *Surprise!*

Henri Rousseau was known for his jungle scenes and the interest in this genre was shared by the general public. The French were fascinated by exotic places as a direct result of French colonial expansion. *Tiger in a Tropical Storm* was Rousseau's first jungle scene. He waited thirteen years before painting another one. This painting was first exhibited at the 1891 Salon des Independants.

Tiger in a Tropical Storm reveals a tiger in a jungle setting thick with exotic tropical plants. Rich colors, shapes, and lines are bending and swaying with the movement of the wind. The fierce tiger with its sharp teeth exposed is focused on the prey, out of sight of the viewer. The tiger's stance combined with the threatening storm represents both the tension and thrill of the exotic. A sense of space shows as one looks through the layers of plants to the distant sky. Leaves are generally painted flat with just a few twists. Some critics felt the flatness of Rousseau's imagery was childlike and unsophisticated while others appreciated this quality. Nonetheless, Rousseau's work connected with viewers on an emotional level.

Directed Observation

Show students an image of *Tiger in a Tropical Storm* and tell them it was painted by Henri Rousseau in 1891. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Describe the setting in this painting. How is this setting similar to or different from where you live? (You may need to expand the discussion into plant and animal life as well as weather conditions.)
2. Describe how and identify where Rousseau uses colors, shapes, and lines.
3. What action is taking place? How does Rousseau paint action? How does the thunder-cracking, wind-blowing, rain-falling and tiger hunting make you feel? Choose an emotion that makes you feel uneasy (fear, uncertainty, confusion, for example). What scene would you paint to give an uneasy feeling?
4. Rousseau was adept at layering his paint-

ings. Study *Tiger in a Tropical Storm* and describe the background, mid-ground, and foreground areas.

5. Compare and contrast *Tiger in a Tropical Storm* with other paintings of Rousseau.
6. Henri Rousseau chose a life of poverty so he could paint. While he and his family gave up a lot, we all benefit by the great paintings he created for us. How do you think artists find time to create their art and make money to pay the bills?

Things to Do

1. Using crayons, markers or colored pencils, color a scene "Rousseau-style." Remember to use bold colors and outline the shapes to make them stand out.
2. Visit local Botanical Gardens and sketch some interesting plants. Be sure to capture colors, shapes, textures, and lines observed in each plant.
3. Visit a local zoo and sketch animals you see. Try to capture the animals in both a resting and action position. Look for colors, shapes, textures, forms and lines observed in the animals and include them in your drawings.
4. Refer to your sketches and create a "Henri Rousseau style" painting or drawing. Lightly sketch the back of the scene—that which is in the distance. Add layers of plant life in the background and mid-ground. Place an animal or person somewhere in the mid-ground. Finish with a layer of plants in the foreground.
5. Write a story about your picture.
6. Similar to the above suggestion, use your sketches of plants and animals and create a 3D diorama using a small shoe box.
7. Substitute the jungle scene for something in your own environment—country, city, or suburbia. Use the same bold colors, shapes and lines as Rousseau used.
8. Rousseau was credited for developing his own style—different from everyone else. Can you think of a new style for painting? Create a work of art using your unique style. Name your style. Present your art work and explain the new style's name.
9. Rousseau created portrait landscapes—something or someone in front of a favorite location. Draw yourself, someone you know or your favorite animal in front of your favorite location.
10. Identify your favorite animal and study its facial characteristics. Use a PAPER grocery bag for mask-making. Put the PAPER bag over your head to indicate where to place eyes, then cut out eye holes. Paint the animal's facial characteristics on the bag. Add construction paper for other features as ears or whiskers. Wear it!



2nd Grade: NOVEMBER

Máh-to-tóh-pa, “Four Bears”

George Catlin

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
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About the Artist

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George Catlin

George Catlin was born to Putnam and Polly Sutton Catlin on July 26, 1796, in Wilkes-Barre, Pennsylvania. He grew up in a home with many siblings—the fifth of fourteen! His father was an attorney and desired his son to study law, but Catlin’s mother had more influence on her son. As a young child, she and her family had been held captive by Iroquois Indians. They were treated well by the Indians during their captivity. Catlin’s mother often shared stories of her life among the Iroquois with her son. Western explorers who visited with the large Catlin family added their stories as well. Catlin was taught to view Indians as decent people who cared for their families and respected the earth. This knowledge intrigued Catlin and set the direction for his life.

Out of respect for his father whose health was failing, Catlin entered law school at age twenty-one and opened a law practice with his brother in Pennsylvania. As interest in art emerged, he practiced painting without the tutelage of masters. By age twenty-eight he left law to pursue his artistic interests full time. One year later Catlin was admitted to the Pennsylvania Academy of Fine Arts. He experienced limited success painting everyday portraits and miniatures until he witnessed a group of Plains Indians passing through town on their way to Washington, D.C. Catlin was so impressed with their posture and dignity that he knew where he wanted to focus his attention.

The thought of lawyer turned artist turned frontier explorer was more than his family could bear. The small-statured young man (135 pounds, 5’8” tall) did not physically measure up to the image of an explorer type in perilous situations and so Catlin faced discouragement from every family member and friend. Despite the lack of support, Catlin knew his interest in recording the life of Indians would serve the country well. In 1831, Catlin traveled to St. Louis, Missouri, to meet with noted explorer General William Clark, United States Superintendent of Indian Affairs and Governor of the Missouri Territory. Catlin received permission to travel with Clark into the frontier, becoming the first painter to travel west through remote Indian territory with the sole purpose of learning about the Indians. This first expedition and others that came later included visits to Alaska, the Northern, Mid-western and Southern plains, as well as South America. In all of his trips, Catlin never learned a native language but he was befriended by

members of the Blackfoot, Ponca, Crow, Plains, Sioux, Chipewewa and Mandan tribes. In all, Catlin visited more than one hundred-forty tribes. He used this time to write about and sketch the lives of the people, including their rituals, appearance, weapons, costumes, even diet. He captured women, warriors, and chiefs on more than three hundred twenty-five canvases and collected artifacts. Catlin viewed his notes, sketches and paintings as both art and historical documentation of a population whose future was grim, nearing extinction.

In 1837, Catlin began to exhibit *Indian Gallery*, his collection of works, to viewers in Boston, New York, Philadelphia and Washington. Catlin always invited a group of Native Americans to these exhibitions to attract audiences. Admission prices were increased to help pay the bills. In the same vein, Catlin had hopes the paintings would be of interest to the government which would purchase his collection. The lack of federal funding for such purchases and the disinterest of some politicians in the Indian population barred any purchases.

George Catlin later shifted his attention to the European market and brought his eight ton exhibition to London in 1839 and Paris in 1844. These exhibitions featured Native American performers in a Wild West Show. While the exhibition was first well received, popularity slowly diminished, bringing financial ruin to Catlin who had personally financed it. At this time Catlin’s wife, Clara, died of pneumonia. One year later, his son died from typhoid fever. Bankruptcy in 1852 forced Catlin to send his daughters to relatives in the United States. The answer to Catlin’s financial struggles came through locomotive manufacturer Joseph Harrison who agreed to purchase Catlin’s collection. Eighteen years later, the seventy-four year old George Catlin returned to the United States and was reunited with his grown daughters.

George Catlin died of Bright’s disease on December 23, 1872, at the age of seventy-six in Jersey City, New Jersey. Catlin’s collection was donated to the Smithsonian Institute by the widow of Joseph Harrison in 1879. His five hundred works were dispersed to many locations in Washington D.C. The American Museum of Natural History in New York received some seven hundred sketches. Today George Catlin’s works are considered great contributions which document the Native American culture at a crucial time in history.

About the Art

Máh-to-tóh-pa, Four Bears, Second Chief in Full Dress was painted in 1832, oil on canvas. The 29 x 24 inch painting of the Mandan second chief is currently the property of the Smithsonian American Art Museum. It was a gift of Mrs. Joseph Harrison, Jr.

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ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Guests* by Michael Doris (Modoc)
- *Lewis and Clark: Art of the Upper Missouri*, Ken Rogers and Tim Fought, editors
- *The Man Who Painted Indians*, George Catlin by Nancy Plain
- *Portrait of Spotted Deer's Grandfather* by Amy Little sugar

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- *Hughes, Robert. American Visions, The Epic History of Art in America.* Alfred A. Knopf, Publisher, New York. 1997

George Catlin had only a limited amount of time to paint his Indian portraits. Rather than sketching the image onto canvas, Catlin chose quick strokes of the paint brush to capture the outline of the figure before filling in the entire canvas with colors. He had only about a dozen paint colors with him during his travels. To maximize a sense of the exotic Catlin choose bold colors, a style consistent with his later works.

George Catlin writes of the Indians' reactions to his portraits. Some were alarmed as they felt a portrait would cause an early death. Others thought a portrait would ensure they would live on after they died.

