



3rd Grade: SEPTEMBER

Wisconsin Landscape

John Steuart Curry

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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.

John Steuart Curry

John Steuart Curry, born on November 14, 1897, was the eldest of the five children of Smith and Margaret Curry. Smith and Margaret were religious people and college graduates who had traveled to Europe. They made their home in Dunavaunt, Kansas, on a farm. Curry's younger years were spent tending to the farm animals. Living on the farm gave him a sensitivity to weather conditions as they affected plant, animal, and human life. He attended the local high school and participated in sports.

John Curry showed interest in art at an early age and was encouraged to draw and paint images around him, including the farm animals. After graduating from high school, Curry went on to study art at the Kansas City Art Institute for a short period and then at the Art Institute of Chicago. Following two years in Chicago, he attended and graduated from Geneva College in Beaver Falls, Pennsylvania. Curry was well trained as an illustrator and worked for a variety of magazines including *Boys Life* and *The Saturday Evening Post*.

In 1926, Curry went to Paris for one year of study, focusing on the works of Gustave Courbet. On his return he chose to live in New York City and married Clara Derrick. One more move led the couple to Westport, Connecticut. Unfortunately, Clara died in June, 1932. Two years later Curry married Kathleen Gould.

Hardships caused by the 1930s Great Depression fueled a dissatisfaction with capitalism and centralism. To illustrate the emotional condition of the era, Curry created paintings featuring wide, open natural environments with advancing storms. In one such painting, *Tornado over Kansas*, Curry focused on a beautiful landscape, wide open spaces and an approaching tornado. A protective farmer helps his family escape danger as he ushers them into a tornado shelter. Viewers relate to the fear experienced by the endangered family as they run from Mother Nature's wrath. Curry presents us as vulnerable people at the mercy of those things more powerful than we.

The painting which put Curry on the map was his 1928's *Baptism in Kansas*. It was exhibited at the Concoran Gallery in Washington, D.C. and received the praise of the *New York Times*. *Baptism in Kansas* featured a rural Kansas, outdoor, immersion baptism—

a scene very familiar to Curry. Not only was the idea of baptism a new subject matter to the art world, it was also a new sight for easterners who never considered such an environment for a "church" event. Fortunately for Curry, it caught the eye of Mrs. Gertrude Vanderbilt Whitney who purchased the painting for the Whitney Museum of American Art in New York City.

The Kansas City Capitol in Topeka was a potential site for several murals depicting life in Kansas and citizens were eager to have the most famous artist in Kansas, John Steuart Curry, do the honors. He based his murals on three themes: Settlement of Kansas, Life of the Homesteader and Pastoral Prosperity. However, the murals led to political controversies, complications from the Kansas City legislative committee, and arguments by Kansans who felt his imagery degraded their state. Curry's intentions had been to express positive qualities of Kansans. The Kansas-based movie, *Wizard of Oz*, was released in 1939 which added to the stereotyped image of Kansans. John Curry was upset at the negative views of the state house murals and refused to sign them. Today, the state house murals are considered the best work Curry ever did. In 1992, the Kansas legislature voted to extend an official apology to the Curry family for the poor treatment of John Curry during this ordeal and they purchased Curry's original designs related to the state house murals.

In 1937, Curry accepted a position as Artist In Residence at the University of Wisconsin in Madison. He was not placed in the art program as one would expect. Rather, he was hired by the university's noted agricultural school to inspire the students of rural Wisconsin to foster their creativity. This experimental, cutting edge approach placed art at the center of all human enterprise. Among his responsibilities were traveling to communities to share his knowledge of art with interested students. Through these travels, Curry was able to share experiences and witness the natural and spiritual beauty associated with the American heartland. It was in rural America he found both excitement and, at times, disaster.

Curry and his wife lived in Madison until his death from a stroke or heart attack in August, 1946, at the young age of forty-nine. His wife claimed it was due to his heartbreak over the murals. John Steuart Curry was laid to rest at the Reformed Presbyterian Church Cemetery in Winchester, Kansas. His painting career lasted only two decades. John Steuart Curry's reputation today stands alongside Iowan Grant Wood and Missourian Thomas Hart Benton as the three leading artists in the genre of Regionalism which focused on realistic imagery of rural life in a time when images of American's heartland were of comfort during the financial woes of the Great Depression.

Discipline-Based Art Education

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

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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

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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:

- *Caddie Woodlawn* by Carol Ryrie Brink
- *Frontier Farmer: Kansas Adventure* by Catherine E. Chambers
- *Hard Times on the Prairie* by Melissa Peterson
- *John Steuart Curry: Inventing the Middle West* by Patricia Junker, Henry Adams, Charles C. Eldredge, Robert Gamone, Sue Kendall, Lucy J. Mathiak, Theodore Wolff
- *Twister on Tuesday* by Mary Pope Osborne
- *The Wizard of Oz* by L. Frank Baum

REFERENCE/BIBLIOGRAPHY

- Dennis, James M. *Renegade Regionalists: The Modern Independence of Grant Wood, Thomas Hart Benton, and John Steuart Curry* University of Wisconsin Press. 1998
- Junker, Patricia. *John Steuart Curry: Inventing the Middle West*. Hudson Hills Press, 1998.

About the Art

Wisconsin Landscape was painted, oil on canvas, by John Steuart Curry in 1938-1939. It measures 42 x 84 inches. The image is actually a composite of several farms Curry saw on his many trips around Wisconsin. Curry painted this landscape on a very large and long canvas (seven feet wide) to capture the vast space, openness of the farmland, and wide sky. Two thirds of the height is the land which is represented with a series of varying colors highlighted by the sun or caught in the shadow of a cloud. One third is taken up with the motion-filled sky. The composition features a great sense of space, not only in the wide spectrum, but in the depth of the land. We see golden hay stacks in the foreground, then the farm land, and the rolling hills in the distance.

The painting was executed during the Great Depression. Although farmers felt its effect, they still had their land. Seeding, fertilization, growth, and the harvest were signs of hope for those who were struggling.

Directed Observation

Show students an image of *Wisconsin Landscape* and tell them it was painted by John Steuart Curry in 1938-1939. 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 what you see starting in the front (foreground) of the painting and working your way to the back. Be sure to describe Curry's use of line, shape, texture, form, color, space, and value.
2. How does Curry use the elements of art to give clues about the weather? Season? Time of day?
3. John Curry loved the rolling farm land of Wisconsin. How can you tell?
4. How would this landscape compare to your town? Have you been to Wisconsin?
5. This painting shows a typical scene in Wisconsin, although there are other types of places (cities, suburbs) in Wisconsin than farm communities.
6. Map out 42 x 84 inches. This is a large painting. Discuss the benefits of such a large canvas when painting a landscape.
7. Using the principles of organization, discuss how Curry organized his composition. (Repetition, variety, rhythm, balance, emphasis/economy, and proportion)
8. Share John Curry's background, especially his time in Kansas and the negative reviews of his murals.
9. John Curry was very interested in paint-

ing an ideal environment when the country was experiencing difficult times during the depression. In contrast to urban areas where masses of people went hungry or were homeless, the country offered open spaces, fresh air, and food from garden or farms.

10. Curry also wanted to show how vulnerable we all are to nature—something we can't control. Those rolling clouds could easily develop into a severe storm. People, animals, crops, and buildings could all be at risk. Or, the lack of rain would mean crops don't grow. What does this tell you about the people who chose to live here?
11. Would you like to live here? Why?

Things to Do

1. Invite individuals who lived on a farm to share their stories of life on the farm.
2. Using *Wisconsin Landscape* as your guide, paint the same landscape in a different season. What would it look like?
3. Get out in nature! Find some place where you can get a bird's eye view of the land. Bring your cameras and take photos to catch the various scenes, the ever-shifting clouds and shadows on the ground. Sit and sketch what you see. Use a thin marker or pencil to sketch and then fill in the color once you're back in the classroom. Include objects in the foreground, mid-ground, and background.
4. John Curry wanted to tell viewers a story about the people who lived in a rural community. Study his painting and write a story about the people who lived in one of the farm houses.
5. Write a poem about the landscape you observe. Focus on the clouds, the fields, the wind, the people, the animals, the noises you might hear or whatever else you notice.
6. Notice how colors in the front are more vivid and colors in the background are lighter, more pale. Practice this with a some watercolor paint. With lots of water and little blue or green paint, create a row of hills near the top of the paper. Let dry. Add a bit more paint to the brush and make a new row of hills beneath the first row. Eventually, flatten out the hills to make fields. Your colors should be more saturated at this point. When dry, add details such as trees, river, lake, buildings, people and animals.
7. Curry felt the landscapes of Wisconsin were beautiful. What beautiful landscapes have you seen? Tell where they were and then describe the beauty you saw. Draw a picture of the landscape.



3rd Grade: OCTOBER

Improvisation 31 (Sea Battle)

Wassily Kandinsky

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Wassily Kandinsky

Vasili (Wassily) Kandinsky was born on December 4, 1866, in Moscow, Russia. He was raised in a loving, upper middle-class home by his father, a successful tea merchant, and his mother, a teacher. He enjoyed the German fairy tales his mother and grandmother told him as well as family trips to such places as Venice, Rome, and Florence. While on a trip to Europe in 1871, Kandinsky's father fell ill and forced the family to return to the small Russian town of Odessa. Although his father recovered, Kandinsky's parents soon divorced and the young lad was raised by his father and aunt. Kandinsky managed to complete his schooling through high school and learned to play the piano and cello. This music was important to Kandinsky and served as the foundation for some of his abstract paintings. Painting, however, was a mere hobby during his early years.

In 1886, the twenty-year old Kandinsky moved to Moscow to study law and economics at Moscow University. As a good student, he earned a degree equivalent to a doctorate and secured a university faculty position. On a visit to a French Impressionist exhibition in Moscow, Kandinsky was surprised and troubled by the way artists such as Claude Monet painted objects as barely identifiable for he had never seen this before. Color and light were the subject and the representational object was absent. This epiphany was a great inspiration and motivation for Kandinsky.

Kandinsky married his cousin, Anja Chimiakin in 1892. When at age thirty, Kandinsky was offered a new teaching position and chairmanship at the University of Dorpat in Estonia, he was faced with a tough decision—to stay in the world of academia or venture on a new path. Kandinsky decided to shift his attention to art. He left the position at Moscow University, declined the position at the University of Dorpat, left his marriage to Anna Chimiakina and enrolled at the private school of Anton Azbe and then the Academy of Fine Arts in Munich in Southern Germany with the intention of becoming a painter.

