



4th Grade: SEPTEMBER

*Plate No. 85, American Robin—*Turdus migratorius**

John James Audubon

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

About the Artist

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

John James Audubon

John James Audubon was born Jean Rabine on April 26, 1785, on his father's sugar plantation in Les Cayes, Santo Domingo, which today is known as Haiti. His father, Lieutenant Jean Audubon, was a French Naval officer who was a slave dealer in addition to being a plantation holder. His mother, Jeanne Rabine, a Spanish Creole from Louisiana, had been the chambermaid and mistress of Lieutenant Audubon. Rabine died shortly after her son's birth. In 1788, the Lieutenant and his son returned to France and to his legal wife, fifty-eight year old Anne Moynet Audubon to whom he had been married for a number of years. When Mrs. Audubon formally adopted her four-year old stepson in 1789, he was given the new name of Jean-Jacque. Later, he Americanized his name to John James Audubon.

The young Audubon was raised mainly by his mother in the countryside area of Nantes, France, since his father was often away at sea. Audubon became very interested in wildlife, particularly birds which he sketched for hours as a time. Audubon learned to play the flute and violin and took up riding. Young Audubon knew he could take advantage of his stepmother's leniency when his father was gone and exchange wanderings into the countryside for attendance at school. His Naval officer father had seaman's hopes for his son whom he sent to military school at the age of twelve. Audubon's trial as a cabin boy proved both his predisposition to seasickness and his inability to pass the navigational and mathematical requirements of the program and he was sent home.

In 1803, at the age of eighteen, John James Audubon left his childhood home for America to avoid being drafted into Emperor Napoleon's army. The family hoped Audubon could work on his father's investment land outside of Philadelphia, Pennsylvania, called Mill Grove. Here he lived the life of a country man, fishing, shooting and drawing. He acquired a large collection of wildlife specimens and produced many sketches. He also used wire to pose freshly deceased birds in lifelike positions in order to draw them. One day while searching for a lost horse, Audubon met his neighbor William Bakewell and his daughter, Lucy. The twenty year old Audubon enjoyed exploring the countryside with the seventeen-year old Lucy. To the credit of her father, Lucy had attended formal schooling and had become a well-educated

woman. The couple fell in love and hoped to be married. Lucy's father was concerned about the income potential for Audubon and hesitated giving permission for marriage. Unfortunately for Audubon, who was trying to prove his worth, he found himself failing to contribute to the work of the farm. Following a disagreement with his father's agent in 1805, Audubon left Lucy and returned to France. While in France, Audubon made a business plan with friend Ferdinand Rozier. Audubon and Rozier moved back to Mill Grove with the hope of operating a lead mine on the property to prove he could indeed support a wife. With the marriage approved, Audubon and Lucy married on April 5, 1808. Lucy left a well-to-do lifestyle and accompanied her new husband into a marriage filled with challenges.

The young couple used the \$5000 wedding gift from William Bakewell and set up a business in Louisville, Kentucky. Almost fourteen months later, Victor Clifford Audubon was born. The general store which Audubon operated in Louisville was doing poorly so the young family moved the business in 1810 to Henderson, Kentucky. They moved into an abandoned cabin which Lucy turned into a cozy home with furnishings from her mother.

The business grew as traffic on the Ohio River grew. The Audubon family moved into a larger home and Lucy loved her life as wife and now mother of two sons. Two daughters were born but did not survive. The 1819 depression hit and everyone suffered losses. Audubon was unable to collect on his store accounts and in time, was forced to sell off his property including the land, house and Lucy's mother's furniture, china and silverware. The final heartbreak was Audubon's arrest and jail sentence for his debt. Lucy was heartbroken. Being the determined wife and mother she was, Lucy took advantage of her formal education and moved with her sons into the home of a wealthy family which housed her in exchange for teaching their young children.

John Audubon attempted to recover from his financial situation by rendering crayon portraits. Eventually Audubon moved to Cincinnati where he worked as a taxidermist in the Western Museum which didn't bring him much satisfaction. His self-imposed biggest challenge was to paint ALL of the American birds and have his drawings published. He left Cincinnati for a new exploration down the Ohio and Mississippi Rivers ending up in New Orleans. Ever supportive, Lucy and his sons joined him. Lucy put her education to use once again and was able to support the family as a governess and later, she opened a school. The years that followed were filled with extensive travels in America documenting birds of all kinds. Audubon's time away from his family made for continued financial and marital stress. Throughout all of this, Lucy remained supportive of her husband and his work.

Discipline-Based Art Education

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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
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- Texture: Surface quality, real or implied
- Form: 3D shape or illusion of 3D
- Value: Graduated areas of light/dark
- Space: Illusion of depth

PRINCIPLES OF DESIGN

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

COMPOSITION

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

ARTISTIC STYLES

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

ELEMENTS OF DESIGN IN PICTURE BOOKS

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

- *Boy Who Drew Birds: A Story of John James Audubon* by Jacqueline Davies
- *Backyard Bird Watching for Kids* by George H. Harrison and Kit Harrison
- *Capturing Nature: The Writings and Art of John James Audubon* edited by Peter and Connir Roop
- *Into the Woods: John James Audubon Lives His Dream* by Robert Burleigh
- *John James Audubon* by Joseph Kastner
- *John James Audubon: Wildlife Artist* by Peter Anderson

REFERENCE/BIBLIOGRAPHY

- Rhodes, Richard. *John James Audubon, The Making of an American*. Knopf. NY 2004
- Stokstad, Marilyn. *Art History, Volume Two*. Harry Abrams. NY. 1995

In 1824 Audubon traveled to Philadelphia to find a publisher for his collection of bird drawings. After a second refusal Audubon realized the only chance to get his book published in England where he would find greater interest. In order to raise the money for such a trip, Audubon exhibited his bird paintings, solicited subscriptions from patrons and Lucy saved her earnings. Once in London, Audubon reached an agreement with an engraver and in 1827, the dream of *Birds of America*, complete with four hundred thirty-five hand-colored and life-sized prints made from copper plates became a reality. The book was well accepted and brought Audubon fame and credibility as the foremost naturalist of America, no easy feat since he had no formal scientific training. He devoted about ten years to this publication process and the serial publications, including a text commentary. The last stage of his project was to prepare a miniature version of the folio which he completed in America between 1842 and 1845. He also began a few more projects such as *Viviparous Quadrupeds of North America* but his health began to fail and the book was completed by his son.

Finally experiencing financial success, the Audubons bought an estate in New York on the Hudson River. Audubon settled into a life which included time to advise young scientists. Audubon suffered a stroke in January of 1851 which affected his mental competency and left him partially paralyzed. He died at the family home on January 27 at the age of sixty-five. His place of burial is unclear but many think he was buried in Trinity Churchyard Cemetery in Manhattan, New York.

His estate was left in the hands of his sons. Unfortunately, poor business planning resulted in the loss of financial security. The situation forced Lucy at age fifty-eight to return to teaching for the next ten years. Lucy Bakewell Audubon died in 1874 at the age of eighty-seven. In 1886, a former student of Lucy named George Bird Grinnell founded the Audubon Society dedicated to the conservation and restoration of ecosystems, focusing on birds and other wildlife.