Catlin tells of Four Bears' sitting. He speaks of Four Bears' grace and manly dignity as he entered the tent and the details of his costume—the embroidered leggings, the decorated shirt with recorded battle imagery, the eagle feather-lined headdress and the noted buffalo horns which were a sign of power in his tribe. Catlin responded to this rich imagery by painting one of his most noted portraits.

Directed Observation

Show students an image of *Máh-to-tóh-pa*, "Four Bears" and tell them it was painted with oil paint on canvas by George Catlin in 1832. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Based on clues (costume, posture, colors, headdress, spear) the artist George Catlin gives you, what can you tell about the person in the painting?
2. Máh-to-tóh-pa or Four Bears is the name of this person who was a second chief of the Mandan Indian tribe. What do you know about the Mandan tribe? (Offer students some background information or encourage them to do some research.)
3. If George Catlin painted Four Bears seated on a chair, how would it leave a different impression of Four Bears? How does the position and/or posture of a model change the status of the individual?
4. Looking at the painting of Four Bears, think of several questions you would like to ask him. Think of several questions you could ask George Catlin.
5. People have different characteristics. How do you paint pride? strength? bravery? power? weakness? fear?
6. Pride is feeling respect or honor because of what one has accomplished. Discuss how the stance of Four Bears shows

pride. If someone were to paint you and capture your pride, how would the artist paint you? What props would you bring to your sitting? What would you wear?

7. George Catlin is remembered for the work he did studying the Native Americans and recording his findings. In what are you so interested that you would spend your life studying?

Things to Do

1. George Catlin painted portraits in a time before photography was available. The paintings were used to teach others about the Indians. Draw or paint something that would help others know more about your subject.
2. Read or have others read to you about the lives of Indians. Draw pictures to show what you learned.
3. George Catlin often wrote poetry about his subjects. This helped him to take a close look at his subjects and understand them better. Try that as well.
4. If possible, invite a Native American or another individual in ethnic clothing to serve as a model for drawing.
5. Using groups of two, have one student pose for a portrait while the other student paints or draws it. Be sure to stand or sit in a way to show your pride.
6. Visit the local field museum or zoo and study the various landscapes used as background for displays. Practice this art form in a diorama made from a small box. Include a landscape and figures as part of the diorama.
7. Locate other George Catlin paintings. Choose one and write a story about it. Students can use the same painting as inspiration and then see how many different stories can be created. Feel free to group students into writing teams as this fosters creativity.
8. Linking to #6 under Directed Observation, invite students to get involved with portraiture by photographing each other in particular poses. You could have every student identify two personal qualities and strike a pose for each one.
9. Invite a professional portrait photographer, caricature artist and/or a portrait painter to class to share their individual artwork with the class.
10. Follow the steps of explorers Lewis and Clark. Take a walk into new territory and record your finding in words or sketches. If you live in the city, explore the country. If you live in the country, explore the city. Try to map your journey. Exhibit your maps and sketches. You may also use a camera to document your journey.



2nd Grade: DECEMBER

Sir William Pepperrell and His Family

by John Singleton Copley

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

John Singleton Copley

John Singleton Copley was born in Boston, Massachusetts, in 1738 to Richard and Mary Copley, poor Irish immigrants who had come to America two years before. His father, in ill health, left for the West Indies around the time of Copley's birth with the hope of restoring his health. Unfortunately, his father's condition worsened and he died while still in the West Indies. Copley's widowed mother operated a tobacco shop to generate income. She married Peter Pelham in 1748 when Copley was ten years old.

Peter Pelham was responsible for teaching young Copley since he operated an evening school for writing and arithmetic in addition to running the family tobacco shop. Pelham dabbled in painting and engraving and shared those skills with his stepson. Young John Copley developed and advanced his natural skills under the tutelage of his stepfather. Once again, at fourteen, Copley experienced sadness when his beloved stepfather fell ill and passed away.

Within a year of his stepfather's death, Copley created a small portrait of his stepbrother, Charles Pelham. The drawing was considered remarkable for such a young artist. Copley continued to paint and create engravings over time, building his reputation as a fine artist. His skills spoke for themselves and soon countless individuals sought him as their portraitist, establishing a regular and impressive income for Copley.

Among his portrait sitters was Suzanne Farnum Clark, an affluent patron. Copley eventually married Suzanne and moved into a grand home on Beacon Hill in Boston. They had six children and lived in elegance as people of wealth. Copley's humble beginnings were replaced with his new life as an aristocrat.

John Copley's attention shifted to England after he painted his other stepbrother, Henry Pelham, playing with a squirrel. Copley sent *The Boy with Squirrel* to established painter Benjamin West who entered it into the London exhibition of 1766. Well known painter Sir Joshua Reynolds suggested Copley come to England for a few years to improve his work. Copley had become discouraged with the limited fine art in colonial America and seriously considered the invitation. His biggest worry was the potential

drop in income. After all, he was making a decent living in America and was responsible for the care of his immediate family, his mother and stepbrothers. West was quick to assure Copley that his potential for income was very high in England. This and the increasingly turbulent political and economic conditions in Boston convinced Copley it was time to move. Copley sailed from Boston in 1774, leaving wife, mother, and children behind while he established his reputation as a painter in Europe. He spent a year traveling throughout the continent taking advantage of the new sights and inspirations. His family finally set sail for London in 1775. Once united, they moved into a beautiful house with plenty of space for Copley's studio.

In England, Copley used his traditional techniques and quality work ethic to maintain his reputation as a fine portrait and landscape painter. He quickly joined the top ranks of the elite painters in London, was elected into membership at the Royal Academy in London, and captured the patronage of many socially and politically privileged people. In both colonial America and England, Copley's reputation was built upon his ability to capture photographic likenesses in his portraits and his social insight using choice props to support the prominence of his subjects. While he was successful in England, he was considered a far greater and a more influential painter in colonial America, where he created some three hundred fifty works of art in both oil and pastels.

Copley was, using today's terms, a workaholic. He painted from early morning to twilight and in time, this overwork took its toll. He experienced depression from both his workload and his accumulating debt. The expenses of maintaining his large home and lavish lifestyle exceeded the income generated by his paintings. Deteriorating physical health and anxiety affected his ability to produce quality work. He suffered a paralytic stroke during a London dinner party but recovered. A second stroke took his life on September 9, 1815, at age seventy-seven. His family buried him in a London cemetery. Copley's estate was settled by his son who eventually sold his father's paintings at auction in London to help pay his debts.

About the Art

Sir William Pepperrell and His Family was painted in 1778, oil on canvas, 90" x 108." The subjects are Sir William, his wife Lady Elizabeth, their son William IV, daughters Elizabeth, Harriot and Mary, and their family dog. The scale is almost life-size.

Sir William Pepperrell lived in prominence in Boston, however, his loyalty was to the British Crown, not a good position during the American Revolution. Concerned for his safety and that of his family, the Pepperrells moved to England. Soon after their arrival

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PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Amelia Bedelia's Family Album* by Peggy Parish
- *Bigmama's* by Donald Crews
- *Houses and Homes (Around the World Series)* by Ann Morris
- *Material World—A Global Family* by Peter Menzel, Charles C. Mann, Paul Kennedy
- *The Relatives Came* by Cynthia Rylant
- *The Table Where Rich People Sit* by Byrd Baylor

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- Stokstad, Marilyn. *Art History, Volume Two*. New York. Harry N. Abrams, Inc. 1995

in London, Pepperrell commissioned Copley to paint a portrait of his family.

Copley planned the composition for the portrait to create a visual image of wealth; therefore it was staged with props that speak of wealth. The fluted column, the array of textiles, the lush carpet and the park in the distance all supported an aristocratic lifestyle, as Pepperrell wished.

The family members were arranged strategically. Because he is heir to the family fortune and the embodiment of their future, the infant William captures the viewers attention first. His light skin and elongated body encourage eye movement. Others revolve around this figure. He is supported by his mother while his oldest sister embraces him. Young William's right arm directs the view to his father who returns a loving glance. The two younger Pepperrell daughters are absorbed in a game to the side.

In the center of the painting as in the center of the family is Lady Elizabeth. While others in the composition are relaxed and in motion, Lady Elizabeth is a solid or grounded figure consistent with her matronly role. In recognition of her role, Copley paints her larger in proportion to others.

While this painting portrays a loving family enjoying time together, it is fiction. The Pepperrells were in reality, exiles, without country and fortune. Additionally, since Lady Elizabeth passed away before the family left Boston, Sir William had brought his children to England without their mother. The portrait painted two years after her passing used Copley's wife Suzanne as the model for Lady Elizabeth.