Having rejected his bourgeois life, Kandinsky had to adjust to a new life for which his years as a professor left him a bit out of place. He earned a diploma and a reputation as a competent artist from the Munich Academy with an interest in contemporary trends. He was the founding member of an artist's organization

credited with advancing the study of art. They opened a new school and brought Monet's art to Munich for the first time in 1903. During this time period, Kandinsky separated from his wife and later divorced. Eventually he met German-American artist, Gabriele Munter, who became his mistress. They traveled throughout Europe and North Africa and settled in Paris in 1906. Two years later they relocated to Munich where Gabriele purchased a country house. Kandinsky used this location to bring together like-minded artists, composers, and playwrights who wished to work collaboratively. The major impact of his career during these years was painting some of his popular landscapes and experimenting with non-objective painting by replacing a representational object with expressive color and form. In 1910, Kandinsky exhibited his works in Odessa and Moscow, contributed to the production of an artist's publication titled the *Blaue Reiter Almanach (Blue Rider Almanac)* in which he shared artists' aesthetic ideas and inspirations, and published *Über das Geistige in der Kunst (On the Spiritual in Art)*, a significant document on the theory of non-objective art.

When World War I was declared in 1914, Kandinsky and his mistress left Munich, Germany, for Switzerland. Within months, Kandinsky had left his mistress and returned to Moscow where he eventually married a wealthy Russian woman, Nina Andreevskaja who was twenty-seven years younger than Kandinsky. It is said they first met by phone and he was so impressed with her voice, he painted a watercolor titled, *To the Unknown Voice*. They had one child, a son, who died at age three from undernourishment during the Civil War in Russia. Kandinsky taught at Moscow's Institute for Visual Arts, was Director of Public Museums, and taught art theory at the University of Moscow. Later, Kandinsky moved back to Germany to become an instructor at the Bauhaus School of Art and Architecture where he developed and published his aesthetic principles. He and his wife Nina became German citizens.

The rise of the Nazi regime threatened Kandinsky and the support for art and the Bauhaus was officially closed by the Nazi regime in 1933. Kandinsky and Nina moved to France and settled in Neuilly-sur-Seine near Paris, adopting French citizenship in 1939. He continued working until his death on December 13, 1944, at the age of seventy-eight. After his death, Nina founded the Kandinsky Fund for studying, exhibiting and preserving her husband's work. Kandinsky is remembered as one of the most original and influential artists of the 20th century for the development of abstract painting.

About the Art

Improvisation 31 (Sea Battle), was painted in 1913, oil on can-

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ELEMENTS OF DESIGN IN PICTURE BOOKS

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- *A Door to Your Imagination* by Heath and Iam Knight
- *Kandinsky Take Off: Life and Work* by Paul Flux
- *Navel Battle of the Civil War* by Peter F. Copeland
- *Sticker Art Shapes: Vassily Kandinsky*, Frances Lincoln Children's Books

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- Abrams, Harry H. *Wassily Kandinsky: Life and Work*. New York. 1958
- Barnett, Vivian Endicot. *Kandinsky: Watercolors and Drawings (Art & Design)*. Cornell University Press. 1994
- Hughes, Robert. *American Visions, The Epic History of Art in America*. Alfred A. Knopf, Publisher, New York. 1997
- Kandinsky, Wassily. *Concerning the Spiritual in Art*. Translated by M.T. Sadler

vas. It is 57 x 47 inches and is at the National Gallery of Art in Washington D.C.

The title of his work, *Improvisation 31* contains the subtitle of *Sea Battle* which gives a hint to the imagery. While it's not overtly obvious, one can easily imagine ships shooting cannonballs at each other and experience the chaos and motion of battle on the sea. Kandinsky imitates battle through the use of colors placed roughly and angled on the canvas. Smearred and smudged paint adds to the feel of motion and action. The use of strong vertical and diagonal lines references masts and sails on a boat.

Directed Observation

Show students an image of *Improvisation 31 (Sea Battle)* and tell them it was painted with oil paint on canvas by Wassily Kandinsky in 1913. 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. Artists' styles include realism, abstraction and non-objectivism. Realism is when the subject matter looks just like the real object. Abstraction is when you can still identify the subject matter but it is stylized. Non-objectivism is when the subject matter can't be identified. Kandinsky painted *Improvisation 31 (Sea Battle)* as an abstraction. Although a bit obscure, the abstracted image of a sea battle can be identified in Kandinsky's painting.
2. Do you like realistic work or abstract work better? Which is harder to make?
3. Kandinsky's intention was to capture the emotion of a sea battle. What emotions are connected with a battle at sea?
4. Describe how Kandinsky used color and lines to achieve those emotions.
5. Describe how your eyes move around the painting. Where do they start?
6. What did the artist place in the painting to redirect your eyes around the work?
7. How does this eye movement make the work successful?
8. Why is eye movement especially important in a painting that is about a battle?
9. Why do you like/not like this painting?

Things to Do

1. Wassily Kandinsky was a very smart and well-educated man who worked hard at understanding art. He struggled between painting realistic images and abstracts of the real. In the end, he felt he could better represent the object or scenery by concentrating on the emotion of what he saw.

2. Think about the following items or actions and describe what emotion(s) come to mind: car, pet, grandparent, pizza, skateboard, favorite movie or song, favorite friend, roller coaster ride, skateboard experience, a sporting event, or a road trip. Use one of the above and describe how you would paint the emotions it evokes. Choose one of the items or actions listed or name a new one and create an abstract painting. Remember, an abstract painting makes reference to the actual item. You may want to sketch the item or action and then shift it into an abstract work using colors and lines.
3. Kandinsky loved music and drew great inspiration from the melody and movements within a musical work. He also related the ability music has to evoke emotion to art. Close your eyes and listen to various types of music. With a thick black marker in hand, react to the music by making marks on a large piece of paper. Add a watercolor, tempera, or acrylic paint around the black lines.
4. Would a painting be art if you couldn't recognize anything in the painting? Would a painting be art if it were only lines and shapes? These are the questions which inspired Kandinsky's work. His work is about letting go of conventional thoughts about art. Use the following activity for a collaborative experience in "letting go." Divide the classroom into groups of three. Give each student a large piece of paper or tagboard (16 x 20"). With a pencil, lightly divide the paper into six even sections. With a black marker, have each student create a line in one section of the paper. Then, pass their paper to the next person in the group to create an interesting line on their neighbor's paper. Continue to pass the papers around the group until all the sections have a line. (Lines can intersect.) Repeat the process of passing their papers. This time have group members create a shape in each section. (Shapes can intersect.) Shift to oil pastels or crayons. Working with their own papers, have students color in and alongside the lines and shapes, blending colors, until the entire paper is filled in. Once completed, frame the work in a white mat using poster board and display work for all to see. Allow students to discuss the finished work by comparing and contrasting what they see. Discuss the process of "letting go" of their work. How did they feel about it? What was the risk involved? Did it improve the final work and the ability to experiment? Title and exhibit the work.



3rd Grade: NOVEMBER

The Blind Girl

John Everett Millais

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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John Everett Millais

John Everett Millais was born on June 8, 1829, to John William and Emily Mary Millias. Both parents were from prosperous families. Millais was born in Southhampton, England, but his family moved to the English town of Jersey and then on to London when Millais was nine years old. Young Millais loved to sketch at an early age and showed much talent. He attended school but was not really interested in studying, so his mother took over his formal education. Millais' interest in art continued and he exhibited talent that gave him impressive status. The move to London was to support his artistic education.

Sir Martin Archer Shee, President of the Royal Academy, sent young Millais to Henry Sass's private art school and then to the British Royal Academy at age eleven. His nickname, the child, was bestowed on Millais since he was the youngest to ever attend the academy. Despite his youth, the curly-headed Millais rose to his calling, winning the recognition of judges and juries at the annual exhibitions. His level of talent combined with his young age was a point of jealousy for his peers. The young athletic artist was able to deal with the bullying he experienced.

While at the Royal Academy, Millais connected with two other artists who shared ideas regarding the mechanically produced art of the time. In their opinion, the art was sub-standard and focused on materialism consistent with the Victorian era. Together, they formed a group in 1848 and called it the Pre-Raphaelite Brotherhood. This brotherhood served to support those who wished to pursue art but had no formal training. The name comes from the artist Raphael who, in the group's opinion, created the most ideal paintings. They developed a list of four objectives for their work:

1. To have genuine ideas to express;
2. To study Nature attentively, so as to know how to express these ideas;
3. To sympathize with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional and self-parodying and learned by rote;
4. And, most indispensable of all, to produce thoroughly good pictures and statues.

John Everett Millais became very successful painting according to the four objectives. He was often inspired by poems of the day

including works of Lord Alfred Tennyson and John Keats, becoming a storyteller in a visual form, painting instinctively and capturing the drama of the story.

The degree of Millais' success was due partly to the support of the foremost art, stage and social critic of the day, John Ruskin. Ruskin met Millais when he defended one of Millais' paintings. Millais accompanied Ruskin and his wife, Euphemia (Effie) on a four month holiday to Scotland with the intention of painting two portraits; one of Ruskin and one of Effie. During this time, Millais and Effie became attracted to each other. The relationship grew over time and Effie eventually left her marriage. She was granted an annulment since her first marriage had never been consummated. The entire affair raised a huge scandal in England known as the Victorian Love Triangle. Millais and Effie were married in 1855 and were blessed with eight children. She frequently modeled for Millais who captured her beauty.

Millais' previous work had been focused on capturing nature with great attention to detail. Following his marriage to Effie and the birth of his children, Millais ventured into a different style. He no longer had the time to devote months to painting detail meticulously. He needed to produce more income in shorter periods of time. He painted with looser strokes and in a more impulsive style. Naturally, Millais' new style was not well received by many who had been Pre-Raphaelites. Whatever the opinion, Millais managed to build his reputation as one of the most successful portrait painters. He was able to brilliantly capture the likeness as well as the character of the individual. His business grew and with it, his financial success, providing the family with a grand house in Kensington, England. Along with his wealth and fame, Millais had great pride in his appearance. His self-portraits were painted mostly in profile to capture his exceptional good looks.

In 1892 Millais' health began to fail. He suffered from influenza and a subsequent swollen throat which proved to be cancerous, probably from his constant pipe smoking. In 1896, Millais was elected President of the Royal Academy and in August of the same year, he died at the age of sixty-seven. He is buried at St. Paul's Cathedral in London.