About the Art

American Robin was painted by John James Audubon for his collection of *Birds of America*. Audubon remarked the first time he saw and heard the robin, he was moved to tears by its beautiful song. In general, Audubon based his paintings on the direct observations which he sketched. He depicted his birds in a true-to-life habitat and in motion, which was new to his patrons. Both male and female birds were

painted to show the variations. Audubon began with building up layers of watercolor paint and added colored chalk to give the work depth.

Directed Observation

Show students an image of *American Robin* and tell them it was painted by John James Audubon. 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. Audubon worked very hard to complete his project. He risked financial stability and left his family for long periods of time. Sometimes, artists make sacrifices to do what they love. What do you enjoy doing and what sacrifices do you make?
2. Discuss the sacrifices Lucy Audubon made to support her husband. What do her sacrifices tell you about her character?
3. Audubon ventured into many parts of America to locate and paint birds. Discuss the various places he might have explored. Would you like his job?
4. This painting was created for a specific purpose—to educate people about the American robin. What does the artist want you to know about the robin? How does he teach you?
5. Discuss the various textures, colors, shapes and lines in this painting.
6. Some art is made from imagination, others replicate exactly what is seen as Audubon did. Which do you like better?
7. As an artist, what would you like to paint to educate others?

Things to Do

1. Visit a field museum in your community and view the bird wildlife exhibit. Choose your favorite and render sketches from different vantage points. Make a final rendering in color.
2. Study the other works of Audubon to learn his techniques. Then use your imagination to create a new bird, perhaps a combination of two existing birds. Draw a male, female and young bird in their habitat. When complete, name your bird and bind your page with others to create a book to share.
3. Use your sketches to create a 3D form of the bird. Use a plaster and paper mache mix over an armature. Paint when dry. Mount your bird on a platform or a tree branch.
4. If you have access to a kiln, create a bird from ceramic clay.
5. Write a story from a bird's perspective.



4th Grade: OCTOBER

Wallpaper & Patterned Fabric

William Morris

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William Morris

William Morris was born the eldest of nine children on his family's estate, "Elm House," located in Walthamstow, Greater London, England, on March 24, 1834. His father was a very successful businessman and provided a luxurious lifestyle for his family making Morris a spoiled and temperamental child. People noted his ability to read novels at an early age, and his interest in medieval fantasy and botany by the age of five. Young Morris spent childhood days playing in the nearby Epping Forest which inspired his love of nature. He was known to walk every path gazing at the foliage. His second childhood home on fifty acres in Essex additionally fed Morris' interest in gardening and the great outdoors. Into adulthood, Morris could recall images of plant life in great detail. He first studied with his sister's governess before his more formal education. When Morris was a teenager, his father died, forcing the family to move to a smaller house.

William Morris began his college career at Marlborough College, attending for three years. Later, he entered Exeter College in Oxford in 1853 with the plan of becoming a priest. This goal was abandoned for renunciation of the church after he read social commentaries on the Church. While at Exeter College, Morris met Edward Burne-Jones, who would become both a life-long friend and business partner. Prompted by Morris, the team began to define their design philosophy shifting from the manufactured decorative arts of the time towards a renewed sensitivity to nature and the belief that one should live in beauty and have a regard for craftspeople as artists. Morris also dabbled in poetry and published his prose and short stories in the *Oxford and Cambridge Magazine* which he founded and financed.

Morris graduated from Oxford in 1856 and took a job with the London-based architect, G.E. Street, who specialized in reviving the English Gothic style. During this apprenticeship, Morris shifted his attention away from architecture toward the decorative arts. Decorative arts included those art forms for decorating interior environments of homes and churches, including everything from textiles to wallpaper to stained-glass windows and carpets.

Twenty-five year old Morris married the beautiful Jane Burden on April 16, 1859. As a wedding gift to his new bride, Morris and his architecture, Philip Webb, designed and built a beautiful

house in Bexley Heath just outside London and named it "Red House." Morris searched for beautiful furniture and textiles for his new home, but unable to find anything that met his high standards, he designed his own furniture and textiles.

Jane Burden had had a very modest upbringing without the opportunity to attend school. During her marriage to Morris however, Jane blossomed into a self-taught intellectual and discovered and developed her artistic talent. Her striking beauty made her a natural model for several artists of the time. Two daughters were born to this union, Jenny and May.

Two year after his marriage, William Morris founded a decorative arts firm with several partners, Edward Burne-Jones and Philip Webb among them. Partners came and went and the business changed names often. In the end, the "Morris & Company" name was most well-known and carried a reputation for the highest standards for its decorative arts products, first intended for churches and then later broadened to include homes. Morris had an exceptional affinity for textiles. He taught himself embroidery and trained others including his wife. His business designed patterns used in its finished embroidered and woven textiles and wallpaper made with a woodblock printing process. William Morris is credited with resurrecting nearly-lost techniques of printing, weaving, and dying processes. Many of his patterns in wallpaper and textiles are still popular today.

One characteristic of William Morris' designs was the subject matter of nature such as flowers, vines, leaves, fruits, and branches. In the midst of the Industrial Revolution, Morris was persistent in designs which brought nature and its beauty into the home, whether in stained glass, wallpaper, or textiles.

During his lifetime, William Morris continued to write poems and short stories as well as translating many medieval and classical works. In time, his strict work ethic and pursuit of perfection began to undermine his health. Morris suffered a severe attack of gout in the spring of 1891 followed by deteriorating health caused by diabetes, tuberculosis and kidney problems. Morris was eventually confined to his home with lung congestion, tended by family and friends. After Morris died October 3, 1896, at the age of sixty-two, he was buried in a plain oak coffin covered with an antique brocade cloth. The funeral took place during a drenching rainstorm. His tombstone was designed by partner and friend Philip Webb.

About the Art

Wandle Chintz was a fabric designed by William Morris in 1883-1884. The *Wandle Chintz* pattern was named after and inspired

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ELEMENTS OF DESIGN IN PICTURE BOOKS

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- *American Book Design and William Morris* by Susan Otis Thompson
- *Repeat Pattern: A Manual for Designers, Artists and Architects* by Peter Phillips
- *The Wild Swans* by Hans Christian Andersen
- *William Morris Full-Color Patterns and Designs (Pictorial Archives)* by William Morris
- *William Morris and Red House*, Jan Marsh

REFERENCE/BIBLIOGRAPHY

- Parry, Linda. *William Morris*. Harry N. Abrams. 1996
- Jill, Duchess of Hamilton, Penny Hart and John Simmons. *The Gardens of William Morris*. Steward, Tabori & Chang. NY. 1998
- Van der Post, Lucia and Linda Parry. *William Morris and Morris & Co.* Victoria & Albert Museum. 2003

by the River Wandle, a tributary of the Thames in southwest London flowing past William Morris' business. Wanting to bring honor to the river, Morris created the design.

Frequently used for upholstery, chintz is a strong cotton fabric glazed with a printed pattern.

Directed Observation

Show students an image of *Wandle Chintz* and tell them it was designed by William Morris and printed in his textile studio. 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.