Directed Observation

Show students an image of *Sir William Pepperrell* and tell them it was painted with oil paint on canvas by John Singleton Copley in 1778. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

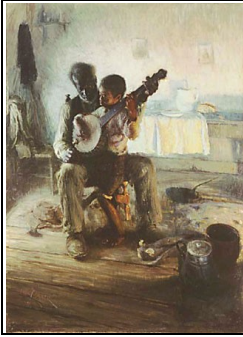
1. What is the first thing you notice? What does this say about the importance of the individual or object?
2. Describe what everyone is looking at. Who is making eye contact with the viewer? Why is this important?
3. Describe the clothing. What does the use of fancy fabrics tell you? Describe how Copley paints fabric to show different

types of fabric—velvet curtains, silk ribbons, or organza dresses.

4. How does Copley use color and light in this painting?
5. Describe the father figure. What does his posture say about him?
6. What clues indicate this family is wealthy?
7. How is this family portrait different from family portraits you see today?
8. Why is it important to study family portraits made a long time ago?

Things to Do

1. Look at group portraits painted by other artists and discuss their different styles. Bring in old photos (or copies) of relatives from different eras. Discuss the styles of clothing and the way the portraits were staged. Invite students to give an oral presentation about an ancestor who is pictured.
2. Pretend you are a portrait painter. Plan a portrait of your family and sketch it on paper. Be sure to capture the personalities of individuals in your family. How will they be dressed? In what setting will you place them? Will you include family pets? Once you've made a sketch, transfer your ideas to a larger piece of paper or board and develop your work in paint or dry drawing material. If possible, place your finished work in a nice frame.
3. Or, create a photographic portrait of your family. First, choose the room and furniture you wish to use. Position family members in the space and use props to indicate personalities. Snap the photo and frame it.
4. Portrait painters in Copley's day often painted miniature portraits. Today's version of a miniature painted portrait is a small wallet size photo meant to be carried by a loved one. Create a portrait of yourself in a 2"x3" rectangle.
5. Before color film was invented, photographs were in black and white. Artists often painted transparent color over the black and white imagery. Show examples of this type of photography. Copy photos of your students in black and white. Invite students to add their own color using crayons, color pencils or diluted paint.
6. If John Copley were to paint a group portrait of your second grade class, describe how he would arrange everyone.
7. Invite a photographer to your class for an interview and a group photograph. Prepare questions in advance for the interview. Consider location options for the photograph and whether you want a more formal or informal shot.



2nd Grade: JANUARY

The Banjo Lesson

by Henry Ossawa Tanner

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

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Henry Ossawa Tanner

Henry Ossawa Tanner was born on June 21, 1859, in Pittsburgh, Pennsylvania, the first of nine children. He and his siblings were brought up in a home where education was especially valued. His father, Benjamin Tucker, was a college-educated African-American Methodist Episcopal preacher. His mother, Sarah Miller Tanner, was a private school teacher. Sarah had lived in the south early in her life and had escaped slavery by traveling north via the Underground Railroad. Tanner's middle name, Ossawa, was in honor of the Kansas town where Abolitionist John Brown held his first anti-slavery campaign.

Henry Tanner's parents knew the value of reading to their young children and used the Bible to share stories. Young Tanner was filled with vivid imagery of powerful Biblical scenes and transferred these images to canvas in his adult life.

As a teenager on a walk, Tanner observed a landscape painter and decided then and there to be an artist—despite his color blindness. He spent free time looking at art in the Philadelphia galleries. Tanner's decision to be an artist was not well received by his preacher father who, in an attempt to re-direct his son's ambition, sent young Tanner to apprentice at a local flour mill. The apprenticeship was hard on Tanner's frail body and he fell seriously ill. Fortunately, two years of recuperation gave Tanner time to paint. In 1880, at the age of twenty-two, Tanner became the first full-time black student to enroll in the Academy of Fine Arts in Philadelphia. Dean and teacher, Thomas Eakins, greatly encouraged and influenced Tanner and other minority individuals, including women, to pursue their interest in studying art in an academic setting. It was largely through Eakins' efforts that Philadelphia became the center for minority artists at this time.

Tanner spent the summer of 1888 in Highlands, North Carolina, where he executed many drawings of the Blue Ridge Mountain area, including its residents. These sketches of rural African-Americans were foundational for his later work.

In common with many artists, he rarely had a steady paycheck. Henry Tanner was fortunate to secure funding in 1891 from patrons, prompting a move to France where he remained for most of his adult life. He found Paris to be more accepting of his African

heritage than in America. He appreciated having his work critiqued on pure artistic merit without prejudice. Tanner took classes at the Academie Julian in Paris where he painted some of his most important work. *The Banjo Lesson* and *The Thankful Poor* were exhibited in Parisien salons and galleries and in time received recognition in America as well. It was his ability to portray African-Americans with pride and dignity that brought Tanner international recognition. Actor Bill Cosby and his wife purchased *The Thankful Poor* in 1981 for \$250,000.

Tanner began to steer away from genre paintings of humble rural African-Americans in the 1880s and focused on the Biblical images he remembered as a child, much to his father's approval. He submitted one such painting, *Daniel in the Lion's Den*, to the 1896 Paris Salon Exhibition where he was awarded an honorable mention, an honor not realized by any other American that year. Several trips to the Middle East and the Holy Land provided opportunity to observe the barren landscape, the textiles and dress of the population, and other cultural imagery. Tanner used his trademark loose brushstrokes, muted palate, and dramatic lighting to capture his religious subjects.

Henry Ossawa Tanner married Jessie Olssen, a white opera singer, and was father to son Jesse Ossawa. The couple owned a small house in the country where they welcomed young artists of all races who sought guidance and encouragement in pursuing their passion for art. Tanner was known for his generosity and hospitality to these visitors who stayed in his home.

Tanner died in his sleep at home in Paris on May 25, 1937, at the age of seventy-eight and is buried in nearby Sceaux next to his wife who preceded him in death by twelve years. He is remembered as the most distinguished African-American artist of the 19th Century and the first artist of his race to achieve international acclaim. He inspired many African-Americans to pursue their dreams of being artists.

About the Art

The Banjo Lesson, painted 1893, oil on canvas, 4'1/2" x 3' 11," is in the collection at Hampton Institute, Hampton, Virginia, a prestigious African-American college in Virginia.

The Banjo Lesson was based on a Paul Lawrence Dunbar poem, *A Banjo Song* published in 1893 in a book of poems titled *Oak and Ivy*. Dunbar attained international recognition and was known for his use of African-American dialect. Dunbar writes of a banjo player who creates music to "furgit the aches an' pains an' troubles all." The banjo music is compared to the "ha'ps o' gold" played in "haben" by angels.

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- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Ben's Trumpet* by Rachael Isadora
- *Duke Ellington: The Piano Prince and His Orchestra* by Brian Pinkney
- *Extraordinary People of the Harlem Renaissance* by P. Stephen Hardy and Sheila Jackson Hardy
- *Max Found Two Sticks* by Brian Pinkney
- *Satchmo's Blues* by Alan Schroeder
- *Words With Wings: A Treasury of African-American Poetry and Art* by Belinda Rochelle

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As a realist painter, it was Henry Tanner's mission to portray African Americans as serious and dignified people in contrast to many 19th century paintings in which African-Americans were presented as comical and with sometimes exaggerated proportions. *The Banjo Lesson* offers a glimpse into a humble home where a male adult figure shares his wisdom and knowledge with a young boy. The tender moment is captured with brushstrokes that somewhat blur and soften the image. The figure of the young boy and man are a bit in the dark since the daylight hits the background and surrounds the figures, bringing attention to them. The light and color are indicative of the Impressionist influence Tanner studied in Paris. Also evident is the influence of Tanner's mentor, Thomas Eakins, with the inclusion of the simple details.

Henry Tanner presented *The Banjo Lesson*, along with a paper titled "The American Negro in Art" at the 1893 World's Congress on Africa in Chicago. A similar work by Tanner, *The Thankful Poor*, is worth considering. It offers the same private moment as *The Banjo Lesson* and it was the last genre subject painted by Tanner.

Directed Observation

Show students an image of *The Banjo Lesson* and tell them it was painted by Henry Ossawa Tanner in 1893. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. What do you see?
2. Who are the people?
3. Where are they?
4. What are they doing?
5. Who is the teacher and who is the student? How do you know?
6. Describe their house. What do the simple surroundings tell you about the people?
7. What time of day is it? What clues does the artist give you?
8. What time of the year is it? What clues does the artist give you?
9. What is the most important object in this painting? (banjo) How does the artist use lines, shapes, and colors to tell you this?
10. Describe the colors you see. How would this painting look if the artist used bright colors everywhere?
11. If you painted a picture of a music lesson, what instrument would you paint and who would be the student and the teacher?
12. What did Henry Ossawa Tanner want you to know about the people in his painting?
13. Do they care for each other?