About the Art

The Blind Girl was painted in oil on canvas in 1856 when the artist, John Everett Millais, was twenty-seven years old. It is in the Birmingham Museum and Art Gallery, West Midlands, England. The canvas is 32 x 24 1/2 inches. Millais painted *The Blind Girl* while he and his wife were visiting her hometown of Perth, Scotland. The two young girls in the painting were Matilda Proudfoot and Isabella Nickol. Effie Millais was the actual body

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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:

- *7 Blind Mice* by Ed Young
- *Blind Beauty* by K.M. Peyton
- *Helen Keller* by Pam Walker
- *Helen Keller: Author and Advocate for the Disabled* by Deborah Kent and Ken Stuckey
- *Helen Keller and the Big Storm* by Patricia Lakin
- *Some Kids are Blind* by Lola M. Schaefer
- *The Blind Hunter* by Kristina Rodanas

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- Fleming, Gordon H. *John Everett Millais*. Constable. 1999
- Goldman, Paul. *Beyond Decoration: The Illustrations of John Everett Millais*. Oak Knoll Press. 2005

model for Matilda but Mallais painted Matilda's head and face rather than his wife's face.

This work is meant to be a social commentary on poverty and disabilities. Millais brilliantly uses an allegory of senses to evoke an emotional response from the viewer.

Directed Observation

Show students an image of *The Blind Girl* and tell them it was painted by John Everett Millais in 1856. 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. Initially, we see two girls resting on the side of a road. The title, *The Blind Girl*, indicates one girl is blind. If you take a close look under the older girl's neck, you'll see a note. What does it say? (Pity the Blind)
2. The accordion on the girl's lap indicates she plays the instrument. The tattered clothes on both girls indicate poverty. The older, blind girl plays the instrument in exchange for donations.
3. Discuss the relationship between the two girls—who takes care of whom?
4. What emotions come to mind when you think of this relationship?
5. Describe what each girl is doing. (Younger girl shielding herself from the rain drops as she studies the rare double rainbow. The older girl feels the sun on her face, and smells the fresh air as she feels the grass in her right hand.)
6. Millais was said to have trouble placing figures into his landscapes. Notice how he placed the two sisters in a pyramid or triangular shape in the lower half of the painting. The point of the triangle directs attention to the double rainbow.
7. Name the color scheme used. (Complementary—orange and blue.)
8. Discuss how Millais used perspective or space (illusion of depth) in this painting.
9. John Millais painted this work purposefully. He wanted to make a statement about poverty. What do you think he wanted us to learn (and feel)?
10. Millais used contrasting or opposite situations—blindness/sightedness, fairness/unfairness, the supernatural/the common, life in town/life outside of town. Discuss these contrasting elements.
11. Can a blind person see? Can a sighted person be blind? Explain.
12. Notice how Millais places the blind girl in midst of such beauty—the rainbow, blue

sky, golden fields, animals - even a butterfly on her shawl. How do you feel about this decision?

13. Name the senses referenced in this work (sight, smell, hear, taste, touch). Millais referenced many of the senses to involve viewers in the painting.
14. As a special note, study the double rainbow. Originally Millais painted the rainbows identically until someone told him that when a rare double rainbow occurs, the second rainbow is a mirror image of the first. The color order is reversed rather than identical.
15. What do you think of this painting? Do you think Millais accomplished his goal of making you think about poverty and being sight-impaired?

Things to Do

1. Talk about what it means to be impaired or disabled. To raise awareness, invite a sightless person to describe an experience such as a sunny day, thunderstorm, or anything sighted people may take for granted. With a heightened awareness, draw or paint a picture.
2. Pair up with another student. Identify an experience or item that your partner has not experienced. Take turns describing the experience/item to your partner.
3. People produce better art when they have many experiences with a subject. Pick a sport or activity that you enjoy. Make a list of what you enjoy about that activity. Talk with someone who shared that experience and expand your list. Now, create a work of art that is evident of your passion for the activity.
4. Capture the essence of your favorite season in a drawing making sure to include details which appeal to all the senses.
5. Think about all the reasons that make a food item your favorite. Create a poster to advertise it. Be sure to capture all the details—the sizzle and thickness of the hamburger patty, the dripping of the ketchup, the crunch of the pickle.
6. John Millais evoked many senses in *The Blind Girl*. Create a work of art that is rich in all of the senses. For example, create a summer beach scene which includes evidence of hearing, seeing, tasting, touching, and smelling.
7. Discuss how the artist showed the two sisters in *The Blind Girl* cared for each other. Using clay, sculpt two figures who care for each other.
8. Learn about a social issue such as hunger or homelessness. Consider the emotions that are attached to these topics. Create a large painting to show your compassion.



3rd Grade: DECEMBER

Madonna of the Chair Raphael Sanzio

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.

Raphael Sanzio

Raphael Sanzio, commonly known by his first name, was born sometime between March 28 and April 6, 1483, in Urbino, Italy. The date of his birth is a bit uncertain due to the inaccuracy of record keeping in the 15th century. His father, Giovanni Santi, was a court painter and gave Raphael his early training as an artist. Giovanni was considered a “minor artist” but was a man of great culture and influence in the court of Urbino.

His mother, Magia di Battista Ciarla, died when Raphael was eight years old. His father remarried shortly thereafter. Two years later, Raphael was orphaned when his father died in 1494. His paternal uncle, Bartolomeo, became his legal guardian but young Raphael continued to live with his stepmother.

Urbino, Italy, was a rather small but important town because of its central location in the region and the leadership of Duke Federico da Montefeltro who had high regards for the arts. In this initial environment Raphael had his early learning in the arts and social etiquette. In the four to five years following the death of his father, Raphael served as an apprentice to a variety of master painters, including the highly regarded Perugia. Under Perugia’s tutelage, he mastered clear organization of the subject matter, overall composition, and editing skills. In the end, Raphael was considered a pupil of genius and more importantly, trained as a master at the young age of eighteen. His first major work was the Baronci altarpiece for St. Nicholas Church in Citta di Castello. Subsequent works were commissioned for other churches in the area.

Times were exciting in 1504 Italy, the peak of artistic development, often referred to the High Renaissance. The Renaissance was a period from roughly the 14th through 17th century marked with a cultural, educational, intellectual and artistic rebirth. In time Raphael Sanzio joined the ranks of the noted High Renaissance artists Michelangelo Buonarroti and Leonardo da Vinci. At the time Raphael began his career, da Vinci’s *Mona Lisa* was astounding the public and Michelangelo had recently completed his famous *David*.

When Raphael moved to Florence in 1504, he listened to debates regarding new directions in art and received inspiration from

frescos, grand Madonna paintings and portraits. Frescos are paintings done on plaster walls or ceilings. Madonna is a term used to describe a portrait of Mary and more often than not, includes an image of the Christ child. The genius of Raphael allowed him to incorporate the influences of Florentine art while maintaining his own style. From Leonardo da Vinci, Raphael learned to paint his subjects in more sophisticated and dramatic positions. Another da Vinci influence was to render his subjects in a pyramidal composition with glances from one figure to another.

Pope Julius summoned Raphael to Rome in 1508 and commissioned him to paint a fresco in the future library of the Vatican Palace, his most important commission yet. Michelangelo received his commission to paint the Sistine Chapel ceiling at this time. Raphael’s completed work was viewed as stunning and made an impact on Roman art in general. As a result, Raphael received other commissions in the palace, often displacing previously commissioned peers. Raphael created small, detailed drawings of the composition he wanted on the walls and ceilings and then had his team of skilled workers execute the work on a much larger scale under his supervision. In addition to walls and ceilings, there were commissioned altar pieces and tapestries. One such commission was ten designs (*Raphael Cartoons*) to be executed in tapestry form for the Sistine Chapel, featuring the lives of Saints Peter and Paul. The collective commissions at the Vatican Palace were a major endeavor which took most of Raphael’s life. It is uncertain if Raphael ever saw the finished tapestries.

The influence of Michelangelo on Raphael’s work was notable. Raphael acquired more sensibility to voluminous bodies and painted them in somewhat twisting positions. These noted shifts in Raphael’s works were not well received by Michelangelo who often sought credit for these characteristics even after Raphael’s death.

Leading artists of the era often held workshops for students. Raphael’s workshop hosted fifty individuals, one of the largest workshops of any master painter in history. Raphael’s talent and his ability to offer both a pleasant and well-organized workshop experience drew people from around the country. Many students attending the workshop went on to be accomplished artists.

Artists of the High Renaissance were gifted in many areas. Like da Vinci and Michelangelo, Raphael was painter, printmaker, and architect. However, he did not possess da Vinci’s gift of inventiveness.

Raphael lived in a large Roman palace. At one time he was en-

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- 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:

- *Raphael* by Ernst Raboff
- *Getting to Know the World's Greatest Artists: Raphael* by Mike Venezia
- *The Dragon's Trail: The Biography of Raphael's Masterpiece* by Joanna Pitman

REFERENCE/BIBLIOGRAPHY

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- Vasari, Giorgio, Julia Conaway Bondanella, Peter Bondanell. *The Lives of the Artists (The Life of Raphael of Urbino, Painter and Architect"* begins page 305.) Pallas Athene. 2004

gaged to Maria Bibbiena, niece of the local Cardinal, an arrangement rather than an enthusiastic love match. The marriage never took place due to the untimely death of Bibbiena. Raphael was said to have many affairs but one long-lasting relationship with Margherita Luti. Any marriage plans were delayed by Raphael, who considered other options.

Raphael died prematurely on Good Friday, April 6, 1520, (or the eve of Good Friday) at the age of thirty-seven after the wrong treatment for an acute illness. His funeral was attended by a huge crowd and he was buried in the Parthenon, Italy's most prominent burial place.

About the Art

The *Madonna on the Chair* was painted, oil on wood, by Raphael Sanzio in 1514. It measures 28 inches in diameter. It currently hangs in the Galleria Palatina in Florence, Italy. *Madonna on the Chair* is also called *Madonna Della Seggiola*.

The Catholic church was the center of Rome. Because of its overall importance and specifically its leadership in the direction of art, the Church commissioned works for parish churches, primarily as vehicles for teaching parish members the contents of the Bible. Noted artists of the time, including Raphael, worked almost solely in the context of religious art.