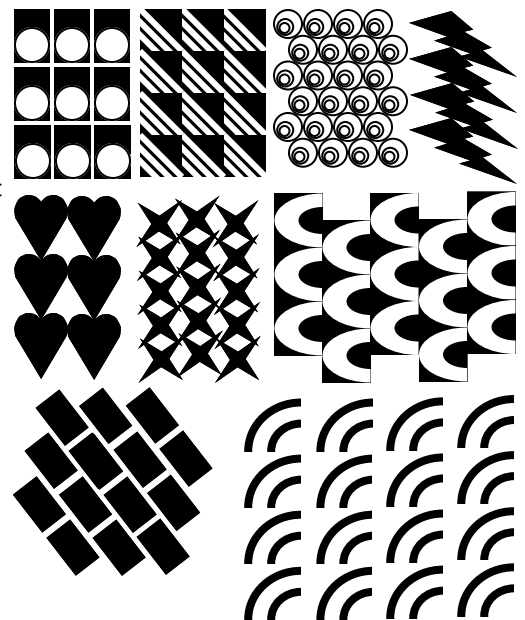
1. Identify what makes a pattern. Spend a few minutes and locate patterns you see in your classroom. Look at patterns in your clothing. Identify patterns in plant life, animal life, music, dance, weather, behavior.
2. Why are patterns important? Transition the discussion to patterns used in the decorative arts of William Morris.
3. Look at the layers in the *Wandle Chintz* fabric design. Discuss the background, mid-ground and foreground and the role each layer plays in the design.
4. Since this design was inspired by the River Wandle, discuss the many ways this design reminds you of a river.
5. Look carefully and identify where the pattern on one section meets and continues onto the next section. Be sure to look on both sides, top and bottom. Patterns are repeated images and there are many layout options for creating patterns, including a random pattern possibility.
6. Look closely at pattern printed on textiles or an old wallpaper book and identify how and where the patterns are repeated.
7. Discuss the following William Morris quote and relate it to how he lived his life: "Have nothing in your houses that you do not know to be useful, or believe to be beautiful." (*The Beauty of Life*, 1880).

Things to Do

1. Printing on paper or fabric is a fun and creative process. For starters, develop your skill as a pattern designer. On a prepared handout with several exact 2"x 2" squares on it, freely draw a different pattern with lines and shapes. Consider drawing patterns mentioned in #1 above. Duplicate your designs with a copy machine. Cut the duplicated squares out and

place patterns side by side. Observe the new pattern that emerges when one square lines up against another square.

2. Draw patterns you see in nature.
3. You can repeat the process using different geometric shapes and/or varying the placement of your shapes as illustrated below. Make many copies of a design and paste them on a large poster board or bulletin board paper.
4. For a more sophisticated process, try designing a stamp. This can be done using a Styrofoam sheet such as one used in meat packaging. Commercial sheets can be purchased at crafts stores. Use a pencil or ballpoint pen to press into the foam causing a depression in the surface. You can also cut compressed sponges or half potatoes into shapes. An adult can cut away portions of the potato's surface to create a design. Set potato aside. Spread printing ink, available at crafts stores, on a cookie sheet or other flat surface with a brayer until tacky. Roll the inked brayer over the surface of the Styrofoam sheet, sponge or potato to transfer the ink. Then press the surface onto paper. You can also press the potato or sponge directly onto the flattened ink and then repeatedly print on paper to create a pattern. See printed pattern below.
5. Find items which have interesting textures, such as leaves, the tines of a fork or bottom of a cup. Press these found objects into printing ink and print on paper.
6. Choose two ink colors and two different shapes. Print in an alternating pattern.
7. Print a repeated design on a 12" x 18" piece of construction paper. When dry, laminate and use as a placemat.





4th Grade: NOVEMBER

Dignity and Impudence

Sir Edwin Henry Landseer

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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Sir Edwin Henry Landseer

Edwin Henry Landseer was born March 7, 1802, to John Landseer and Miss Potts in London, England. John Landseer was an engraver who had a great love for art, especially art that used precious metals. Miss Potts was also artistic and served as a model for famous painters including Sir Joshua Reynolds. Edwin was the third son born into the family of seven children. His two brothers grew up to be artists, too.

All the Landseer children were encouraged by their parents to draw the landscape around their Hampstead home. The young children often sat in the grass and sketched the sheep, rabbits, goats, cows, dogs and even donkeys on their property. Even at the young age of four, Landseer was able to distinguish the various physical characteristics of each animal and draw them accordingly, even better than his older siblings! His father, John, was aware of his young son's extraordinary artistic gifts and preserved his early sketches which can be viewed today at the South Kensington Museum in London.

One exhibition witnessed by the Landseer children was of a female Newfoundland dog who rescued and cared for an orphaned lion cub. The nurturing relationship continued even when the cub had grown twice the size of its stepmother. The Landseer boys spent hours observing this odd relationship sketching the many actions of the grown cub and maternal dog.

A move to a new home near Burlington House gave the Landseer brothers an opportunity to care for many dogs. It was here that Edwin Landseer really learned to love dogs. He noticed that their differing temperaments, emotions and relationships held the same characteristics as humans!

The three Landseer brothers took lessons from Benjamin Robert Haydon when he opened an art school in 1815. Haydon encouraged the young brothers to study animal anatomy through dissection to help the boys understand the muscle structure of their subjects. With this skill in hand, Edwin Landseer began painting his beloved animals with even more precision. It was rumored he could even paint with a paintbrush in both hands at the same time. His work became very popular with the public. A decision was made by the Landseer family to make it possible for even the

poor to afford a work of Edwin Landseer. The best way to accomplish this was by creating etchings of his work. His father John and brother Thomas led the way for mass producing Edwin's drawings. It soon became commonplace for most household to have an Edwin Landseer etching.

Wealthy people approached Landseer to paint their beloved dogs. So common was this request that a painting studio was eventually opened where owner and dog could pose. With his popularity and reputation growing, Landseer was invited to exhibit his works at the Royal Academy. Subsequent distinction brought financial success and elevated status. Landseer became a regular exhibitor at the Royal Academy and was voted an associate member at the age of twenty-four.

Payments from Edwin Landseer's commissions gave him the financial stability to purchase his own home in the St. John's Woods area of London, a small house which he enlarged frequently as funding permitted. The property had a barn Landseer converted into his studio. The new home was filled with dogs including Landseer's favorite staghound, Maida. To honor this dog, Landseer named the home Maida Villa. The villa became a socializing location for the wealthy of London and people felt privileged to receive an invitation to Landseer's home.

Edwin Landseer was fortunate to be introduced to Victoria, Queen of England. Their discussions were focused on their mutual love of dogs and horses. In no time they became good friends. In addition to riding with Queen Victoria, Prince Albert and other members of the royal family, Landseer painted many of the royal dogs and horses as well as portraits of the queen and prince alongside their favorite pets. His paintings of the royal family and their beloved animals began in 1835 and earned him over \$250,000. Today, over one-hundred Landseer paintings commissioned by Queen Victoria hang in the National Academy.