Things to Do

1. If you could interview the man or the young boy in the painting, what would you ask them?
2. What do you think they did after the lesson ended? Draw a picture of this. Be sure to keep them in the same clothes.
3. Give a name to the young boy in the painting. Create a book that includes drawings of what the boy did from the time he got up in the morning to the time he went to bed. Share your picture book with others in the class.
4. Or, tell a story. Sit in a circle and have someone start by stating what the young boy did early in the morning. The next student adds to the story by stating what happened next. Continue until everyone has a chance to share.
5. If your school has a music program, borrow a few instruments and draw them.
6. Invite the music teacher and a student into your classroom for a lesson. While they are working, draw or paint them.
7. Locate a few brass instruments like a trombone or French Horn. Place them against a dark background. Instead of coloring in the instrument (the positive space), color in the space around the instrument (the negative). In other words, color in the air.
8. Tanner was inspired by a poem when he painted *The Banjo Lesson*. Find a poem you like (or a song) and use it to inspire a piece of artwork.
9. Tanner used an older person, perhaps a relative, with a younger person in *The Banjo Lesson*. Think about a time when you did something with a grandparent or special older friend. Talk about the feelings you have for this person and the time spent together. Bring in photographs of these special friends and use them to draw a picture of the time you shared. Sometimes, drawing a picture of time with a special person makes you draw a better picture. Why?
10. Tanner placed his subjects in a room. Draw a picture of people inside a room and be sure to include details of the room.
11. Make a list of other types of lessons people have in addition to music lessons. Choose one of these lessons and make a drawing. Combine everyone's drawings to make one book for all to share.
12. Pretend you are the teacher. What special skills do you have that you could share with others? Create a poster advertising your skills.
13. Or, give a speech and demonstrate your skills in front of the entire class. Have fun! Take pictures!



2nd Grade: FEBRUARY

The Stone Breakers

Gustave Courbet

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Gustave Courbet

Jean Desire Gustave Courbet was born on June 10, 1819, in the small village of Ornans (Doubs), France, near the Swiss border. His father was a landowner who did quite well financially with his vineyard. These early years in this rugged rural setting helped Courbet develop a deep appreciation for nature and provided outdoor themes that played a large role in his future work.

Young Courbet was known for his rebellious behavior, challenging authority every opportunity he had. When Courbet attended the seminary in Ornans, he had to appear before the clergy for routine confession. Courbet often compiled a large list of varied sins, some fabricated, to present for absolution. The clergy were so shocked at the length of sins for someone of such a tender age that no one granted him absolution.

Since Courbet's parents wanted their son to study law, he agreed to go to Paris to do so. However, as the rebel he was, it wasn't long before Courbet dropped his law studies and shifted his attention to painting. He began by copying masterpieces in the Louvre and studying in the studios of a few local artists. Courbet's independence kicked in despite their tutelage and he soon ventured out to study on his own.

Throughout the 19th century, Roman, Flemish, and Dutch artists were focused on a Romantic approach with subjects who were mythical or religious heroes, or historical figures portrayed with an unusual style. Courbet's early work was in this same genre, focusing on himself as the subject, rendering many paintings in flattering poses and romantic roles. In this time when many European countries were experiencing revolutions, the Romantic approach served as an escape from the realities of war. Courbet was also attracted to the works of Spanish, Flemish, and French painters but it was the works of Rembrandt that initiated his interest in the study of real life experiences. By the mid-19th century, Courbet and other contemporary painters became dissatisfied with the Romantic approach and redirected their attention to the common figure doing ordinary acts. Courbet's ability to offer an objective view of every day experiences was the essence of the "realism movement." He felt painting should represent visible and tangible objects versus idealized imagery. For his efforts, Courbet was credited as the founder and dominant figure in the French shift to

realism.

Courbet's long-term relationship with Virginia Binet resulted in a son. When the relationship deteriorated in the early 1850s, Binet took the son and left. Courbet fought off depression by keeping busy with his painting.

Some of Courbet's paintings, however, were not received well. Critics voiced concern that Courbet's paintings focused on the unpleasant, trivial, moments of life, rather than capturing the beautiful and the ideal. When Courbet exhibited *The Stone Breakers* in Paris in the Salon of 1850, the work was considered vulgar and offensive. Courbet was not receptive to these reviews and, in reaction to his critics, became the first artist to sponsor his own, self-financed, independent exhibition exclusive of the traditional Paris Salons. Gustave Courbet was clear that the aim of his work was to represent the customs and ideas of his own era.

Courbet was politically a socialist who spent much of his life questioning the actions of his government. When faced with a prison sentence and a fine he could not afford, he fled to Switzerland in 1873 and lived in exile for four years. His health deteriorated rapidly, plagued with rheumatism and liver problems. Courbet contracted dropsy and died December 31, 1877, at the age of fifty-eight. He was originally buried at a local cemetery in Switzerland but later moved to a cemetery near his childhood home in Ornans, France. Courbet's reputation for questioning authority of any kind had jeopardized his health. His life may have been prolonged but he refused to see a doctor.

About the Art

The Stone Breakers was painted in 1849, oil on canvas. It is 5' 5" x 7' 10" in size. The large scale painting gave viewers an almost life size view. *The Stone Breakers* was in the collection of the State Picture Gallery, Dresden, Germany, until it was destroyed during World War II.

Courbet visited his home town of Ornans frequently to enjoy the land he loved. He recalled his rural beginnings and his knowledge of the outdoors in *The Stone Breakers*. He took great care in painting this outdoor scene, capturing the textures of the stones, soil, and grasses. It's evident Courbet knew this three-dimensional material well as he successfully translated and transferred it to a two-dimensional canvas. The workers' clothing exhibits the effects of the rough work. Courbet's mastering of the impasto technique, applying thick paint with a knife, conveys a literal interpretation of the texture.

In contrast to Romantic style, *The Stone Breakers* is absent of

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ELEMENTS OF DESIGN IN PICTURE

BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Bob the Builder: Fix That Fence* by Suzy Capozzi
- *Building a Road* by Henry Arthur Pluckrose
- *The Olden Days* by Joe Mathieu
- *The Olden Days Coat* by Margaret Laurence
- *Road Builders* by B. Hennessy

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idealization of subjects. Rather, Courbet's subjects are simple, ordinary workers breaking stones for roadbeds. Courbet includes one older and one younger worker to make the point that those who work as laborers do so their entire life. Courbet paints the individuals with their faces somewhat hidden from view to focus on their burdens. The image of the two workers compels pity, perhaps a social or economic commentary. The monumental scale of this painting, unusual for this time period, was an intentional decision by Courbet. It pulls the viewer into the painting as if stumbling upon the workers on the road. The viewer may be compelled to feel sorry for the workers because of the difficult and dirty task at hand. However, the workers do not ask for pity as their faces are turned away. What is asked of the viewer is an acknowledgement of their honest labor.

Directed Observation

Show students an image of *The Stone Breakers* and tell them it was painted with oil paint on canvas by Gustave Courbet in 1849. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Invite students to discuss how roads are made in their community. Ask students to consider how roads would be made without the use of trucks and machines.
2. How did people travel before the invention of cars? Even horses and buggies and pedestrians needed paths or roads. What would be an advantage to having a stone or gravel path or road instead of dirt?
3. Explain to the students that before machines were available, stones were gathered and placed by hand on the path. Gravel was made by hand. Invite students to consider how that was accomplished.
4. Introduce Gustave Courbet to your students by sharing some of his background.
5. Introduce the Romantic style of Courbet's early work which glorified physical attributes of heroic and religious figures. Examine contemporary action figures for comparison.
6. Contrast the Romantic style to Courbet's Realism. What's the difference?
7. Why is it important to convey the real world?
8. What real world events do you see that capture your attention? Consider fire-fighters or police at work. Consider the efforts of your mail carrier or your school's custodian.
9. How did the men in *The Stone Breakers*

get to work? Where do they go for lunch? How will they get home? How long will they have to work before getting the job done? How do you feel about this type of work?

10. The artist, Gustave Courbet, wanted you to feel like you were standing before these workers. How did he do this? (talk about the large size of the painting.) How would this painting feel if it were small enough to hold in your hands?
11. It's important to have a purpose for your art. If you were to make a painting about everyday workers, whom would you paint and what information would you like to "tell" in your painting?