Raphael's *Madonna of the Chair* is perhaps the most popular of all his madonnas. The image is placed in a circle or tondo shape, a common aesthetic among Renaissance paintings and architecture. The circular space eliminates the unimportant background and focuses one's eyes on the figure(s). A circular painting was often placed under a rounded arc in a building. In the *Madonna on the Chair*, the circular composition is enhanced with a rotation of glances from the figures. This composition also allows for a tight configuration of figures, in particular the s-shaped figures and interlocking legs and arms. This painting speaks of an affectionate relationship as Mary cuddles her baby.

Directed Observation

Show students an image of *Madonna of the Chair* and tell them it was painted by Raphael Sanzio. 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. Spend some time discussing the Renais-

sance time period in terms of what life was like. Visit websites and library books for this information.

2. Why do you think the painting was made in a circle?
3. Look closely at the composition of this painting. Do you notice the triangular or pyramid posing of the two main figures?
4. How do your eyes move around the work? Because of Mary's side position and the baby Jesus nestled in her lap, the viewers' eyes follow an S-shape line starting at the top of Mary's head down to the curve of her arm on to the thighs of the infant and finally to the upturned toes.
5. What does the close positioning of one figure to the next tell you about their relationship to each other?
6. Notice the glances. At whom are the figures looking? Are they looking at the same thing?
7. Religious art was helpful in teaching about the Bible. What does this painting teach you about the Bible?
8. Do you like this work? Why or why not?

Things to Do

1. If possible, re-create the classroom into a Renaissance environment. Invite Renaissance musicians to the classroom. Try foods common to the period.
2. Use a plate to trace a large circle on a piece of paper. Identify a subject matter which interests you—nature, animals, landscape, portraits, and create a painting or colored drawing within the boundary of the circle.
3. Paint within a large-scale circle, for example two-feet in diameter.
4. In the same manner, identify a religious story or historical event and draw or paint its image.
5. Raphael worked with his subject matter by rendering several sketches and re-positioning his figures to make the most interesting composition. Use three models of different ages (sizes) in a group sitting. Try various arrangements. Keep in mind the triangular arrangement Raphael used as well as twisting the body form to add interest. When the three models are well arranged, begin sketching. Choose your best sketch to exhibit.
6. Create some sketches of your favorite scene from a book. Once approved, work with a team of others to create your sketch on a large bulletin board or wall.
7. Research frescos and make your own using a basic plaster powder and paint.
8. One other art form important to Raphael was altar pieces. Research altar pieces and then design, construct, and paint one.



3rd Grade: JANUARY

George Washington, The Athenaeum

Gilbert Stuart

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.

Gilbert Stuart

Gilbert Stuart was born December 3, 1755, in North Kingston, Rhode Island, baptized with the last name of Stewart which he later changed to Stuart. His father, Gilbert Stewart, was a Scottish immigrant who earned his living as a snuff-maker. Stuart's mother was Elizabeth Anthony Stewart who came from a prominent family. Stuart was the third son born into the family.

When Gilbert Stewart Sr. experienced business-related financial troubles, he decided to move the family to Newport, Rhode Island, where he hoped to work as a merchant. Stuart was originally educated by his mother but the move to Newport allowed him to attend formal school. At the early age of fourteen, Stuart already showed signs of artistic skill. When drawings in chalk (or charcoal) were discovered on the side of a barn and wooden fences, people who inquired as to the artist were led to young Stuart.

Soon after the barn incident, Gilbert Stuart met European portraitist Cosmo Alexander, who took an interest in Stuart, gave him some artistic instruction and in 1772, took him to Great Britain. Unfortunately, Cosmo Alexander died soon after their arrival and young Stuart was put in the care of Alexander's friend, Sir George Chambers who died shortly thereafter. Stuart spent two years in Great Britain but little detail is known about the stay. Stuart eventually sailed home to Newport and earned his living painting portraits of local families.

When the War for Independence broke out in 1775, the Stewart family moved to Nova Scotia. Stuart, a loyalist, returned to Great Britain at the age of twenty where he met a charming woman named Charlotte Coates. They were married on May 10, 1786. The couple was blessed with twelve children.

Initially, Stuart struggled on his own as a painter in London, forced to take on odd jobs to make ends meet. The profession of portrait painting in Great Britain was intensely competitive. Stuart found it too challenging to equip the kind of luxurious studio that other painters provided to entice wealthy clients, therefore, he reached in desperation to his childhood friend Benjamin West for a job in his London studio. West agreed and paid Stuart a bit of money to paint draperies and finish up his portraits. Gradually,

Stuart found himself among the ranks of respected portrait painters. With experience and ambition on his side, the Stuart family moved back to New York with the hopes of capturing the market for painting American political leaders.

Gilbert Stuart executed several paintings of a few political figures. He improved his work habits in America to impress his new clientele. In Great Britain, he had taken a long time to paint a portrait. Stuart now painted with an improved speed and with extraordinary skill. The end results were renderings that featured emotional strength as well as the grace and status of the model. According to Stuart, success depended more upon his ability as painter than the actual model.

In 1795, Stuart finally caught the attention of President and Mrs. George Washington and secured a commission. The Stuart family once again made a move, this time to Philadelphia, the temporary capitol at this time. Stuart had several sittings with the sixty-three year old President over the next two years. Each time, Stuart had some difficulty engaging the President in conversation, important to him because through interaction with the President, Stuart was able to assess his character. Despite George Washington's negative attitude as he dealt with a new pair of false teeth, Stuart was able to paint an insightful likeness. From these sittings, Stuart produced three paintings. The Vaughan (1795), purchased by wealthy merchant Samuel Vaughan, shows Washington facing to the left. The second full length portrait bears the name of the Marquis of Lansdowne, for whom it was intended as a gift. The large size of the Lansdowne portrait permitted room for objects that exhibited Washington's status. Martha Washington wanted a third portrait painted at Mount Vernon, as well as one of herself. Stuart never finished these because the incomplete Washington portrait was useful as a model for several replicas. Finally these bore the name Athenaeum because the Boston Athenaeum library purchased them after Stuart's death. Approximately one hundred such paintings of Washington are copies of these three.



Gilbert Stuart and his family moved to Washington, D.C., the nation's new capital, in 1803, with the hope of expanding his portrait business. James and Dolly Madison as well as Thomas Jefferson were among his new clients. Two years later, the fifty year old Stuart and his family moved to Boston in 1805, where they resided for the rest of their lives.

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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:

- *George Washington and the General's Dog* by Frank Murphy
- *George Washington's Breakfast* by Jean Fritz, Illustrated by Tomie daPaola
- *George Washington's Socks* by E. Woodruff
- *George Washington's Teeth* by Deborah Chandra and Madeleine Comora
- *If the Walls Could Talk: Family Life at the White House* by Jane O'Connor
- *If You Lived At The Time of The American Revolution* by Kay Moore

REFERENCE/BIBLIOGRAPHY

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- Evans, Dorinda. *The Genius of Gilbert Stuart*. Princeton, NJ. Princeton University Press. 1999

A stroke in 1824 left him partially paralyzed, but determined as ever, Stuart managed to paint until his death in 1827 at the age of seventy-two. Despite his great ability and success as a painter, his financial status was unstable and he left his family with great debt. They were unable to purchase a grave site and therefore, he was buried in an unmarked grave in the Old Boston burial ground. The Stuart family eventually made some money by selling some of his works and the Boston Athenaeum presented a memorial exhibition of his last works for the benefit of his family.

About the Art

George Washington—The Athenaeum was painted in 1796, oil on canvas, 48 x 37 inches in size. The painting is jointly owned by the National Portrait Gallery, Smithsonian Institution, Washington, and the Museum of Fine Arts in Boston.

Creating this portrait was not easy for Gilbert Stuart. Before him sat the first President of the United States, Washington, in his final year of the presidency. Serious, quiet, and temperamental, Washington was not eager to spend time posing. His newly fitted false teeth were uncomfortable and pushed out his mouth and distorted his jaw line. Despite the tension, Stuart was able to capture the essence of a great leader with freshness and spontaneity. The brushstrokes are quick and offer a sketchy feel. Washington's six-foot, two-inch stature is captured by placing his head high in the design with his eyes looking just a bit downward. The eyes and somewhat clenched jaw speak of status and experience. Stuart skillfully painted Washington's skin in various tones, unblended, and used light sources to bring out rougher areas of skin. These flesh tones contrast well with the gray/white tones of his powdered hair and the blue of his eyes.

This particular image was chosen in 1869 to be placed on the one dollar bill because it captured the dignity of the first president. An etching plate was made of Washington's head as portrayed in the painting. The image was intentionally printed in reverse of the original painting. Prior to that, the very first dollar bill featured a portrait of Secretary of the Treasury, Salmon P. Chase.

Directed Observation

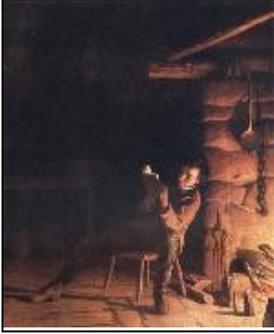
Show students an image of *George Washington—Athenaeum* and tell them it was painted by Gilbert Stuart in 1796. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use

art vocabulary to talk about the work.

1. Show students a large photo of someone you know (or use a magazine clipping). Ask them to tell you what information they can glean from the image. Use whatever clues they can including facial expressions. Transition to the Washington portrait and repeat the process.
2. Consider beginning this lesson by handing each student (or group of students) a one dollar bill. Ask them about the portrait featured on the bill. Gradually, transition to the Gilbert Stuart oil painting.
3. Students will mention that the painting looks incomplete due to the unpainted areas on the left and bottom of the canvas. Invite theories as to why the artist left it this way. Give the correct explanation in due time.
4. Tell students the story of Gilbert Stuart.
5. It would be helpful to have students compare and contrast the three Washington portraits by Gilbert Stuart. Which is their favorite? Why?
6. Why was it important to have portraits painted of the presidents?
7. What role did Martha Washington play in the development of these portraits?
8. If you were president, how would you want to present yourself?

Things to Do

1. Research the presidency of George Washington. Share what you learn.
2. Study the history of the dollar bill.
3. Research the portraits of our presidents and first ladies. Research the artists who painted the portraits. Especially look at the portraits of recent presidents and first ladies so students can compare the actual person to the image portrayed.
4. Invite students to paint a portrait of the current president. Encourage students to research and collect imagery of the president to really know what the president looks like. Sketch several options for poses, full length, waist up, or a bust. Talk about the characteristics and qualities of the president and how they as artists can portray these in the painting.
5. For a different medium, study photographic portraits. Use the camera to capture an individual or group in a photograph. Take several photos. Print your favorite in black and white. Frame your photograph on a white board and display.
6. Research the portraits of pop artist, Andy Warhol. Find or take a photo of yourself which is a shot from the neck up. Convert the image into a line drawing by tracing or using a computer. Using lines as your guide, add color to create pop art.