The number of commissions Edwin Landseer took on was overwhelming. The waiting list of those who sought an original painting was years out. In time, the pressure of keeping up his profession as well as his social obligations took its toll. In the late 1830s, Landseer suffered a severe nervous breakdown. He subsequently suffered from depression and hypochondria. Despite his personal struggles, Landseer continued to execute paintings with his usual high standards and was rewarded for his artistic efforts in 1850 when he was knighted. In the later years of his life, Sir Edwin Henry Landseer's condition worsened. In 1872, at the age of seventy, his family requested Landseer be declared insane. Sir Edwin Landseer died on October 1, 1873, at the age of seventy-one in London. In appropriate response to hearing about the

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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:

- *The Art of Drawing Animals* by Ken Hultgren
- *Because of Winn Dixie* by Kate DiCamillo
- *Charlotte's Web* by E. B. White
- *A Lion to Guard Us* by Clyde Robert Bulla
- *Old Yeller* by Fred Gipson
- *Shiloh* by Phyllis R. Naylor
- *Souder* by William H. Armstrong
- *Where the Red Fern Grows* by Wilson Rawls

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- Ordmond, Richard. *Sir Edwin Landseer*. Rizzoli. 1981
- Hubbart, Elbert. *Little Journeys to the Homes of Famous People: Eminent Painters*. G.P. Putnam's Sons, NY. 1899

death of their beloved artist, citizens closed their shops and lowered their flags. They gathered along the streets on the day of the funeral to view the procession and paid their respects. Landseer was given a magnificent funeral at St. Paul's Church and laid to rest alongside painters Sir Joshua Reynolds and Sir Thomas Lawrence.

About the Art

Dignity and Impudence was painted by Sir Edwin Landseer in oil in 1839, and is 35 x 27 inches in size. This painting is characteristic of Landseer's desire to assign human traits to animals. A friend of Landseer, Jacob Bell, commissioned this painting of his two dogs, the handsome bloodhound named "Grafton" and the smaller West Highland terrier named "Scratch."

Directed Observation

Show students an image of *Dignity and Impudence* and tell them it was painted in oil by Edwin Henry Landseer in 1839. 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.

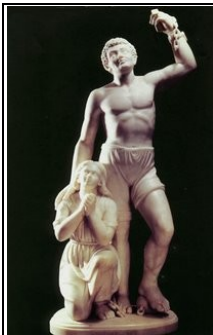
1. Begin with a conversation about pets. Allow students to elaborate on stories about their pets.
2. Encourage conversations around descriptions of animal characteristics and human attributes.
3. Introduce Sir Edwin Landseer to the class and share information from Landseer's biography that would interest students.
4. Be sure to mention this painting was a commissioned work, meaning someone (Jacob Bell) paid Landseer to paint the specific subject matter.
5. Show students the image of *Dignity and Impudence* again and ask students to tell if and how Landseer tapped into the viewer's emotion by the way he painted the subject matter.
6. What does Landseer do to project the personality of each dog?
7. Describe how humor plays into this painting.
8. How does Landseer use contrast in portraying the subject matter? Discuss how the painting would be if Landseer used two similar dogs?
9. If you were to create a similar painting, what two animals would you place together to create a story? Describe the physical features of each and tell how they contrast.
10. Landseer created his own title for this

work rather than using the dogs' real names. Discuss the meaning of the words dignity and impudence.

11. Do you consider *Dignity and Impudence* a good work of art? Why/Why not?

Things to Do

1. Working with two groups of students, have one group research two or three large breeds of dogs and the other group research small breeds. Develop a list of these dogs and their specific physical, intellectual and behavioral attributes. Discuss their similarities and differences.
2. Visit a pet store or humane society and experience personalities of different breeds. Take photos or draw sketches of the dogs. In the classroom, create new groups by pairing one student from the "large breed" group with a student from the "small breed." Have the new groups identify a dog from each size group and then develop a story with the two dogs as the main characters. With stories developed, choose a scene to illustrate. Different scenes may be chosen by each team member. Make sure to reference your research materials on the different breeds to correctly draw your dogs accurately. Share your stories and illustrations.
3. Take the research from the previous exercise and have small groups of two students create a comic strip featuring the two dogs. Give the dogs names and use those as the title of the comic strip.
4. Choose a favorite animal, excluding dogs, and do some quick research on that animal. Consider attributes of that particular animal and link it to human attributes. For example, an ability to run fast, shake hands, or swim in the water. Bring that animal and its physical and human attributes to life by writing and illustrating a story in book form. The animal should be the main character in the story. Humans, if used, should be minor characters. Identify a setting, plot, point of conflict and finally, resolution. Combine all the stories in one book and make copies to share.
5. Take sketch pads to the local zoo and draw a favorite wild animal. Once back in the classroom, add color.
6. Invent your own imaginary animal and draw it. Or, combine animals, such as a tiger and monkey, to make a new one. Draw the new animal in its habitat. Be sure to give it a name.
7. Watch a movie you have not seen before about an animal. Stop the movie halfway through and consider options for how the movie might end. Write your ending to the movie and share it with others.



4th Grade: DECEMBER

Forever Free

Edmonia Wildfire Lewis

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

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.

Edmonia Lewis

Mary Edmonia Lewis was born to a Native American mother and an African American father. Her birth date and birthplace are unknown, yet differing accounts claim 1840, 1844 or 1845 in either New York, New Jersey or Ohio. She had a brother, Samuel W. Lewis, who was twelve years older. Lewis' parents died when she was quite young and she was placed in the care of her mother's tribe, the Mississauga group of the Ojibway (Chippewa Indians) of Ontario. Edmonia Lewis' Indian name was Wildfire. She enjoyed leading a wandering life, fishing, swimming and making moccasins until she was twelve years old.

Years earlier, Lewis' brother, Samuel, had gone to California and made a fortune in the gold rush. His subsequent real estate investments earned him the status of prominent citizen. Samuel made arrangements for his sister to board with a Captain Mills and paid for her tuition at a local grammar school in New York. Upon completion of grammar school, Edmonia Lewis attended New York Central College, a Baptist abolitionist secondary school in McGrawville, New York. Finally, in 1859, Samuel made arrangements for his sister to attend Ohio's Oberlin College Young Ladies Preparatory Department. Oberlin College was the first college in the United States to admit women and African Americans.

While a student at Oberlin College in January of 1862, Edmonia Lewis was accused of poisoning two white female students, fellow boarders at the home of retired theologian and Oberlin College trustee John Keep. Lewis had invited her female friends to share some hot wine following a social outing earlier. Two of the friends became ill but recovered in a few days. Neither the women nor the college brought charges of poisoning. The townspeople, however, were most interested in seeing justice. One night as Lewis was leaving the boarding house, white vigilantes abducted her and took her to a neighboring field, beat her and left her for dead in the bitter cold. When she was discovered missing a few hours later, a search party found her and brought her to safety. The attack left her bedridden for two weeks. John Mercer Langston, an Oberlin College graduate and the first African American to be admitted to the Ohio bar, served as her defense attorney. In a two day hearing preliminary to her trial, the case was dismissed due to lack of evidence and charges against Edmonia Lewis were dropped.

A year later, in the late winter of 1863, Lewis was twice accused of theft when a teacher missed some supplies. Both claims of theft were unproven due to lack of evidence but, the head of the Oberlin Ladies' Department rejected her enrollment for the upcoming spring term. This prevented Edmonia Lewis from graduating from Oberlin College and upon hearing this decision, she packed her bags and left for Boston.

Springtime in Boston offered Edmonia Lewis a fresh start. She met William Lloyd Garrison, the white abolitionist leader who introduced her to the noted Boston sculptor, Edward A. Brackett when he learned of her artistic talents. Brackett took her into his studio and taught her to model in clay. It wasn't long before Lewis learned to sculpt plaster medallions.