Things to Do

1. Go for a walk in your community to view workers. Make a list of jobs you see and draw or paint a picture of one when you get back to the classroom.
2. Interview parents or invite them to talk about their jobs in the community. Choose one job to illustrate. Remember to place the worker in his/her work environment. Add appropriate details of the job site to add interest to the illustration.
3. Every worker has stories to tell about his/her occupation. Invite such workers into class to share stories.
4. Design and make a poster advertising a profession.
5. Talk about jobs such as gardening, washing a car, playing baseball, cleaning a bedroom, which are not linked to a profession. Illustrate one of these. Remember to add details.
6. Courbet painted on extremely large canvases. Why might this be difficult for Courbet? Do you prefer to look at a smaller or a very large painting? Using a large bulletin board as a background, create a community at work where all students contribute their artistic skills. Discuss your challenges in making a very large piece of artwork.
7. Read about workers in your community. Use this opportunity to make a shoe box diorama. Create a three-dimensional scene of people working by including items in the front, middle, and back of the box to create a sense of space (depth).
8. Observe workers at school. Or, use students to model physical gestures as if they were working. Use clay to sculpt a person "on the job."
9. Draw workers in your school and give them your drawing as a "thank you" for the work they do.
10. What do you want to be when you grow up? Draw a picture of you as that person.



2nd Grade: MARCH

The Gleaners

by Jean Francois Millet

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Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kamrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Jean Francois Millet

Jean Francois Millet (*Mee-lay*) born on October 4, 1814, was the son of Jean-Louis-Nicolas and Aimée-Henriette-Adélaïde Henry Millet who were moderately successful peasant farmers in the seaside village of Gruchy, in Normandy, France. Millet's parents were Catholic Puritans who had great influence over their son and raised him with a noble character. In addition to farming, Millet's father was a cantor in the village church. Young Millet spent time with local parish priests who taught him to read the Bible in Latin. This religious environment introduced Millet to religious etchings illustrating Bible stories which raised his sensitivity to the potential of art to richly tell a story and impacted his own artwork in the future.

Millet did his share of farm work as a young man. He began as a tiller of the soil on the family farm, which gave him great pleasure and appreciation for the outdoors. After all, he lived in a picturesque part of the France and was moved by the beauty of the landscape. Young Millet often sketched the local scenery when he took a break from his work on the farm. His father noticed his son's talent and granted his son an opportunity to study with a local artist. In 1837, the local community granted Millet a sum of money to study in Paris.

Millet studied in Paris for two years with portrait painter Paul Delaroche, a rather unpleasant experience for Millet whom teacher Delaroche deemed uncooperative and un-teachable. Urban life also was difficult for Millet, who much preferred the country. To escape the unpleasantness in Paris, Millet found relief in visits to the Louvre where he explored the works of the great masters. He responded most to the paintings featuring simple subject matters. Millet eventually left the tutelage of Delaroche to share a small studio with an artist friend where he began to paint his own subject matter in his own style. The artist spent thirteen years in Paris producing many paintings. Millet no longer received financial support from his childhood community and soon relied on the meager sale of his paintings to pay studio rent and buy food. Millet also painted signs and commissioned portrait requests. Despite the busy schedule, he was also able to squeeze in a few paintings with a mythological theme which were exhibited at the Salon in 1840, a very satisfying.

In 1841, Millet married Pauline-Virginie Ono, but tuberculosis took Pauline's life two years later. Millet eventually met Catherine Lemaire, a domestic servant whom he later married. The new couple settled in Barbizon, France, a small village near the Forest Fontainebleau. The simple life appealed to Millet who embraced the earth and those who worked with it. These years brought Millet into a popular circle of like-minded artists such as Theodore Rousseau who supported the thinking of the Barbizon School, a movement sympathetic to the "hero of the soil." The Industrial Revolution was at hand and the Barbizon School idealized the rural way of life and modest peasants. These years again brought financial struggles for Millet, his wife Catherine, and their nine children. Without a regular paycheck, Millet's family often went hungry. He couldn't pay his bills, and was often humiliated by those seeking payment.

Jean Francois Millet produced his greatest works over the next ten years in Barbizon despite the financial burden he carried. He produced his famous *Haymakers* (1850), *The Sower* (1850), *Harvesters* (1855), *The Gleaners* (1857), and *The Angelus* (1859). Leading critics of the time applauded these works which beautifully captured the simplicity of rural life. The public, however, rejected the paintings as political and repulsive. Millet, who was passionate about the focus of his work, had also invested his religious beliefs in these paintings. As Adam and Eve after the exodus had a harsh life, the fate of all humanity was revealed in his paintings as peasants work hard in the field. Millet considered these peasants heroes and the essence of a lasting way of life.

Despite the positive views of the critics and some exhibitions, Millet worked endlessly with little financial gain. As a slow painter who desired to do quality work, he averaged only two to three paintings a year. He painted *Man with the Hoe* in 1863, a low point because he was physically and emotionally exhausted. The figure in *Man with the Hoe* reflects both the emptied peasant as well as the emptied painter. Millet had reached his limit but found his clearest and most eloquent voice in this painting. From this teetering edge Millet surrendered to paint mere landscapes absent of human figures. He put down his paintbrush and reverted to the simple media of pencil and pastel. These simple sketches are the last works of Jean Francois Millet and are among his finest and most coveted. In time, a dealer paid Millet a monthly sum in exchange for some of his works, pulling Millet out of his poverty. Millet also received a state commission for several paintings later in his life but was unable to complete them due to poor health.

In January, 1875, Catherine and Millet repeated their wedding vows among family and friends in a local church, twenty-two

Discipline-Based Art Education

The following components are integral to students having a complete, well rounded art experience.

Art Aesthetics

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Art Production

Providing opportunities to develop skills and techniques for creative visual expressions of emotions and ideas.

Art History

Providing opportunities to develop an understanding of the visual arts as a basic component of personal heritage.

Art Criticism

Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

ELEMENTS OF ART

- Line: A continuous mark
- Shape: Area enclosed by a line
- Color: Hue, reflection of light.
- Texture: Surface quality, real or implied
- Form: 3D shape or illusion of 3D
- Value: Graduated areas of light/dark
- Space: Illusion of depth

PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Amelia's Road* by Linda Altman
- *By the Dawn's Early Light* by Karen Ackerman and Catherine Stock
- *Drawn into the Light: Jean Francois Millet* by Alexandra R. Murphy
- *The Dust Bowl* by David Booth
- *Miss Birdie Chooses a Shovel* by Leslie Conner
- *A Year Down Yonder* by Richard Peck

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- *Jean Francois Millet* by Estelle M. Hurell
- Stokstad, Marilyn. *Art History, Volume Two*. New York. Harry N. Abrams, Inc. 1995

years after their original ceremony. Millet passed away seventeen days later at the age of sixty.

About the Art

The Gleaners was painted, oil on canvas, in 1857 when Jean Francois Millet was forty-three-years old. It is on display at the Musee d'Orsay in Paris, France, and measures 33 x 44 inches. *The Gleaners* depicts three peasant women stooping down to gather grain leftover after the harvest—finding enough grain for possibly one loaf of bread. Millet, in his Bar-bizon style, portrays the women as dignified heroes doing backbreaking work to feed their families. He accomplished this by surrounding these individuals in light in contrast to the peasants in the background. It was a powerful new perspective of the everyday struggles of the working class.

Directed Observation

Show students an image of *The Gleaners* and tell them it was painted, oil on canvas by Jean Francois Millet in 1875. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Who are these women and what are they doing? Based on the title, *The Gleaners*, the women are gathering leftover grain from a harvested field. Why?
2. What clues does the artist give that tell you about these people and their job? (landscape, clothes, head cover, sacks)
3. Notice the three varying ages of the workers, left to right: the maiden, matron, and the elder who can't easily bend down.
4. Why would anyone spend time doing this backbreaking work?
5. Describe the season, weather and time of day. What are the clues?
6. Why do you think Millet painted this scene?
7. When you look at this painting, where do your eyes go first, second?
8. What makes your eyes travel around the painting and why is it important to do so? (Follow the lines in the work)
9. Millet paints realistically showing what something looks like as though it might have been photographed. Look at the details in this painting (shadows, proportions, lighting, blades of grass). Explain why you think Millet did a good job.
10. Millet had a real love for the working class, those who were not wealthy. Why do you think Millet chose this scene and how does he show his feelings for these workers?

11. How does Millet make you, the viewer, feel about these people?
12. What do you learn about farming from this painting?
13. Millet, like many artists, creates an image that has something in the foreground, middle ground and background. Identify the things Millet paints in these locations.
14. Do you like this work? Why or why not?
15. If you painted an everyday activity, what would you paint and how would you make it interesting?