3rd Grade: FEBRUARY

The Boy Lincoln Eastman Johnson

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.

Eastman Johnson

Eastman Johnson was born July 29, 1824 in Lovell, Maine, the eighth and youngest child of Philip Carrigan Johnson and Mary Kimball Chandler. His father, a businessman, was elected as the Secretary of State for Maine in 1840 and later was involved in Washington politics. His family relocated to Augusta, Maine's capitol, when his father entered politics.

Johnson moved out of the family home when he was fifteen years old to take his first job in a dry goods store in New Hampshire. However, Johnson's interest in art grew and he moved to Boston where he served as an apprentice to a lithographer. At age twenty-two, he returned to Augusta and used his draftsman's skills to make graphite crayon sticks (not wax crayons) which he used in portraiture. He moved on to Washington, D.C. and within his first year had captured famous people in his portraits. One last move brought him back to Boston at the request of Henry Wadsworth Longfellow who commissioned young Johnson to draw his portrait as well as those of other members of the Longfellow family.

At this point in his life, Johnson decided to improve his skill by studying at the Royal Academy in Dusseldorf, Germany. After two years he moved to The Hague, Holland, where he remained for almost four years. His sketching ability became so realistic it was referred to as photorealistic. He particularly studied the works of Rembrandt whose style he assumed. In fact, Johnson became known as the "American Rembrandt."

Johnson returned home to America in 1855 when his mother passed away. A trip to visit a sibling brought him to Wisconsin and introduced him to the world of frontier life in general and the Ojibwa Indians in particular. Johnson used his years of training as a painter in Europe to record individual faces in portraits, carefully detailing the individuals he painted. He carefully used light sources in a way to bring out details in his subjects. Spending time with the Ojibwa and witnessing some mixed-race marriages among the Ojibwa gave Johnson a sensitivity and empathy for these subjects.

Johnson left Wisconsin when real estate investments he had were lost in the 1857 national financial panic. He moved to New York where he set up his studio with the hope of building a national

reputation for himself and rebuilding his financial security. At age thirty-four, Johnson painted one of his most famous works, *Life in the South* (today called *Old Kentucky Home*), which put him on the map as a fine artist. With it, he earned entry into the National Academy in New York. This painting of African-Americans and other similar ones, painted simply, invited viewers to contemplate the realities of the individuals portrayed. It was accepted by both the proponents and opponents of slavery. Johnson continued to create paintings of African-American subjects for the next ten years.

The forty-five year old bachelor married Elizabeth Buckley of Troy, New York, in 1869. The couple had one child in 1870. One year later they bought a summer home on Nantucket Island.

Aware of changing times and current market trends, Johnson moved on to new subjects. Johnson traveled with the Union Army during the Civil War and created sketches that eventually translated into paintings. In the aftermath of the Civil War, the country was torn apart and the American population turned inward for hope and healing. As family life and the idea of home became the focus, Johnson began to shift his work to domestic imagery and familial relationships. Trips to their summer home provided Johnson with inspiration from island life, farming, and whaling. Nantucket also provided many opportunities for Johnson to capture his family as well as his extended family in action. He worked in this genre of the American family and community for the next two decades.

By the mid-1870s, other artists such as Winslow Homer surfaced who also painted subject matter of the American genre. It is thought the young Homer often took his cue from the more established Johnson. In the end, it was Winslow Homer, despite Johnson's high level of success, who rose to be the most highly regarded painter to capture the American way of life.

Eastman Johnson died in New York City on April 5, 1906, at the age of seventy-two. He was one of the few American painters to have had approval of his work throughout his entire career. He had the ability to tell stories of the American people through his art, especially as he caught them in everyday actions.

About the Art

The Boy Lincoln was painted by Eastman Johnson in 1868. It was executed oil on canvas and measures 46 x 37 inches. It is in the permanent collection at the University of Michigan Museum of Art, Ann Arbor, Michigan.

The subject matter is the young Abraham Lincoln who is cap-

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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:

- *Abe Lincoln Remembers* by Ann Turner
- *Abe Lincoln: The Boy Who Loved Books* by Kay Winters
- *Abe Lincoln: The Young Years* by Keith Brandt
- *Abraham Lincoln: The Civil War President* by Ginger Turner
- *If You Grew Up With Abraham Lincoln* by Ann McGovern
- *Lincoln's Little Girl: A True Story* by Fred Trump
- *Mr. Lincoln's Whiskers* by Karen B. Winnick

REFERENCE/BIBLIOGRAPHY

- Carbone, Theresa A., Patricia Hills. *Eastman Johnson: Painting America*. New York: Rizzoli. 1999
- Hills, Patricia. *Eastman Johnson*. New York: Potter with the Whitney Museum. 1972

tured reading a book by the light from the nearby fire. Johnson created a number of paintings where children were reading or writing predicting the future success of these intellectually engaged youths.

Directed Observation

Show students an image of *The Boy Lincoln* and tell them it was painted by Eastman Johnson. 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 the title of this painting, you know it portrays Abraham Lincoln. Guess the age of the young Lincoln in this painting? What clues does the artist, Eastman Johnson, give you? (The actual age is uncertain)
2. Why do you think Johnson chose to paint a young Abraham Lincoln rather than a portrait of Lincoln as president? (Johnson was trying to give clues that this young boy had potential for greatness by his humble beginnings and his strong desire to learn.)
3. Looking formally at the painting, describe the composition of this work in regards to placement of the subject. (The figure is placed off-center, to the lower left of the picture plane. His body is stretching from the lower left side diagonally upward to the right side. His left arm is anchored on top of his left knee. Three-quarters of the painting is in the dark, one-quarter is in the light, left to right. It is somewhat the same top to bottom.)
4. Again, looking formally at the painting, describe the use of line, shape, space, texture, form and color.
5. Describe the color scheme. (Monochromatic)
6. How does the lighting add drama or interest to the painting?
7. The element of value is used well here. Describe how Eastman Johnson goes from very light tones to very dark.
8. What role does the fire in the fireplace play in the painting? What role did a fireplace play in homes in the 1800s?
9. Johnson wanted to tell you something about the character of Abraham Lincoln in this painting. What was it?
10. If you were to paint a portrait of young Lincoln, how would you do it differently?
11. What would you do the same?
12. Why do you like or dislike this painting?
13. Where do you think a painting of Abraham Lincoln should hang? Where would many people be able to view it?

Things to Do

1. What you do like to read? Where is your favorite place to read? Create a painting in which you are the figure reading in your favorite spot. Really play up the location by adding details. Also, show you are really interested in your book.
2. Thinking of yourself again, sketch a composition which makes good use of a source of light. Make a few sketches until you have a composition you want to shift into a painting. Be sure to counter balance the light areas by equal, if not more, areas of darkness. Possible light sources are a lamp, flashlight, sunlight, moonlight or campfire.
3. In executing the above composition, carefully consider balancing areas that are active (filled with details) versus areas that are void (details are lost in the darkness). Pay attention to shadows which fall behind areas blocking the light source.
4. Identify a person you admire, such as a relative, a sports star, a musical or movie star, or a historical or political person. Imagine this person as a child. Translate some current physical characteristics back into their youth. This could be curly red hair or dimples. Do some research to gather information about their childhood years. Consider how they spent their time and execute a drawing to painting to "tell a story" about their childhood.
5. One of Eastman Johnson's foci during his career was drawing domestic scenes. He made a painting called *The Little Convalescent* which depicted his sister, Harriet, reading a book to her young son in bed. You knew he was ill because Johnson gave clues—medicine bottles and a thermometer plus the fact the young boy was in bed in the middle of the day. Think of a time when you were ill and spent the day in bed, or on the sofa. Use your crayons to draw a few pictures of your day. You could do three drawings to represent how your day was spent in the morning, noon and night.
6. Speaking of crayons, have you ever made any? Eastman Johnson did. Do some research on the Internet to find out how crayons are made and then make some.
7. Eastman Johnson created *The Boy Lincoln* using a monochromatic color scheme. This is using one color in a full range of light tints to dark shades. Try this on a subject matter of your choice.
8. The portrait of Lincoln on the penny was designed in 1909 to commemorate the 100th anniversary of his birth. It was the first coin to use the face of a president. What other presidents are on a coin?



3rd Grade: MARCH

Little Miss Muffet

Jessie Willcox Smith

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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.

Jessie Willcox Smith

Jessie Willcox Smith was born in Philadelphia on September 6, 1863, to Charles Henry Smith and Katherine Dewitt Smith. Her father's income as an investment banker provided a financially secure home for his family. Young Smith and her siblings attended Philadelphia private schools in their early years. Smith's teenage years were spent in the home of her cousins in Cincinnati while she completed school.

From an early age, Jessie Willcox Smith had every intention of becoming a kindergarten teacher. She admired young children and enjoyed working with them. In her first year of teaching she began to suffer back pain from constant bending to work with her young students. This, unfortunately, threatened her teaching career.

As a young child, Smith had never shown any interest in art nor was she raised in an artistic environment. She discovered her talent quite by accident when she served as a chaperone to an art-tutoring class. While a young student was attempting to draw a still life, Smith picked up a pencil and beautifully drew the still life, a lamp, with minimal effort. Smith was curious about her artistic ability and decided to abandon teaching and made arrangements to study art.

Smith returned to Philadelphia because the social climate in Philadelphia, despite its strict protocol, permitted a women to study art. In particular, the School of Design for Women was perfect for the twenty-two year old Smith. Later she shifted to the Pennsylvania Academy of the Fine Arts where she was able to study under the well-known artist and professor, Thomas Eakins. Smith graduated from the Academy in 1888 and at age twenty-five accepted her first advertising position with *Ladies Home Journal* magazine.

Ladies Home Journal and other periodicals were just beginning to be popular. Literate Victorians found periodicals entertaining and informative and especially liked the beautiful colored illustrations. Smith earned a good salary as an illustrator and had a promising future. To ensure this, Smith signed up for a class at the Drexel Institute taught by illustrator Howard Pyle, who was able to advance Smith's illustration skills.

While at the institute, she began a life-long friendship with two other women, Elizabeth Shippen Green and Violet Oakley. These three friends shared an apartment in Philadelphia as they pursued their careers.