One day in May, 1863, Lewis watched with others from the street curb as the 54th Massachusetts Colored Regiment, the first all-black regiment to be raised in the North marched out of town. They were led by the white officer Colonel Robert Gould Shaw, son of prominent Boston abolitionists. The majority of the soldiers in the regiment had attended Oberlin College. Word reached Boston two months later announcing the death of many of the soldiers and their leader in the attack on Morris Island, South Carolina. Lewis was so moved by the announcement that she sculpted a bust of Colonel Shaw. The work was highly acclaimed by noted sculptors of the time, Harriet Hosmer and Anne Whitney. Lewis created one hundred additional plaster copies of the bust and sold them to raise money for the Soldiers Relief Fund, an organization which supplemented the wages of black soldiers who were underpaid compared to their white counterparts.

Edmonia Lewis continued to work over the next couple of years and managed to save enough money to finance a trip to Italy. She, as many artists, was eager to advance herself professionally and Florence was the place to do it. After one year in Florence, Lewis decided to settle in Rome along with other American female sculptors. Rome provided an environment of freedom for Lewis. She relished the neoclassic style of ancient Greece and decided to use this style to pay tribute to those who led in liberating minorities. In 1867, she produced a two-figure sculpture memorializing the Emancipation Proclamation, *Forever Free*, and honored her Native American ancestry creating a number of sculptures of Hiawatha. In 1876, Lewis created an acutely realistic portrayal of death in her sculpture, the *Death of Cleopatra*. This sculpture was specifically created for the 1878 Philadelphia Centennial and was later displayed at the 1878 Chicago Exposition. Following the Exposition, the enormous sculpture, all 63" x 31" x 46" of it, was lost for a century. Since it had not sold at the exposition, Lewis put it in storage somewhere in western Chi-

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

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- 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:

- *Civil War Days: Discover the Past* by David C. King
- *The Civil War for Kids: A History with 21 Activities (For Kids series)* by Janis Herbert
- *Drinking Gourd: A Story of the Underground Railroad* by F. N. Monjo and Fred Brenner
- *Fields of Fury: The American Civil War* by James M. McPherson
- *If You Lived At The Time of the Civil War* by Kay Moore

REFERENCE/BIBLIOGRAPHY

- Bearden, Romare and Harry Henderson. *Edmonia Lewis: A History of African American Artists from 1792 to the Present*. Pantheon. New York. 1993
- Harper, Judith E. *Women During the Civil War: AN Encyclopedia*. Routledge. 2003
- Wolf, Rinna Evelyn. *Edmonia Lewis: Wildfire in Marble*. Silver Burdett. 1998

cago. Accounts say a racetrack owner acquired it and used it as a grave marker for his favorite racehorse named Cleopatra. The racetrack gave way to a golf course and then a munitions plant. When a U.S. Postal Service facility was built on the site, the statue was moved to the contractor's equipment yard. The final rescue came from a fire inspector who moved it to a safer location. The Forest Park Historical Society undertook its restoration in 1987. Today it sits in the Smithsonian National Museum of American Art in Washington, D.C.

The late 1880s brought a shift in sculpture from neo-classical to more contemporary styles. There was also a shift in the center for artistic activity. Rome gave way to Paris and Edmonia Lewis began to slip out of view. Her last major commission was from a Baltimore church. She executed the sculpture, *Adoration of the Magi* in 1883. Accounts confirm Lewis was alive as of 1909 but details are vague. Just as her birth, there are no known records of the death or burial of Edmonia Lewis.

Only a fraction of Edmonia Lewis' work survived. She rose to the challenge of being a black, female artist and gained the respect of the art world.

About the Art

Forever Free was created in 1867 of white marble. It measures 41 1/4 x 11 x 17 inches. It was inspired in 1863 by President Abraham Lincoln calling for the freeing of slaves in the United States during the Civil War. The male figure is standing with his left arm in the air, a broken chain around his left wrist. His right hand is gently placed on the shoulder of a woman who is kneeling with her hands together as if praying. The sculpture is located at the Howard University Gallery in Washington, D.C.

Directed Observation

Show students an image of *Forever Free* and tell them it was chiseled in marble by Edmonia Lewis in 1867. 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. Do you know anyone who overcame challenges in life? Share the story.
2. Edmonia Lewis overcame many challenges in her life and gave a voice to others who did the same. She shared the stories of historical figures through her sculptures.
3. Why is it important for artists to remind

us of the past?

4. What does the chain around the man's wrist and ankle tell you? Why is it broken?
5. What do the expressions on the faces tell you? Why do they look happy and/or grateful?
6. How does the artist get you to look around the sculpture? Notice the woman is half the height of the man, and his left arm is raised above his head. This upward motion pulls your eyes upward as well.
7. If you were going to make a sculpture like this, would you make sketches first? Would you use models? How would the use of sketches and models help?
8. This sculpture was chiseled from marble. What happens if the artist makes a wrong cut? Knowing a miss-cut could be devastating, what is the best way to avoid making a mistake?
9. Would you like to be a sculptor? Why?

Things to Do

1. Many items can help in understanding Edmonia Lewis' sculpture, *Forever Free*. Learn more about slavery, the Civil War, the first African-American regiment under the leadership of Colonel Robert Shaw and the Emancipation Proclamation.
2. Lewis chose to honor heroes in her realistic sculptures. What makes a hero? Who are your personal heroes?
3. Lewis created sculptures of her heroes in various ways. She created busts of some (Lincoln and Shaw). Others were created half-length and yet others were featured full length.
4. Study body proportions. Study proportion of the human face. (Resources are available on-line.)
5. Gather photos of one of a favorite hero for a sculpture. Consider options for the figure (bust, half-length or full length) and create several sketches for a possible figure placement. Some sculptures use the subtractive method where material is cut from a block. Such material would include stone, a bar of soap or a plaster block. Some sculptures use the additive method where material, such as clay or soft plaster, is added over a wire armature. Choose a method and material that works best and use the photos as a resource to create a sculpture of the hero. When completed, create a base for the sculpture using a block of wood or plaster. Display all sculptures in a location for others to view. Write a short biography of the hero and hang it near the sculpture or publish the biographies in book form.



4th Grade: JANUARY

Follow The Leader

Sister Maria Innocentia Hummel

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



About the Artist

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Berta Hummel

Berta Hummel was born May 21, 1909, in Massing, Bavaria, Germany, to Adolf and Victoria Hummel. This picturesque home high in the Alps was located above the dry-goods store owned by Adolf. The Hummels were devout Catholics, as most Bavarian citizens were, and attended Mass regularly. Accounts show Berta Hummel's life as idyllic. She was raised in a loving family and community and displayed a zest for life. She loved being physically active, skating, skiing, and even ice hockey!

Berta Hummel displayed her artistic talents at an early age. She loved to paint and draw, especially caricatures of her friends who always coveted one of Hummel's sketches. She also loved using fabric scraps available from her father's store to create small clothes for her dolls. The peaceful setting and pleasant family life were interrupted by the onset of World War I when she was five years old. Adolf Hummel was sent away to the nearby town to fight with the Germany army. The young Hummel sent her father sketches to cheer him up during the six years he was away from the family. She even sent her father several drawings of his new son born in his absence.