Things to Do

1. Make up a story about these three women. Are they friends or sisters? What will they do with the grain they find? What will they do when they finish their work? Where do they live?
2. Have someone offer a sentence or two to introduce a story about the gleaners in the painting. Go around the room and allow each student to add additional lines to further develop the story until everyone has a chance to contribute. Record several versions of the story and have it available for review.
3. Create sketches of the stories developed from #2.
4. Millet appreciated simple jobs done by ordinary people. Make a list of simple everyday activities you view throughout the day. Go on a walk through your community or downtown to observe people doing jobs. Or, consider what you see at home or school, indoors or outdoors. Create some quick sketches. Make multiple sketches to capture the varying phases of a job. Be sure to make note of the season, weather conditions, time of day in your sketches. Create clues for the viewer. From your sketches, create fully resolved drawings of these scenes for a book. Make sure to include something interesting for the foreground, middle ground, and background in your drawings. Attention to details is so important. Be sure to include many as they add interest to your work. Your book can have text or it can be a visual story without text. Create a sample of a book with scrap paper, working through the placement for all the imagery and text. Using the sample book as a guide, execute a final copy of your book. Check the website www.makingbooks.com for great book binding ideas for children.
5. Create a photo gallery. Talk about the basics of good composition. Have students capture others in simple everyday tasks. Photographs can be matted with a clean white mat and placed on the wall.



2nd Grade: APRIL

The Starry Night

Vincent van Gogh

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Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Vincent van Gogh

Vincent Willem van Gogh was born March 30, 1853, in the village of Groot-Zundert, Holland, to Anna Cornelia Carpentus and Theodorus van Gogh, a Dutch Reformed minister. The van Gogh's had two more sons and three daughters. Young van Gogh was considered a serious and quiet child. Formal education was at home and eventually an elementary boarding school twenty miles from home. Understandably, this separation from his family at an early age was hard on van Gogh and caused him great sorrow. At age thirteen, van Gogh was introduced to art by an accomplished art teacher. Two years later, van Gogh cut short his education and returned home.

A relative of van Gogh offered him a position with an art dealer in The Hague and he eventually transferred to London. This work gave van Gogh both pleasure and financial stability. It was also a time in his life when found love. Unfortunately, his romantic advances were rejected leaving him devastated. He channeled his emotions into his faith and felt his true vocation was preaching the Gospel. He eventually left the art world and became a Methodist minister's assistant. Having the financial support of his family, twenty-four year old van Gogh traveled to Amsterdam and lived with his theologian uncle. With the guidance of his uncle, van Gogh prepared for the university's theology entrance exam. However, van Gogh failed this exam and subsequent exams at other locations. A brief position as a missionary among the very poor proved difficult for van Gogh, who lived in squalid conditions and often displayed irrational and over-zealous behavior. His position as missionary was soon terminated by church authorities.

Despite his past failures, his brother Theo supported van Gogh financially as he developed his artistic skills. Van Gogh studied with a prominent artist and even attended the Royal Academy of Art in London. Subsequent years in the Netherlands were devoted to developing drawings and paintings. He began to receive interest in his work from the Paris art world and at age thirty-two he produced his first major work, *The Potato Eaters*, executed in dark somber tones. He had not yet discovered the importance of color. Again, at the encouragement of his brother Theo, van Gogh incorporated the use of light as the Impressionists did. During the next two years, van Gogh produced more than two hun-

red drawings and paintings. He moved to Antwerpen and continued to live on limited funding from brother Theo. Although Van Gogh's physical health began to deteriorate due to lack of food, excessive smoking and dependency on alcohol, he focused intensely on the advancement of his work.

A move to Paris permitted van Gogh to move in with his brother Theo. While these years were stressful at times, they permitted van Gogh time to develop friendships with significant contemporary artists Emile Bernard, Paul Gauguin, Pissarro and Georges Seurat. This was a highly productive time for van Gogh who painted another two hundred works.

Van Gogh made a final move to Arles, France, in 1888, where he was inspired to paint the local hotels, cafes, sunflowers and landscapes. His friend, Paul Gauguin, came for an extended visit which, in time, resulted in arguments about art to the point of great frustration. This tension or a seizure provoked van Gogh to cut off a portion of his ear with a razor. He was hospitalized for a few days to recover more from his mental issues than from his wounded ear. He was re-admitted to the hospital for his continued mental condition, suffering from hallucinations and paranoia. In 1889 the "redheaded madman" as he was referred to, committed himself to a mental hospital in Saint Remy where he was able to continue his painting in one small room next to his cell. It was here that van Gogh painted two of his most famous works, *The Starry Night* and *Cypresses*, which he completed on short outdoor walks among the vineyards, cornfields, and olive trees on the hospital grounds. The work produced during his confinement was highly praised by art critics. Van Gogh was considered a genius and invited to exhibit his work with other painters in Brussels.

In May of 1890, Vincent van Gogh left the mental hospital and relocated outside Paris where he painted over seventy works. However in Saint-Remy, France, van Gogh's depression deepened. On July 27, at the age of thirty-seven, Vincent van Gogh walked into the wheat fields and shot himself in the chest. With brother Theo by his side, van Gogh died two days later in his rented room. Vincent van Gogh was buried at the cemetery of Auvers-sur Oise—yellow flowers on his coffin. His brother Theo, unable to accept his brother's absence, died six months later and was buried beside Vincent.

About the Art

The Starry Night was painted in 1889, oil on canvas, 28 3/4" x 36 1/2" in size. It is in the collection at the Museum of Modern Art, New York. *The Starry Night* was painted by Vincent van Gogh from the window of his cell in the mental hospital in Saint-Remy, France.

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- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *A Child's Introduction to the Night Sky* by Michael Driscoll
- *A Day with Vincent van Gogh* by Lynn White
- *My Brother Vincent van Gogh* by Ceciel de Bie
- *Once Upon a Starry Night* by Jacqueline Mitton
- *Vincent van Gogh: Sunflowers and Swirly Stars* by Joan Holub
- *Visiting van Gogh* by Caroline Breunese

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An evening in a quiet town is in the lower one-quarter of the painting. To the left is the top of a cypress tree. The vantage point of sitting on the hillside gives viewers a broad view of the night sky—a sky filled with glowing stars presented in a swirling, spiraling motion. Van Gogh uses a complementary color scheme of yellow/orange against violet/blue. The use of gestural lines is perhaps the most noted element in this work. Short brushstrokes are most evident and cause the eye to move around the entire work.

Van Gogh painted this scene from life as he saw it, presenting the landscape in an abstracted perspective. He used color and line, accentuating the heavens in motion, to show what he felt and believed. Van Gogh was entranced by the stars and believed one journeyed to a star after death. Perhaps van Gogh was showing the heavens filled with such life. Along the same line, cypress trees were symbolic of death and eternal life, which supports the theme as well.

Experts point to three theories as reasons for van Gogh's use of color. Seeing everything in yellow was perhaps a result of his alcoholism. Another theory is that Van Gogh might have taken medication to treat his mental condition which caused yellow-tinted vision or yellow spotted halos. One final theory involves the use of lead-based paints resulting in lead poisoning. This can cause the swelling of the retina which may cause halo effects.

None of these theories are proven about Vincent van Gogh's unusual style of painting. Whatever the reason, van Gogh is considered a genius for his use of color, texture and movement as expressive, emotional tools. These characteristics make his work identifiable.

Directed Observation

Show students an image of *The Starry Night* and tell them it was painted with oil paint on canvas by Vincent van Gogh in 1889. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Since *The Starry Night* shows an image of the land (at night), it is considered a landscape painting. What did van Gogh do to his painting to make an evening landscape? Image what the landscape would look like during daylight?
2. Do you like what you see? Why or why not? How does it make you feel?

3. Look at landscape paintings by other landscape artists such as Thomas Cole or Thomas Hart Benton. Describe how Vincent van Gogh's painting of *The Starry Night* is different from other landscapes.
4. When looking at *The Starry Night*, where do your eyes go first? What did van Gogh do to let you know that the sky was the most important part of this painting? (Ratio of sky to land)
5. Study how van Gogh used short lines in the sky to show movement.
6. *The Starry Night* is the landscape Van Gogh saw when he looked out his window. If you painted a picture of what you saw from your bedroom window, what would you see?
7. Compare/Contrast van Gogh's pen drawing (below) to his painting.



Things to Do

1. Using van Gogh's *The Starry Night* as inspiration, create your own version. Begin practicing van Gogh's short brush strokes on a separate piece of paper using a paint brush or Q-Tips. When ready, use dark blue construction paper for your dark sky and begin painting!
2. Discuss the use of proportion in *The Starry Night*. Notice the sky makes up 3/4 of the painting and the land makes up the bottom 1/4. How would the painting look if it were 3/4 land and 1/4 sky? Make a quick sketch to illustrate this. What if it were 1/2 land and 1/2 sky?
3. Write a story based on the town in van Gogh's painting.
4. Van Gogh painted *The Starry Night* in early autumn. Make a painting or colored pencil drawing to show the identical scene in winter, spring or summer.
5. Choose a landscape view to observe around your school. Stand in any open space to feel the air movement. Create a pencil sketch of what you see and feel.
6. Create a drawing of what you see looking out from your bedroom window. Choose a time of day or evening make the drawing.