The three women eventually traded city life for a more serene rural setting in Villanova, Pennsylvania. During this time, Smith and Oakley collaborated on a calendar titled *The Book of the Child*. A few years later, the three women lost their lease on the home but moved into a new home near Philadelphia made possible by a benefactor. When Elizabeth Green married in 1911, Smith purchased land nearby and built a home and studio for herself. The home had beautiful gardens where Smith could paint her subjects in natural light. She often allowed children to play while she watched carefully for the perfect moment to illustrate them.

Jessie Smith was a sought-after and prolific illustrator for the following magazines: *The Ladies Home Journal*, *Scribner's Century*, *Collier's*, *Good Housekeeping*, *Harper's*, *Leslie's*, *McClure's* and *Women's Home Companion*. Beginning in her mid-fifties, she executed every cover for *Good Housekeeping* magazine for fourteen consecutive years. Her favorite subjects were children and mothers; she often used the children of her friends as models. In addition to magazine illustrations, Smith also illustrated over forty children's books. Some of her noted illustrations were in *A Child's Book of Old Verses*, *A Child's Book of Stories*, the classic *Little Women* (1915), *Heidi* (1922), and Charles Kingsley's *The Water-Babies* (1916). In these popular illustrations she combined charcoal, watercolor and oil to create unique renderings. She felt *The Water-Babies* represented her finest work and bequeathed twelve original oil paintings from it to the Library of Congress. Smith also created advertisements for such wholesome products as Cream of Wheat, Campbell's Soup, the Red Cross and Ivory Soap.

Many of her works show her love of children as she painted them in loving relationships with their mothers. Toward the end of her professional career, Smith took on private commissions from couples wishing to have a portrait of their children.

As she aged, Smith's eyesight faded and she made a decision to give up the *Good Housekeeping's* monthly covers. In 1933, Smith traveled with her niece to Europe as her health began to decline. She died in her sleep two years later on May 3 in her Pennsylvania home at the age of seventy-one and was laid to rest at the Woodlands Cemetery, Philadelphia, Pennsylvania. She will forever be remembered as a prolific illustrator of children whose pictures captured the essence of childhood.

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- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
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- 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 Book of the Child* by Mabel Humphrey
- *The Children of Dickens* by Samuel Crothers
- *A Child's Garden of Verses* by Robert Louis Stevenson
- *Evangeline* by Henry Wadsworth Longfellow
- *Heidi* by Johanna Spyri
- *Old Fashioned Girl* by Louisa Mae Alcott
- *'Twas the Night Before Christmas* by Clement C. Moore
- *The Water Babies* by Charles Kingsley

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- Nudelma, Edward D. *Jessie Willcox Smith: A Biography*. Gretna. LA: Pelican Publishing, 1989

About the Art

Little Miss Muffet was completed in 1913 by Jessie Willcox Smith, oil on board, for the January 1913 cover of *Good Housekeeping* magazine. The original painting is 18" x 25 1/2" and illustrates the nursery rhyme, *Little Miss Muffet*.

*Little Miss Muffet
Sat on a tuffet
Eating her curds and whey.
Along came a spider
Who sat down beside her
And frightened Miss Muffet away.*

Although theories exist about who wrote *Little Miss Muffet*, none are confirmed. Curds and whey was a custard-like food made with raw milk and un-pressed cheese, similar to cottage cheese. A tuffet is a small, three-legged stool. This nursery rhyme first appeared in 1805 book titled *Songs for the Nursery*.

As typical of Jessie Willcox Smith's illustrations, this work contains vivid shapes of Miss Muffet, the spider, and stool. There is evidence of three-dimensionality with some shading but the limited shading leaves the objects looking flat. Of course, the nostalgic charm of Miss Muffet's clothing as well as the printed cushion is consistent with Smith's illustrations. However, this work differs from the typical since it is done in oil.

Directed Observation

Show students an image of *Little Miss Muffet* and tell them it was painted by Jessie Willcox Smith in 1913. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following are suggested questions to help students use art vocabulary to talk about the work.

1. What are the first things you see?
2. Why do your eyes go there first?
3. Discuss the size of the spider and its ability to evoke fear.
4. Jessie Willcox Smith created this painting after she read *Little Miss Muffet*. Can anyone recite the rhyme? How does the painting match the nursery rhyme?
5. What is the spider doing?
6. Where is Miss Muffet going?
7. How did the artist make Miss Muffet look scared or surprised?
8. Discuss the use of color as well as value (the use of dark and light areas). How does this make the work interesting?
9. Discuss the variety of implied surface qualities (textures) in this painting.
10. If you were to illustrate *Little Miss Muffet*, how would you do it differently?

Things to Do

1. Spend time discussing nursery rhymes. Try to remember when you learned them. Who taught you the rhymes?
2. Practice the rhymes by singing ones which have a tune.
3. Recite several.
4. Gather together several illustrations of nursery rhymes and compare/contrast varying illustrations of the same rhyme. Discuss which illustrator did the best job and share why.
5. Once everyone is familiar with a variety of nursery rhymes, write the titles of the rhymes on small strips of paper. Place in a container. Play a game of Pictionary using the rhymes.
6. Use the same prepared strips of paper to play a game of Charades or have groups act out a particular rhyme.
7. Research Mother Goose.
8. Choose a nursery rhyme and illustrate it.
9. Have the entire class illustrate the same nursery rhyme and see how the illustrations vary.
10. Have members of a small groups illustrate an entire nursery rhyme and then bind their illustrations together.
11. Think of something that happened to you and write a rhyming verse or two about the situation.
12. Jessie Willcox Smith loved to draw children. She often observed them at play and then captured an action. If possible, visit the youngest children at your school. Spend time observing how they play. Make some quick sketches as a warm up. Finally, choose one action you observed and render a complete illustration. (If you don't have a preschool, invite some parents with small children to your classroom to serve as models. Vary the age.)
13. Try your hand at developing a package design. Choose a favorite product that comes in a box and re-design the images and text on the package to improve it.
14. Try the process Jessie Willcox Smith used when she illustrated. First, make a sketch using a piece of charcoal or a black crayon or thick, black marker. Then use water or tempera paint to add color to your work. When dry, use acrylic paint to add a layer of highlights. Allow to completely dry. Finally, finish the work with a coat of acrylic sealer (purchase at craft stores.)
15. Bring in a copy of a baby photo or one of you at a very young age. Use the photo to create a drawing of yourself. Then, gather images of Jessie Willcox Smith's illustrations and place on a bulletin board. Hang your childhood illustrations near hers.



3rd Grade: APRIL

The Broncho Buster

Federic Remington

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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.

Frederic Sackrider Remington

Frederic Remington was born in Canton, New York, on October 4, 1861, to Seth Pierrepont Remington and Clarissa (Clara) Bascom Sackrider. His colonel father was a staunchly conservative Civil War hero who later became a newspaper publisher. As an only child, Remington received constant attention from his parents. His childhood passions included the typical boyish pastimes of swimming, fishing, hunting, riding horses, and exploring the great outdoors as well as making sketches of cowboys, Indians, and Civil War soldiers. His goal for a military career met with the approval of his father who hoped his son would attend West Point Academy.

However, Remington's interest in drawing prompted him to attend Yale University in New Haven, Connecticut, where he studied art and enjoyed being a member of the football team, a point of pride for his family. By the time his father died from tuberculosis in 1880, the somewhat disenchanted and bored Remington had dropped out of college after three semesters. A few clerical jobs later, he found himself again unmotivated so he ventured west for the first time and purchased a small sheep ranch in Kansas with his father's inheritance. Again, disenchanted, he traded his farm for a saloon, hopeful this would be productive. Once again, this venture proved unsuccessful. He returned home and sought permission to marry his long-time girlfriend Eva Caten but her father rejected the proposal due to Remington's financial situation. In 1884, the couple finally married and moved back to Kansas City to begin their married life. Unhappy with the living conditions, it wasn't long before Eva left her husband. At this point Remington began to be more diligent about his work, especially his drawings. Finally, a New York publishing firm caught a glimpse of some of his sketches of western life and printed them in their publication, *Harper's Weekly*. Remington began to establish himself as a western artist. With a new outlook on life and promising future, Remington returned to New York and was reunited with his wife. The couple resided in Brooklyn where Remington continued a long career illustrating for *Harper's Weekly*.

Harper's Weekly commissioned Remington as an artist-correspondent to cover the war against Geronimo, the Charleston earthquake, and other Indian battles. During this period, Remington created illustrations, paintings, and exhibited. His field ex-

perience gave Remington a three hundred sixty degree sense of an image useful for sculpture. He hadn't considered the media of sculpture until a friend suggested it. Lacking formal training in sculpture, Remington sought the help of sculptor Frederick Ruckstuhl. Remington learned quickly to construct an armature and use clay to create a form. His first endeavor was a rider on a horse rearing on its hind legs. It took a few months but he finally had a form worth casting, first in plaster and then in bronze. Tiffany's, a up-scale establishment, sold the sculptures to eager buyers.

Always interested in the military, Remington secured credentials as a military correspondent through William Randolph Hearst's *New York Journal* during the Spanish-American War in 1898 and went to Cuba where he witnessed Teddy Roosevelt and his Rough Riders. Rather than witnessing heroic action as he expected, Remington was shocked to see the horrors of war, enormous suffering, confusion, and death. His eagerness to be part of the military quickly diminished. Remington shifted his focus from "heroic" war leaders to the troops who constantly served in harm's way. Soon thereafter, Remington became ill and left Cuba, but his experience amidst the ravages of war evoked a real passion to tell the war story and he quickly produced a number of works documenting the war.

The war experience in Cuba led Remington to look for new sights. He went west to Montana and Wyoming, rekindling his passion for western life. More mature, more experienced, Remington executed more sophisticated and emotionally charged art than before. He completed a series of oil paintings illustrating cowboys and Indians of the west. As a new twist, he focused on night scenes (nocturnes) to tell the stories of the uncertainty of life in the west. Images of pending danger and the unknown were themes in his work, no doubt reminiscent of war memories. A 1905 painting, *Evening on a Canadian Lake*, was one of his finest works. This nocturne captures two figures in a canoe who gaze off the picture plane to some alarming sound or sight, something threatening and speaking of death. The viewer does not see what has captured the attention of the figures. Such a composition created an intense interest in the viewing experience, a compelling characteristic of a Remington painting. Remington completed more than seventy nocturnes in his career and received glorious approval from critics.