Young Hummel attended the local Catholic elementary school. At twelve, she attended the Institute of English Sisters, a boarding school located about twenty miles from Massing. Hummel was a high achiever at the Institute and completed her studies in six years. Her artistic talent continued to develop while at the institute. At age eighteen, she applied for and was accepted at the prestigious state school, the Academy of Applied Arts in Munich, Germany. She deservedly placed second in the school's entrance exam. Hummel's parents had always known their daughter had great potential in art and gladly supported her advancement to the Academy in Munich.

Berta Hummel decided to live at a nearby Catholic dormitory run by nuns rather than on campus with the other art students. She soon became friends with two Franciscan nuns, Laura and Kostka, who were living in the dormitory while studying art at the academy. Laura and Kostka taught Hummel much about life as nuns. She was impressed with their lifestyle of service. The years flew by, Hummel graduated from the Academy at the top of her class and was even offered a teaching position at the Acad-

emy which she turned down. Instead, Hummel decided to enter the convent and devote her life to God. Her parents were first unsupportive of this decision as it would take her away from art. In time, Hummel's parents gave their blessing and Berta Hummel became a novice, accepting the convent name of Sister Maria Innocentia Hummel. "Innocentia" was assigned to her since she admired the innocence of children. Sister Maria joined two hundred fifty other sisters who made up the Franciscan Convent at Siessen. Sister Maria was able to combine her interests of faith, art and love of children in her new position as the art teacher at the convent school. She often sketched her young students and captured their innocence. Her collection of drawings of young children accumulated over the years. Other artistic activities at the convent included designing liturgical textiles, small sacred works and altar pieces.

The Nazi regime put an end to the convent school and put pressure on the convent to contribute to its cause. The sisters in the convent were thus in need of generating income and realized Sister Maria's artistic potential could help. With her permission, Sister Maria's drawings were sent to a Munich publishing house in the hopes they would reproduce the images as postcards. The publishing house agreed to print the postcards as well as publish a collection of her drawings in 1934. The book was called *Das Hummel-Buch (The Hummel Book)*. One individual who purchased the book was very delighted with Sister Maria's drawings. He worked as a craftsman in a nearby porcelain factory which was on the verge of closing. He had the idea of recreating the figures from Hummel's drawings in porcelain and approached his boss about the possibility. After some consideration, Franz Goebel, owner of the porcelain firm, W. Goebel Porzellanfabrik, announced his desire to create the figurines. In a time when Germans were experiencing difficult lives, these figurines brought joy and hope to the oppressed citizens. The sisters of the convent agreed since the extra income would allow them to survive economically and also keep the porcelain factory opened. Once, during a visit to the Goebel factory, Sister Maria was greeted by an elderly worker who profusely thanked her for saving the factory workers' jobs.

Sister Maria's figurines were exhibited in 1935 at a major international trade show, the Leipzig Fair. Interest in the figurines was huge and the word about the figure spread throughout the world.

In August 1937, at the age twenty-eight, Sister Maria took her final vow. Three years later when the convent was taken over by the National Socialist regime and all but forty nuns were ordered to vacate the convent, Sister Maria returned to her family for a three-month visit. Upon her return to the convent, she was as-

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- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
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- Repetition: Repeating pattern, motif

ARTISTIC STYLES

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

ELEMENTS OF DESIGN IN PICTURE BOOKS

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

- *The Complete Fairy Tales of the Brothers Grimm* by Jacob Grimm
- *Heidi* by Johanna Spyri

REFERENCE/BIBLIOGRAPHY

- Copp, Jay. *Bertha Hummel and Her Famous Figurines*. St. Anthony Messenger.
- Koller, Angelika. *Hummel: The Original Illustrations of Sister Maria Innocentia Hummel*. Courage Books of Philadelphia, 1996
- Stuttgart, Emil Fink. *The Hummel Book*. Vg+/Vg-First Printing, 1950

signed a small room where she slept and continued to work on new drawings to generate income. She realized the Nazis took half her profits but felt the other half was still benefiting the convent. The next four years were very difficult. The convent was extremely cold and damp in the winter months and food was always scarce. The nuns often relied on the handouts of neighboring farmers for food.

Tuberculosis was on the rise in the community and in 1944, Sister Maria was diagnosed with the disease. She was sent to a sanitarium for five months to recover. Medication was not available and soon Sister Maria's condition worsened. She knew her days were numbered and made a request to return to the convent so she could die in the Motherhouse. The nuns sent for Hummel's parents who arrived at her death bed. On November 6, 1946, as the convent bells tolled as usual marking mid-day, the thirty-seven year old Sister Maria Innocentia Hummel died with sisters and family at her bedside. Her body was taken to the convent chapel until her interment. She was buried on the convent grounds under a simple white tombstone reflective of her life of humility.

Sister Maria is credited with seeing the bright side in the midst of hard times. Her images focused on the hope evident in the innocence of children. Today, the Goebel business continues to produce figurines based on Sister Maria's drawings. Members of the same convent serve on the board of the Goebel company. In exchange for the nuns' efforts, the Goebel company shares its profits with the convent, which in turn, supports the care and education of children.

About the Art

Follow The Leader was originally a drawing by Sister Maria Innocentia Hummel. The image was modeled by master sculptor Gerhard Skrobek in February, 1964, and later mass produced (limited edition) as figurines. They were introduced to the United States market in 1972. The seven-inch high figurine is registered as #369 in the Hummel collection.

Directed Observation

Show students an image of *Follow The Leader* and tell them it is a small porcelain sculpture made from a drawing by Sister Maria Innocentia Hummel. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. The title of this sculpture is *Follow The Leader*. Explain how the artist was able to

show these children playing the game.

2. How do you know the children are enjoying the game?
3. How do the clothes look different from what you wear? The children portrayed are from Germany. Locate Germany on a map and read about its culture.
4. This sculpture was made from a drawing by Sister Maria Innocentia Hummel who loved children. She created the drawing during World War II. She wanted to capture the happiness and innocence of young children despite the harshness of war. Was she successful?
5. Explain how Sister Maria Innocentia Hummel's artwork brightened the lives of those who viewed it.
6. Artists have the opportunity to help people see things in new ways. If you were an artist, what would you like to show people in a new way?
7. What art could you create that would brighten the lives of those who have suffered?

Things to Do

1. Study *Follow The Leader* and render a sketch of the sculpture.
2. Focus on one child in the sculpture and develop several sketches of that child in other activities.
3. Choose three friends in your class and make sketches of them playing together. Try to capture your friends in a game or other activity that expresses an emotion such as joy, happiness or excitement. Pay attention to clothing styles that give each child a personality. Add other details which add interest, a pet for example.
4. Choose one of your sketches (#3) and create a sculpture using Sculpty Clay. Bake the clay following directions on the package. Display your sculpture along with your sketch.
5. To improve your drawing skills, study the proportions of the human figure. Observe how the proportions of adults and children vary.
6. Using *Follow The Leader*, develop a story about the three children and the dog. This can be done individually or in small groups. Write your story in book form with illustrations.
7. To get a taste of German folklore, study some of the fairy tales collected in the early 1800s by brothers Jacob and Wilhelm Grimm. Create illustrations of your favorite story. (Some stories are a bit frightening so preview the collection before sharing with children.)
8. Watch the movie *Heidi* or the *Sound of Music*.