2nd Grade: MAY

The Water Lily Pond

Claude Monet

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Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Claude Monet

Claude Monet, born November 14, 1840, in Paris, France, was the second son born to Claude-Adolphe and Louise-Justine Aubree. Monet was actually given the name Oscar-Claude Monet at his baptism, but claimed “Claude” as his primary name. The family relocated to the coastal town of Le Havre when Monet was a young boy of five with the hope the move would further develop the family’s grocery business. Monet described his childhood years as undisciplined. He thrived on freedom despite his parents’ attempts at establishing household rules. He passed time in school by doodling in the margins of his books, often capturing the facial features of his teachers. His self-imposed distractions and frequent days of absenteeism to enjoy the outdoors were controlled enough that Monet was still able to complete a basic education and earn a reputation as the local caricaturist. Business as a caricaturist was good and fifteen-year old Monet was able to charge well for his highly-sought after sketches.

Claude Monet’s teen years were saddened by the death of his mother in 1857. His father thought it best for the sixteen-year old Monet to leave school and live with Marie-Jeanne Lecadre, his aunt. The army drafted Monet and sent him to Northern Africa for a few years. Upon his return, he settled in Paris and took painting lessons at the Academie Suisse. At this time Monet became friends with well-known painters Auguste Renoir, Edouard Manet, Edgar Degas, Carmille Pissarro, Frederic Bazille and Alfred Sisley.

While his early years produced figure drawings and traditional paintings, among his new artist friends Renoir, Brazille and Sisley, Monet experimented with a new approach to painting. Monet and his friends spent time painting outdoors near the Fontainebleau forest where they experimented painting the same subject matter with varying light conditions throughout the course of the day. For Monet, the air and the light which surrounded the subject matter were of greater importance than the object itself. Canvases were painted, sometimes simultaneously, as Monet watched the light shift. Whether producing professional paintings or those in his new styles, Monet’s financial success fluctuated. After a rejection from the Salon in 1867 and additional financial difficulties, Monet returned home to Le Havre leaving his mistress, model Camille-Leonie Doncieux, in Paris, pregnant with his child. After the birth of their child in 1870 and Monet’s re-

turn, the couple married. They took refuge in London from the Franco-Prussian War. Here, Monet further experimented with his new style of applying paint to the canvas and some innovative studies of color. The Monet family moved back to France in 1871 and settled in Argenteuil where Monet executed some of his best works. The painting *Impression, Sunrise* was exhibited in the first Impressionist exhibition in 1874 organized by Manet, Degas, Cezanne, Renoir, Pissarro, Sisley and Monet. Unfortunately, the exhibition was not well received which placed a further burden on the already financially strained Monet family. Monet turned this disappointment into determination to advance his style and to continue the quest to study the effects of light on a subject. He made three trips to London between 1899 and 1901 to paint various views of the Thames River, resulting in a series of fine work.

Monet met a wealthy department store owner and patron in London named Ernest Hoschede who recognized Monet’s financial situation and invited the Monet family to move into one of his homes. Camille’s health was beginning to deteriorate at this time and she was further weakened by the birth of their second child. In 1879, at age thirty two, Camille lost her life to tuberculosis. In the meantime, Hoschede had gone bankrupt and left his family. His deserted wife, Alice, decided to move out of the family home and relocate with Monet to a new home. She cared for Monet’s sons, Jean and Michel, along with her own six children.

Claude Monet joined other Impressionists in exhibitions during the 1880s where their work was better received as well as exhibiting solo at major venues, continuing to build his reputation as well as his style. Monet completed more than one hundred fifty paintings during the 1880s. Monet exhibited his first series of paintings, *Grainstacks*, which met with great success. Income from his exhibitions and the sales of his paintings came on a regular basis now and in 1890 Monet could afford to purchase the home he rented in Giverny, France. With continued income from his paintings, Monet improved the two and a half-acre property with the addition of gardens, a greenhouse, a lily pond with a Japanese bridge and a second studio near his precious gardens. From here, he could paint the outdoors while he sat indoors. In 1891, Alice Hoschede’s estranged husband passed away and in 1892, Monet married Alice. Monet continued to paint and executed his well-known series of twenty-five *Haystacks*. Other series paintings included his *Poplars*, *Cathedrals*, *House of Parliament*, *Mornings on the Seine* and *Water Lilies*. Monet used this time to travel to London, Italy and throughout the Mediterranean.

His wife, Alice, died in 1911 and three years later, his eldest son, Jean, died. Jean had married Alice’s daughter, Blanche, and upon her husband’s death, Blanche moved nearby and continued to care for the aging Monet who was now nearly blind from cata-

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- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Claude Monet* by Ann Waldron
- *Claude Monet: The Magician of Color* by Stephan Koja and Katja Mikovsky
- *Claude Monet: Sunshine and Waterlilies* by True Kelley and Steven Packard
- *Linnea in Monet's Garden* by Christina Bjork
- *The Magical Garden of Claude Monet* by Laurence Anholt

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- Charles Merrill Mount. *Monet, A Biography*. Simon and Schuster. 1966.
- Claude Monet by Himself. www.intermonet.com/biograph/autobigb.htm. Accessed 1/8/2008

racts. Surgery improved his sight, however Monet faced another challenge. Rheumatism in his hands made painting difficult. His paintings during these years were focused on what he could see from his studio— his gardens and a large pond of water lilies.

Claude Monet died from lung cancer on December 5, 1926, at the age of eighty-six. Prior to his death, Monet requested his family to plan only a simple funeral—no religious service and no flowers. He wanted to be buried locally next to his wife in the Giverny church cemetery. As per his request of no flowers, the family place a simple sheaf of wheat on his coffin. In time, his beloved home was given by his heirs to the French Academy of Fine Arts and is open to the public to this day.

About the Art

The Water Lily Pond was painted with oil on canvas by Claude Monet in 1899. It measures 34.5 x 36.5 inches and is in the permanent collection of The National Gallery, London.

Directed Observation

Show students an image of *The Water Lily Pond and Bridge* and tell them it was painted with oil paint on canvas by Claude Monet in 1899. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. The scene in this painting was on Monet's property in Giverny. He planted the garden, developed the pond and added a bridge over it. Monet loved nature and wanted to reference the close relationship the Japanese people have to nature—thus the style of the bridge and oriental garden. Name some of the plants they see (water lilies, weeping willow tree).
2. Guess the time of year and the time of day this painting was made and explain why.
3. Imagine what it would look like if it were painted in autumn or if it were painted in the early evening. Share your thoughts.
4. Learn about color schemes to identify the color scheme Monet used in this painting. (*Cool colors* of greens, blues, violets)
5. Claude Monet's style of painting was called Impressionism. This style of painting is a bit blurred as colors are put on with rough brushstrokes. It also focuses on the natural light and air around the subject matter. Compare *The Water Lily Pond* to an early Monet painting such as *Terrace at the Seaside Sainte-Adresse* to see the shift of styles. Discuss the difference of lighting and brushstrokes.
6. Monet painted this scene symmetrically. There is a mirror image—the left side is (almost) identical to the right side with a few differing plants.
7. Notice how Monet cropped the image. He eliminated the ground to the left and right as well as below the pond. Why do you think he did this?
8. Why do you think *The Water Lily Pond* is one of the world's most famous paintings?

Things to Do

1. Create a painting similar to Monet's but use only warm colors (yellows, oranges, and reds). How does this color scheme change the feel compared to Monet's use of cool colors (greens, blues, violets)?
2. Imagine you are standing on the Japanese bridge over the lily pond. What would you see in front of you? Draw that image.
3. Use a camera to capture the same outdoor scene in the morning, noon and afternoon light. Use the photos to create a series of paintings highlighting the various shifts of light.
4. Take a walk and look for imagery that is symmetrical or flip through magazines to find symmetry in a landscape. Then, create a landscape painting using symmetry.
5. Lightly sketch a landscape onto a piece of sturdy paper. Apply white tempera paint onto a small section of the drawing. Dip the end of a piece of colored chalk into a shallow dish of water and quickly draw directly on top of the wet paint. Change to another piece of wet colored chalk and continue. Watch the colors blend. Repeat the process until the entire page is covered. The texture of the paint and blended colors will create an impressionistic look. When completely dry, frame and display.
6. Push a small piece of sponge into the open end of a clothes pin. Dip the sponge into watercolor or tempera paints and then onto paper to create a beautiful, impressionistic landscape.
7. Write a story about visiting the lily pond and garden on Monet's property. Add illustrations to show what you would do.
8. On a nice day, gather paint brushes, watercolor paints, small cups (or small squirt bottles) for water and drawing boards (or clip boards) and visit a lovely park, preferably one with a lake or pond. Tape watercolor paper to the board and use watercolor to paint what you see. Do a series of small paintings capturing the landscape. Observe and capture how the shifting sunlight changes the colors of the landscape and reflective lake water. Lay wet paintings in the sun to dry. Choose your best works to display at school.