Frederic Remington made his home in New Rochelle, New York, in 1890 and later bought a home in Ridgefield, Connecticut. He died on December 26, 1909, at age forty-eight from peritonitis following an emergency appendectomy.

Discipline-Based Art Education

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Art Production

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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

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- 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:

- *Children of the Wild West and Cowboys of the Wild West* by Russell Freedman
- *Frederic Remington* by Mike Venezia
- *Frederic Remington* by Ernestine Giesecke
- *Frederic Remington: Artist of the American West* by Nancy Plain
- *Meanwhile, Back at the Ranch* by Trinka Hakes Noble
- *Tall Tales of the Wild West* by Eric Ode
- *Wild West Thanksgiving Story* by Emily Arnold McCully

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As illustrator, painter, sculpture, author and teacher, Frederic Remington presented the world with images of the American West, producing over three thousand drawings and paintings, twenty-two bronze sculptures, novels and one hundred magazine articles.

In the end, Eva Remington was left with the task of turning Remington's estate into a source of income to sustain her in the high fashion to which she had become accustomed. She sold his drawings and paintings and made additional copies of her husband's sculptures.

About the Art

The Broncho Buster was executed in 1895 in bronze, 23 3/4 x 7 1/2 inches. Since this is a bronze cast, there are many editions of these. One of the original casts is a permanent fixture in the White House, Oval Office, a gift to former President Theodore Roosevelt by the Rough Riders.

The Broncho Buster is the most recognizable of Remington's works. Using photographs and sketches he had made, Remington captured the rearing horse and rider and took it out of the natural landscape. His attention to detail is extraordinary as is his ability to capture the moment. There are an estimated three-hundred authorized casts of *The Broncho Buster*. Remington executed a larger version in 1909 at a height of 32 inches. Remington specified the spelling to be Broncho, not Bronco.

Directed Observation

Show students an image of *The Broncho Buster* and tell them it was created by Frederic Remington in 1895. 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. Introduce the work as a three-dimensional form (length, width, and height), a sculpture made of bronze.
2. Research the process of creating a sculpture in bronze.
3. Discuss the action of the rearing broncho and the fact that Remington was able to capture one moment similar to a photo.
4. Examine the knowledge needed to properly sculpt a rearing horse—knowledge of the muscle and skeleton structure, the riding equipment, and the figure. Discuss an action that you have observed many times which would make you an expert in drawing the action. Why is observation an important criteria of being able to draw or paint well?
5. Remington shifted from painting to sculpture.

Was this a big risk for him? How did his drawing/painting ability help him?

Things to Do

1. Using a long piece of paper, draw four large squares. In each square, draw a different view of a person or animal in action—front, back, left side and right side. Once the drawings are made, use them as a reference to construct a clay form of your object.
2. To better understand the casting process, use clay and Plaster of Paris for the following activity. Collect half gallon milk or juice cartons (not plastic). Rinse them out and trim the top to three inches from the bottom. Press clay into the bottom until you have 1 1/2—2 inches of clay packed into the carton. Using clay tools, press holes and channels into and throughout the clay. When you remove chunks of clay, you are creating “negative” space which will be replaced with plaster, therefore creating “positive” space. Some clay can be shifted to raise the height of the clay (although, keep clay level at least 1/2 inch from the top of the container). Using the tips of tools, press texture onto the surface of the clay. When you complete this process, prepare plaster according to direction package. Pour plaster into the container until it reaches the top. Gently tap containers to remove air bubbles. Tear away the carton when plaster is completely dry and take out the clay to expose the plaster. You'll have to clean your plaster sculpture with tools and sand paper. When completely clean, brush milk on sculpture and buff with a cotton rag to achieve a sheen. Place your sculpture on a white or black block of wood.
3. One of Remington's talents was painting night scenes. Review his nocturnes and discuss how the moonlight was used. Use an existing daylight painting. Study it carefully. Now, render a night-time version of the painting.
4. Several of Remington's paintings have the main character looking to the side as if he heard a startling sound or saw something in the nearby brush. This makes the viewer wonder if danger is near. Create a drawing or painting that has the main character or characters looking off the canvas, making the viewer wonder what might be out there.
5. Like many professional artists, Remington created work based on a specific genre or theme. Scenes of the wild west interested Remington. What subject matter interests you? Create several works based on your theme and display them.



3rd Grade: MAY

I Wait

Julia Margaret Cameron

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

About the Artist

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Julia Margaret Cameron

Julia Margaret Cameron (nee Pattle) was born in 1815 in Calcutta, India. Her father, James Pattle, held positions with the financial and judicial departments of the East India Company which traded cotton, silk, indigo, dye and tea. Her mother, Adeline de l'Etang, was the daughter of French aristocrats. James and Adeline had ten children—one son and nine daughters. The daughters were known for their intelligence, beauty and strength of character. However, it was said that Julia was considered the ugly duckling among her beautiful sisters which might explain her extraordinary eye for beauty. The Pattle family was considered among the elite of the Calcutta community, with a rich family life and many social responsibilities.

Young Julia Pattle received her formal education in France and England. In 1834, the nineteen year old returned to Calcutta, India, where she met and married Charles Hay Cameron, a jurist and member of the Law Commission stationed in Calcutta. He also was an investor in the tea and coffee business in Ceylon (now know as Sri Lanka) and bought several plantations in Ceylon. The profits from this business supported the lavish lifestyle the Camerons enjoyed. The newlywed couple was among the top level of the social community. Julia Cameron had developed a reputation of giving lavish gifts to her friends. The couple remained on their family estate in India for ten years and then, at the retirement of Charles, (he was twenty years her senior) the couple relocated to England. They had five sons and one daughter named Julia. Some say the couple also raised foster children.

Julia Cameron's sister, Sarah Prinsep, worked as a hostess in a salon in Little Holland House in Kensington. Here, Victorian men and women gathered to participate in informal conversation on a wide number of topics, politics, literature, and art to name a few. Naturally this type of environment attracted artists, poets, scholars and socialites of the day. The Camerons resided nearby and met the famous English poet Alfred Lord Tennyson at the salon. They also visited his estate on the Isle of Wight, a holiday resort for the English elite. The beautiful location was compelling to the Camerons who decided to purchase property there in 1860.

Later the same year, the Cameron's tea and coffee plantation investment took a turn for the worse. Charles returned to Ceylon to

care for the business. His absence prodded their only daughter to give her mother a gift of a camera in the hope it would occupy her while Charles was away. At forty-nine, Julia Cameron took up photography.

Photography was still relatively new in 1864. Julia Cameron approached the new medium wholeheartedly, teaching herself about her new camera and photo development. She converted the old coalhouse to a darkroom and her chicken shed to a production studio. She worked tirelessly to learn the technical aspect of photography as well as the aesthetics of composition. In time, she had developed a large collection of photographs. As a self promoter, she organized exhibitions of her work.

Cameron went about photography as if it were fine art—a topic that led to some heated debate among her intellectual and social friends. Her elitist friends encouraged her to take photographs which followed the same rules of composition as a painting or sculpture. She photographed her famous friends with an eye that captured their identity and influential demeanor. These photographs gave the public a visual identity to famous names.

In addition to photographing her famous friends, Cameron photographed other women. She photographed them slightly out of focus suggesting her desire to release women from their rigid subordinate identity. She often dressed them up to portray allegorical or historical figures. Sometimes Cameron posed several models together to “illustrate” a scene such as the nativity.

Children were one other group Cameron loved to photograph. She often portrayed them as angels, reminiscent of the angels in Raphael's frescos. Children in the Victorian era were thought to be symbols of innocent beauty and purity. While children loved Cameron, they were happy to be free of her posing orders.

Julia Margaret Cameron made significant strides to improve the view of the Victorian woman. She accepted her role as devoted wife and mother and considered these roles sacred. In addition, she pursued her artistic work, even received financial rewards for it, thus redefining femininity, which in Victorian days required women to choose between home and career.

Ten years after Cameron received the camera, her only daughter, Julia, died leaving Cameron with a vast sense of loss. The camera, a gift from her daughter, which had been intended to distract Cameron from the absence of her husband, served as the vehicle to move Cameron past the grief of losing her only daughter.

When continually worsening financial situations caused strain,

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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:

- *Digital Photo Madness! 50 Weird & Wacky Things to do with Your Digital Camera* by Thom Gaines
- *I Wanna Take Me a Picture: Teaching Photography and Writing* by Wendy Ewald
- *The Kids' Guide to Digital Photography* by Jenni Bidner
- *Picture This: Fun Photography and Crafts (Kids Can Do It)* by Debra Friedman
- *Trixy Pix* by Paula Weed

REFERENCE/BIBLIOGRAPHY

- Ford, Colin, *Julia Margaret Cameron: A Critical Biography*. Getty Publication. 2003
- Gernsheim, Helmut. *Julia Margaret Cameron: Her Life and Photographic Work*. New York. Aperture. 1975
- Olsen, Victoria c. *From Life: Julia Margaret Cameron and Victorian Photography*. Palgrave Macmillan. 2003

the Camerons decided to sell their Isle of Wight home and move permanently to Ceylon. Cameron did continue her photography for a while, yet she gradually slowed down. The transition to her new home was difficult as she missed her circle of English friends and the convenience of her studio. It was difficult to secure the proper chemicals necessary for photography. In the end, she was quite satisfied with her twenty year contribution to photography, knowing the images she captured had brought happiness to many. She wrote:

*I longed to arrest all beauty that came before me,
My whole soul has endeavoured to do its duty,
In recording faithfully the greatness of the inner,
As well as the features of the outer.
The photograph thus taken,
Has been almost the embodiment of a prayer.*

The sixty-three year old Julia Margaret Cameron died on January 26, 1879, in Ceylon. She was buried in Bagwantalame, Ceylon.

About the Art

Julia Margaret Cameron took the photograph, *I Wait*, in 1872. The albumen silver photograph measures 8 1/2 x 10 1/2 inches. The photograph, *I Wait*, was inspired by a poem of Lord Alfred Tennyson, a friend of Julia Margaret Cameron:

*A crowd of hopes
That sought to sow themselves like winged lies
Born out of everything I hear and saw
Fluttered about my senses and my soul.*

Julia Cameron often took photographs of children with wings, mimicking Renaissance imagery. She attached swan wings, resting them on the child's back to get the effect she wanted. The model in *I Wait* is Rachel Gurney, who is perched on top of a draped box. Her expression is that of a child who had tired of her role as model.