4th Grade: FEBRUARY

The Horse Fair

Rosa Bonheur

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

About the Artist

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Rosa Bonheur

Rosa Bonheur, born on March, 1822, in Bordeaux, France, to Oscar Raymond and Sophie Bonheur, was baptized as Rosalie Marie Bonheur. Oscar Raymond, a well trained landscape and portrait painter, moved to Paris in 1828 without his family to find a new home and establish a steady income for his four children and wife before sending for them. It wasn't long before the entire family made the move to Paris. They intentionally settled in an area populated by members of the Saint Simonian cult. Saint Simonianism was a French political and social movement which advanced the belief of equality of all people and advocated feminism. Unfortunately, Raymond Bonheur's devotion to the cult surpassed his devotion to his wife and family. In 1830, Raymond left the family home to live in a communal home for select members of the cult. Sophie was left to both care for her four children and find ways to earn money to keep them fed and clothed. Young Rosa was old enough to notice her father's passion to save the human race but also recognized it was at the expense of her mother who lived in a world of exhaustion and wretched poverty.

Raymond Bonheur returned to his family in late 1832 after the French government broke up the commune. Within the year, Sophie Bonheur had died, at the age of thirty-six, after two years of poverty and exhaustion attempting to provide for her family. After growing up in a wealthy home, Sophie received a pauper's burial.

Rosa Bonheur showed signs of artistic skills early. She was eager to imitate her father's brushstrokes and often placed paint on every surface she could find. She even painted portraits of her dolls. As a young student, she filled her notebooks with sketches of animals and became so focused on her drawings she lost sight of her lessons. In time, her inattentiveness and defiant personality caused problems in school. In several schools for young Bonheur, the end result was always expulsion. Her father finally sent his twelve-year old daughter to a boarding school where she apprenticed as a seamstress, a desperate fate for a young girl. To her delight, Rosa Bonheur got expelled again due to her unwillingness to learn. It was at this time Rosa Bonheur made it clear the life she was choosing was that of an artist.

Following this last expulsion from school, Raymond Bonheur

decided to take his daughter under his own tutelage. She was a gifted art student who diligently went about her studies. She began copying the art of masters, as was typical training for era. Bonheur was obsessed with the accuracy with which she painted, especially as it related to the anatomy of animals, a favorite subject. She turned to casting small bronze animals and created a highly detailed sculpture, *Rabbits Nibbling Carrots*, which features hundreds of lines representing the soft fur of the rabbits.

Rosa Bonheur, now in her teens, was a quick learner soon publicly recognized as an emerging artist. Unfortunately, her father saw an opportunity to realize his ambitions and required his daughter to sign his name on her paintings. It was common practice in the day for women artists to sign their work with a male pseudonym or a name of ambiguous gender. Rosa Bonheur refused to sign her father's name on her work as she wanted to bring honor to her mother's memory by using the name her mother gave her. Raymond Bonheur brought in all his young children to work in his studio and placed Rosa in charge of the crew. Two family friends finally intervened on the children's behalf to stop the exploitation. They secured Rosa a studio of her own where she soon gained autonomy and earnings of her own. She generously sent a portion of her earnings to her father for the support of her younger siblings.

Rosa Bonheur moved in with family friends Mme. Mica and her daughter Nathalie. Nathalie and her mother nurtured Bonheur's artistic development by providing her with a creative environment and freedom from any household duties. Nathalie also helped Bonheur prepare canvases and served as a liaison with art dealers. The three women shared a home for fifty years until the deaths of first Mme. Mica and later, Nathalie.

Rosa Bonheur took a real interest in animals. Her mother had encouraged that interest by having young Rosa draw animals with names that matched them to letters of the alphabet. Her interest increased as she grew older. Bonheur desired to study animal muscle structure formally so she often visited horse fairs, veterinary institutions and even slaughter houses to view animal anatomy and make sketches. These activities were very dangerous for a woman, so the ever-determined Bonheur dressed in male clothing and acted accordingly, including smoking cigarettes. She even carried a pistol in case her disguise failed.

Nineteen year old Rosa Bonheur submitted her first painting to the Paris Salon in 1841. One year later she created and submitted a terra-cotta sculpture of a sheep. In 1843, Bonheur's plaster sculpture of a bull was shown at the Salon and later cast in bronze. She decided to expand her painting skills in addition to

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ARTISTIC STYLES

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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:

- *Album of Horses* by Marguerite Henry
- *Black Beauty* by Anna Sewell
- *Draw 50 Horses* by Lee J. Ames
- *Gib's Rides Home* by Zilpha Keatley Snyder
- *The Greatest Horse Stories Ever Told: Thirty Unforgettable Horse Tales* by Steven D. Price
- *How to Draw Horses* by Lucy Smith
- *My Friend Flicka* by Mary O'Hara
- *The Phantom Stallion: Wild Horse Series* by Marguerite Henry

REFERENCE/BIBLIOGRAPHY

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- Weisberg, Gabriel P. *Rosa Bonheur: All Nature's Children*. Dahesh Muesum. 1998

her sculpting ability. In time, Rosa Bonheur earned awards for both her paintings and sculptures, bringing her enormous acclaim. She submitted new sculptural works in the 1848 Salon for which she received the Gold Medal of the First Class. Through her paintings and her sculptural works, Rosa Bonheur established herself as the foremost "animalier" of the time. Unlike other animaliers of the times, such as Sir Edwin Henry Landseer, Bonheur's goal was to address proper anatomy and the strength of the animal rather than projecting personality of the animal. Her works were exhibited throughout France, Europe and America.

Rosa Bonheur used her wealth to purchase a chateau near the Forest of Fontainebleau where she housed many animals including lions. She lived there with a companion until her death on May 26, 1899, at the age of seventy-seven. She is buried in Thomery, France, next to Mme. Mica and Nathalie.

About the Art

The Horse Fair was painted by Rosa Bonheur, oil on canvas, and is the huge size of 8 1/4 feet high and 16 1/2 feet wide. The preparatory work for this painting began in 1851 as black and white sketches in which Bonheur repositioned the unruly horses. She also completed an oil sketch. *The Horse Fair* was finally completed for the 1853 Paris Salon. At age thirty-one, Rosa Bonheur exhibited the best of her work in *The Horse Fair*. She achieved a level of brilliant work which depicted power that had not been achieved by any animal painter, man or woman, to date. *The Horse Fair* earned Bonheur international fame. The painting hangs in the Metropolitan Museum of Art in New York.

Directed Observation

Show students an image of *The Horse Fair* and tell them it was painted in oil by Rosa Bonheur. 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. To realize the full impact of this painting, measure and mark on a wall 8 1/4 feet high and 16 1/2 feet wide. Discuss how an artist would go about painting a canvas so large. What are the size challenges Bonheur faced?
2. The event you see takes place at a horse fair where horses are walked in front of buyers. If you were interested in buying a horse at this fair, which horse would you buy and why?

3. What physical and/or behavioral characteristics of horses was the artist trying to portray? Was the artist successful? Why/Why not?
4. The horse fair feels a bit out of control. How has the artist portrayed a sense of chaos, fear or danger? Include a discussion of Bonheur's use of elements of art in your answer.
5. How do your eyes move around this painting? What catches your eye first/next/last?
6. Which horse, in your opinion, is at the center of action? What has the artist done to get you to notice that horse?
7. As a viewer, does *The Horse Fair* interest you? Why/Why not?
8. Was Rosa Bonheur successful in showing her knowledge of horses?
9. Rosa Bonheur was a female artist who pursued her desire to be a successful artist in what was then a man's world. What challenges, if any, have you faced to pursue your interests or talents?