2nd Grade: JUNE

Cockroaches and Flowering Pineapple Moth, Larva, Pupa and Beetle on Citron

by Maria Sibylla Merian

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Maria Sibylla Merian

Maria Sibylla Merian was born on April 2nd, 1647 in Frankfurt, Germany, to Matthaus and his second wife, Johanna Sibylla Heim. Maria was the only child of this union who survived infancy. Her father, Matthaus, was a prominent engraver and publisher whose health was failing at the time of Maria's birth. On his deathbed three years later, Matthaus predicted the future of his young daughter: she would be remembered forever. One year after her father's death, Merian's mother married Jacob Marell, a man who had been trained as a still life painter by several noted Dutch painters such as Jan Davidsz de Heem and Georg Flegel. Jacob brought children from a previous marriage into this new marriage.

Merian's mother trained her young daughter to be accomplished in traditional female skills, cooking, needlework, and the like. However, young Merian was more interested in insects and their outdoor habitats. She caught insects and observed their every move, recording what she saw by creating sketches. While this is a normal activity among children today, it was somewhat an odd interest as people in the 17th century thought insects came into existence from the depths of the soil and were therefore mysterious, destructive and dirty—even "beasts of the devil." Determined to pursue her interest in nature, young Merian went to great lengths. An undocumented account states that one night she climbed over a tall wall surrounding a wealthy count's garden. Once in the garden area, she found and picked a collection of very expensive tulip specimens. Some time later, when Merian was identified she quickly confessed and apologized for her actions. Apparently, the count was so impressed by her paintings that he accepted them as payment for his stolen goods.

Maria Merian often watched her step-father, Jacob Marrel, and his apprentices as they worked in the art business. Her stepfather recognized Merian's talent and eagerly did what he could to further her skills. She devoted time to precisely copying natural history prints. She quickly became quite good at illustrating all kinds of insects and plants. At age eleven, Merian engraved her first copperplate for print reproduction.

At age eighteen, Maria Merian married thirty-year old Johann Andreas Graff, an apprentice of her stepfather. The marriage al-

lowed the artist Merian and engraver/publisher Graff to join forces professionally. The couple were blessed with two daughters; Johanna Helena and Dorothea Maria. The young family moved to Nuremberg in 1670 where Maria continued painting plants and insects and designing embroidery patterns. Women in this time in Germany were not permitted to earn a living as a painter, but they could, however, publish examples for embroidery purposes. Her *New Flower Book* was published when she was in her twenties. The success of this book and similar ones brought her fame. Wealthy individuals sought painting and embroidery lessons from talented Merian. She, of course, was delighted to have access to some of her students' private gardens for further research, especially about caterpillars. At age twenty-eight, Merian published several books of her illustrations on the metamorphosis process of caterpillars and the plants that attracted them. These books were very successful and brought her financial independence with a business of her own: hand-painting and embroidering of silks made by female apprentices.

Over time, Maria Merian transitioned from her interest in insects and plants to a higher level. In subsequent books, Merian used her artistic talent to depict all the stages, egg, larva, and pupa in one image, including the insect's food plant. In addition, Merian set herself apart by providing the viewer with an aesthetically pleasing image. Other artists of the time presented the plant as the subject and the insect as the secondary embellishment. Merian did the reverse.

The death of her stepfather in 1681 brought thirty-four year old Merian and her two daughters back to Frankfurt to help her widowed and financially stressed mother while Graff remained in Nuremberg. Four years later the four women joined a widowed stepbrother in a strict religious commune in West Friesland in the Netherlands. Here Merian began a new life, ending her marriage to Graff and reverting to her maiden name. She poured herself into learning Latin and advancing her research. Neighbors in the commune shared stories of recent trips to South America where they had seen exotic plants and animals. After her mother's death, fifty-two year old Merian made a bold decision to travel with her younger daughter, Dorothea, to Surinam, South America.

Merian traveled to the new colony and studied plants and insects and the metamorphosis process. Certainly, the jungle brought new physical challenges from the private, well-manicured gardens she was used to back home. One challenge in particular was gathering of specimen assisted by slaves, which she opposed. She expressed her opinion to the Dutch planters. (Surinam was a territory of the Dutch West India Company.) Her work was difficult,

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ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Animals That Change: Metamorphosis* by Luise Woelfli
- *Butterflies and Caterpillars* by Melvin Berger
- *Mealworms: Raise Them, Watch Them, See Them Change* by Adrienne Mason
- *Metamorphosis: Changing Bodies* by Bobbie Kalman
- *A New Butterfly: My First Look at Metamorphosis* by Pamela Hickman
- *Starting Life: Butterfly* by Claire Liewellyn

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- Riddoticker, Elizabeth. *The Life and Personality of Maria Sibylla Merian*. Amsterdam, 1705; Pion, London, 1982, Vol. 2
- Stokstad, Marilyn. *Art History, Volume Two*. New York. Harry N. Abrams, Inc. 1995

especially when specimens were located in the upper canopy of one-hundred-fifty foot trees. Despite the challenges, Surinam was a perfect location for a naturalist. While she had hoped for a five year stay, a near fatal bout of malaria forced Merian to leave after two. She brought home a wealth of information including drawings with detailed notations and actual specimens. Fully recuperated at home, Merian prepared paintings and sixty engraving plates for the first edition of her Surinam research entitled *Metamorphosis Insectorum Surinamensium* published in 1705.

Maria Merian continued living a productive life, including additional publishing. A stroke when she was sixty-seven left her partially paralyzed yet, Merian persisted in her work until she succumbed to death on January 13, 1717, at the age of seventy. The Amsterdam death registry listed her as a pauper despite her one-time financial security.

Maria Sibylla Merian's work won the respect of natural scientists and artists world-wide. She carried a passion for research and documentation of the insect and plant world. She financed her own research and projects. Six plants, nine butterflies, and two beetles bear her name. At the time of her death much of her original work was purchased by and transferred to Peter the Great, Tsar of Russia. The collection of works was presented to the Academy of Science upon the death of the Tsar where they remain today. The Soviet Union released images of some of the work to the world in 1970. On March 3, 1997, the United States Postal Service dedicated two new stamps based on her work from Surinam. Images portray the anatomy of insects in the metamorphosis process in their natural habitat.

About the Art

The work featured in the United States Postal stamps consists of two paintings by Maria Merian from her book of illustrations titled *Dissertation in Insect Generations and Metamorphosis in Surinam*. One stamp features a blossoming pineapple along with two different cockroaches. The other stamp features a citron adorned with moth larva, pupa and adult beetle. Notice the full metamorphosis process is illustrated, a characteristic which makes Merian's work identifiable.

Directed Observation

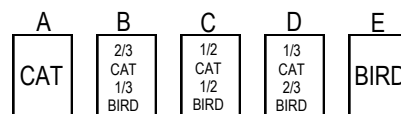
Show students an image of the two United States Postal stamps which are reproductions of two hand-painted engravings by Maria Merian. The United States Postal system wanted to honor Merian's contribution to art and science by using her images as postal

stamps. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments.

Show students as many of Merian's works as possible. Ask students how Merian's work differs from traditional still lifes? Help students realize Merian had a specific scientific purpose in her illustrations and engravings. How did her work inform and advance the understanding of plants and animal life? Transition this conversation into the following activity options.

Things to Do

1. Learn about a similar artist, Rachel Ruysch, who painted scientifically accurate botanicals in a fashion similar to Maria Merian. View Ruysch's work and compare/contrast it to Merian's work.
2. Merian created art work to teach others about plants and animals. Pick an animal and illustrate it in its natural habitat. Include the animal at varying stages of life. Consider doing the same for plant life. If space is available, consider planting seeds and recording the plant growth. Bring an incubator into the classroom and watch young chicks hatch from eggs. Record the daily changes.
3. Research plants native to your geographic location. Plan a trip to create "open air" drawings of these plants.
4. Study the metamorphosis process. If possible, bring caterpillars into the room and watch them create a cocoon and eventually emerge as butterflies. Record this transition.
5. Use your imagination and make up a story of something that transforms into something else.
6. Learn about "morphing" in art. Choose two different animals—a cat and a bird. Draw each object as you see it on two separate sheets of paper (A-Cat and E-Bird). Then create one drawing half cat and half bird (C). Next, create a drawing that is 2/3 cat and 1/3 bird (B). Make one last drawing that is 1/3 cat and 2/3 bird (D). Place these five drawings in order to see the morphing.



7. Try this project three-dimensionally using five lumps of modeling clay to form each step. Place completed works in order and see the transition.