Directed Observation

Show students an image of *I Wait* and tell them it was staged and photographed by Julia Margaret Cameron in 1872. 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 share stories of being photographed informally and formally by a professional photographer. What was their experience like?
2. Looking at the expression of the young girl in *I Wait*, how did she feel about being photographed? What do you think the title of this photograph means?
3. Ask students what they would like to

know about the artist (photographer). Be sure to share important points about Cameron's background and impact in both photography and the role of women in Victorian times. (1800s)

4. Cameron treated photography as if she were composing a painting. She achieved an

“artistic” look to her photographs. How does *I Wait* look artistic? (The pose, the tranquil, almost bored expression, the simplicity, and the reference to the angels at the bottom of painter Raphael's Sistine Madonna.



5. Cameron was criticized for her lack of craftsmanship as she often left fingerprints on her work. Some people didn't care for her out-of-focus photographs of women. What do you think about craftsmanship? (Craftsmanship is making art carefully, free of sloppiness.)
6. What would our world be like without photographs from the past or today?

Things to Do

1. Have students research the history of photography and share what they learned.
2. Cameron was inspired by her famous friends. She loved to capture their personalities in her photographs. Choose a friend to pose in a way to capture the personality. Think about clothing, location, lighting, and expression.
3. Cameron “illustrated” scenes by posing several people and dressing them appropriately. Choose a favorite scene from a story, song, or poem and design a pose to “illustrate” your vision.
4. Photograph famous people in your community—school principal, police or firefighters, the mayor, an athlete, a baby or set of twins, the oldest person. Exhibit the portraits on a wall for all to see.
5. Invite a professional photographer to give advice on taking effective portraits.
6. Get permission to photograph the residents of a nursing home. Give them a copy of your work, signed, of course.
7. Research and make pin hole cameras.
8. Research additional famous photographers such as Dorothea Lang, Ansel Adams, Anne Geddes.
9. Visit a dark room and learn about printing photographs the old-fashioned way.
10. Take a series of photographs to capture a visual story. Print them alongside a story you write. Publish copies of your story.



3rd Grade: JUNE

The Torn Hat

Thomas Sully

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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.

Thomas Sully

Thomas Sully was born in Horncastle, Lincolnshire, England, on June 8, (some historians say June 19) 1783. His parents, Matthew and Sarah Sully, were actors. Sully's parents, their four sons and five daughters immigrated to Richmond, Virginia, where they hoped to connect with Matthew's brother, who managed a local theater. Sully attended school in nearby New York until 1794 when his mother died unexpectedly. He returned home to Richmond to live with his family. Soon thereafter the Sully family moved to Charleston, South Carolina, to begin a new life.

As young Sully served an apprenticeship with an insurance broker, it quickly became apparent he had no future in the insurance business. Rather, when Sully's talent as an artist surfaced around the age of twelve, he began formal training in painting. He first studied with his brother, Lawrence, who was a well-known miniature-painter in Richmond, but it wasn't long before young Sully was able to paint better than his teacher. He began to teach himself oil painting and recognized he needed training from better artists, those in London. Several years were spent earning money to make such a trip. Unfortunately, his brother Lawrence died in 1804 and Sully gave up his dream to stay and take care of his brother's wife and her three children. Two years later, Sully married his brother's widow, Sarah Annis Sully. The couple had an additional nine children. On May 17, 1809, Thomas Sully became a United States citizen.

With London out of the question, Sully moved to New York in 1806 to advance his career. During the next years, Sully traveled to Boston, then on to Philadelphia and finally London. Each of these trips provided Sully with painting advice and demonstrations from the best teachers, Gilbert Stuart in Boston and portraitist Benjamin West in London among them. His year-long study with West gave him access to British artists who were actively involved at the Royal Academy of Art. Upon his return, Sully learned his infant son Thomas had passed away while he was gone. The Sully family settled permanently in Philadelphia where he opened his studio.

Thomas Sully's career and reputation expanded in the next years. He executed portraits of prominent historical, religious and military figures, both men and women. One such commission came

from the legislature of North Carolina which asked Sully to paint two full-length portraits of George Washington. Sully proposed one of the paintings should have an historical context in which Washington was engaged in some memorable historic event and suggested Washington crossing the Delaware. The actual event had taken place forty-three years previously. The legislature granted Sully permission for this but failed to provide Sully the proper dimensions. Eager to paint a large image, Sully used a 17 x 12 foot canvas. Upon completion of *Passage of the Delaware*, Sully received word that there was no room to hang his work. He sold it to the frame maker for \$500. Today, this painting hangs on the wall in the Museum of Fine Arts in Boston. In addition to his portraits, Sully created many other types of paintings including landscapes.

Thomas Sully had a great understanding of women and painted them with delicate insight. In 1837, Sully and his daughter Blanche traveled to England to paint a portrait of eighteen-year old Queen Alexandria Victoria. He executed a beautiful full-length painting known for its informal pose, unusual for a royal portrait. Later that same year, Sully and his daughter traveled to France before returning to Philadelphia. Sully was elected president of the Pennsylvania Academy of Fine Arts in 1842, which he respectfully refused. In the 1850s, Sully noticed the younger artists were painting in a realistic style but with looser brush strokes. Dismayed with what he saw, Sully wrote an instructional book on proper painting which was finally published in 1871.

When his wife passed away in 1867, the grief-stricken, eighty-four year old Sully maintained a rigorous studio schedule until October 31, 1871, when he completed his final portrait. He died on November 5, 1872, at the age of eighty-nine. Sully's funeral was held on November 9 in his painting studio. He was buried in the Laurel Hill Cemetery in Philadelphia next to his wife and child who preceded him in death.

Thomas Sully maintained a logbook throughout his career which included all of his commissions. In all, Sully's records indicate he painted over 2631 works, beginning when he was eighteen years old. He left behind works in many museums and political and military buildings in the United States. Sully will be remembered as one of the leading portrait painters of the 19th century, known for capturing both the likeness of the individual as well as the emotions.

After his death, his family published *Hints to Young Painters and the Process of Portrait Painting Practiced by the Late Thomas Sully* which gave insights to color selection, lighting and other techniques he used when painting.

Discipline-Based Art Education

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

Art Aesthetics

Providing opportunities to develop perception and appreciation of visually expressed ideas and experiences.

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

This month's books are suggested readings intended for the classroom teacher:

- *Children And Painting* by Cathy Weisman Topal
- *Discovering Great Artists: Hands-on Art for Children in the Styles of the Great Masters* by Mary Ann F. Kohl and Kim Solga
- *Drawing Portraits: Fundamentals* by J. R. Dunster
- *Pencil Drawing* by Michael Woods
- *Teaching Art With Books Kids Love: Teaching Art Appreciation, Elements of Art, and Principles of Design With Award-Winning Children's Books* by Darcie Frohardt

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- Biddle, Edward, and mantle Fielding. *The Life and Works of Thomas Sully*. Charleston, SC. Gamier. 1969
- Faban, Monroe H. *Mr. Sully, Portrait Painter: The Works of Thomas Sully (1783-1972)*. Washington: Smithsonian Institution, 1983

About the Art

The Torn Hat was painted around 1820, oil on panel. It measures 19 1/8 x 14 5/8 inches. It was sold to Boston merchant and art collector John Hubbard for \$100. Today it hangs in the Museum of Fine Art in Boston, Massachusetts as a 1916 gift of Belle Green and Henry Copley Greene.

The Torn Hat is a portrait of Thomas Wilcocks Sully, the nine year old son of the artist. The young lad is painted just a bit off center which speaks of the informality of the composition. His opened shirt, casual jacket and straw hat support the informal look. The young model appears to have been invited to sit for his father after coming in from play time. His serious look, straight ahead, seems to counter the obvious torn hat, evidence of some frolic. The opening in the hat permits light to flow onto the boy's face, although partially blocked by the detached brim. Sully paints youthful qualities with rosy cheeks, smooth skin and rounded features.

The Torn Hat is considered an informal "study" due to the loose application of paint and the quickness in which it was rendered. Some references say it took about three days.

Directed Observation

Show students an image of *The Torn Hat* and tell them it was painted by Thomas Sully. 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. Can you guess the boy's age? (9 years)
2. What clues does the artist give regarding the boy's age?
3. What do the clothes tell you about the boy's activities?
4. Is the fact the young boy is the artist's son important? Why would the artist be able to paint a better portrait because it was his son?
5. The title of this painting tells us the boy is wearing a torn hat. How do you think this happened?
6. Why would an artist paint someone in damaged clothing?
7. Consider the light source. From where is the light coming? Is this an indoor setting or an outdoor setting? How can you tell?
8. Thomas Sully was a great observer. How can you tell this?
9. The element of value takes one color from very light tints to dark shades. How did Sully use value in this portrait?
10. There were no cameras when Sully

painted his son. This painting captured his son's image at a specific age. Do your parents have images of you at certain ages? How important is this?

11. While you don't actually know this boy, do you like the way his father painted him? Why would you consider this a good painting?

Things to Do

1. Encourage every student to bring in a hat to wear. Assign or have students choose a partner. One partner will draw the other partner wearing the hat. Partners should spend some time discussing options for poses which showcase the hat and personality of the child. Make sure the artists take time to really observe all the characteristic of their model by searching for details. (Avoid students exchanging hats due to the transference of head lice.)
2. Thomas Sully painted his son in *The Torn Hat* from a full frontal position. Position a few students to model for the rest of the class. Place hats on the models. Invite the other students to sit at an angle around their favorite model so they don't see the entire face. In other words, have the face partially obscured by the brim of the hat.
3. Using *The Torn Hat* painting is a great introduction to symmetry. Drawing a vertical line down the center of the boy's face will allow students to better see the mirror-image on each side. While there are a few things which are asymmetrical such as the torn hat, the head and clothing are pretty symmetrical. Notice how the light hits each side differently. Invite students to draw a likeness of Sully's image. The hard part will be drawing the mirror image. Drawing two identical eyes or ears can be challenging. Good luck!
4. Have each student draw and enlarge a school photo. Then, have students paint their portraits. Display when completed.
5. Invite students to create portraits of the school faculty and staff.
6. Invite a "famous" person to your classroom to sit as a model. This could be your school principal or a local official.
7. Thomas Sully painted many officials in their uniforms. Invite someone such as a military officer, a priest, police officer, firefighter, or postal carrier to serve as a model wearing their uniform.
8. For a more dramatic look and a bit of a challenge, set up a model next to a strong source of light such as a window or lamp. To create a contrast, turn off other light sources. Use an ebony pencil or charcoal to sketch the model or paint with tempera or acrylic paints.