Things to Do

1. Print out a color copy of *The Horse Fair* on an 11x 17 inch piece of paper or purchase a print of the painting. Using a cutting board, cut the print into enough vertical strips for each student and place a number on the back to maintain the proper sequence. Give each student a large piece of blank paper cut to represent a larger proportion of the strip with the image. For example, if each image strip is roughly 1x 6 inches, give students paper that is 3 times the size (3 x 18 inches). Have students fold the original image strip vertically into quarters. Now have them divide their 3 x 18 inch paper into quarters. Using a pencil, transfer an enlarged image from each quadrant of the image strip onto the larger paper. Check line placement with neighbors to make sure one student's lines match up with the next. Once pencil lines are in place, use paint (tempera or acrylic) to transfer color, texture, and value onto the larger sheet, using the image strip as a reference. Have fun mixing paint colors to match the original strip. Once dry, compile the image by sequentially placing the larger panels side by side. Stand back and enjoy. For a larger mural scale, use 6 x 36 inch panels in place of 3 x 18 inches.
2. Visit a stable to observe horses and make sketches. Notice the strength of the animal as evident by muscles. Transfer your best sketch to larger paper. Use a larger paint brush to create a painting. Stand back frequently to check your work.



4th Grade: MARCH

Little Dancer Aged Fourteen

Edgar Degas

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

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.

Edgar Degas

Hilaire Germain Edgar De Gas was born July 19, 1834, in Paris, France. He was the eldest son of five children born to Celestine Musson and Augustin De Gas. His father was a successful banker and his mother was a Creole from New Orleans. The De Gas home resounded with opera arias sung by his mother and accompanied by his father. De Gas showed artistic signs early in life. De Gas was given the name Hilaire and Germain in honor of family friends who would later become key influences. As an adult, De Gas changed the spelling of his name to Degas.

Degas was very attached to his mother and her death when he was thirteen years old caused him much grief. Degas' father did all he could to be supportive of all his children, especially regarding their education. Degas was fortunate to receive an exceptional education at the Lycee Louis-le-Grand in Paris. The school accepted elite members of society to whom it offered a classical education. He received a degree in literature in 1853. Degas briefly attended the University of Paris Law School but, to his father's dismay, was not interested in his studies and enrolled at the Ecole des Beaux-Arts in 1855. He supplemented his education with a three year stay in Rome, Italy, where he studied the masters of the Renaissance.

When he returned to Paris in 1859, Degas set up a studio close to his birthplace. The subsequent years were focused on rendering Biblical works and historical scenes, as well as portraits of family and friends. These works were executed with a fresh perspective on history but were unlike the paintings of his peers which were modernist and eccentric.

Edgar Degas exhibited regularly at the annual Paris Salon, building relationships with fellow artists Berthe Morisot and Edouard Manet. With Manet he had the closest friendship. As they shared similar social status, families could gather together socially. Degas and Manet were both older than other artists in the impressionist movement. They also shared a common denominator in their work—both were interested in capturing the daily lives of people.

For about a decade, Degas absorbed influences of others in addition to Manet. English art was depicting psychological conflicts

between men and women. At this same time, Japanese art was making its way into the international scene. Degas took a special interest in Japanese compositions which employed the asymmetrical approach as well as a tightened space and combination of foreground and background placement of objects. Finally, the figures placed at the edge of the canvas also interested Degas.

The current artistic rage was the impressionist movement, yet while Degas associated with it, his work was not characteristic of the group. The open air scenes of the impressionists did not interest Degas, nor did the study of light. He was interested in the Parisian social scene—the racecourse, theater and ballet. His eye often caught a dancer off guard in a position which he “froze” in time. Employing the Japanese influence, Degas created interesting poses and placement of the figure on the canvas. At times, figures were painted partially off the edge of the canvas.

With the outbreak of the Franco-Prussian War in the 1870s, Degas enlisted in the National Guard. During rifle training Degas noted some eyesight limitations which plagued his career. The 1870s also brought Degas notoriety, gaining a reputation as the painter of dancers. In the context of the ballet and theatre, Degas made use of his childhood memories of his mother singing opera arias and the many vantage points of the stage, be it balconies or behind the curtains. Artificial stage lights on the performers also intrigued Degas.

The Degas' family banking business took a severe hit in 1873 with the death of Degas' father. The settling of the estate exposed a large business debt so Degas sold his home and worked even harder as a painter. At this time, Degas shifted more toward working with pastels, a technique introduced to him by a female friend, Rosalba Carriera. The only other artist who used pastels was Maurice Quentin de La Tour. In fact, Degas owned some of his work but was forced to sell them to pay off his family's debt. Degas enjoyed using pastels because they were easy and quick to apply, could be re-worked if needed and could be used over paints. When Degas started using pastels in his work, he resurrected a media which had been forgotten and re-introduced the media to the general population.

In the 1880s and 90s, Degas continued to develop his work and also experimented with etchings and lithographs, thanks to the efforts of Camille Pissaro and Mary Cassatt who were leading artists in the printing process. His ability to create excellent etchings provided great works. Unfortunately, Degas' interest in the print process was short term.

Edgar Degas continued to experience sight loss in his old age but

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

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

PRINCIPLES OF DESIGN

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

COMPOSITION

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

ARTISTIC STYLES

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

ELEMENTS OF DESIGN IN PICTURE

BOOKS

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

- *Degas and the Little Dancer* by Laurence Anholt
- *Degas' Little Dancer (PLAY)* by B. Iden Payen
- *Edgar Degas (Getting to Know the World's Greatest Artists)* by Mike Venezia
- *Edgar Degas: Paintings that Dance* by Kristin N. Cole

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- Loyrette, Henri. *(Discoveries: Degas) Degas: The Man and His Art*. HNA Books. 1993
- Rubin, Susan Goldman. *Degas and the Dance: The Painter and the Petits Rats, Perfecting Their Art*. Harry N. Abrams. 2002

learned to rely on other senses to guide his work. His later paintings drew from inspiration more than memory. It was at this time in his long career that Degas turned to sculpture as a new media. While he completed many sculptures, the only one ever publicly exhibited during his lifetime was *The Little Dancer Aged Fourteen*. The main reason for not exhibiting these was linked to the fact they were not impressionistic and Degas considered his sculptures part of his private collection.

With his eyesight failing and his apartment building scheduled for demolition, Degas was forced to move out the neighborhood in which he had lived most of his life. Degas outlived many of his friends, and without wife, children and friends, Edgar Degas' last years were sad and lonely. He died on September 27, 1917, at the age of eighty-three. His death went unnoticed in the midst of World War I. He was buried in the Montmartre cemetery, Paris, France.

Upon his death, more than one hundred fifty sculptural works were found in his studio. The best seventy-three clay and wax sculptures were cast in bronze to preserve them. It was also at this time the full wealth of Degas' work was realized. Once his death was made public, thousands of his un-exhibited paper and canvas works were sold to interested patrons along with his vast collection of works by other noted artists. Edgar Degas was one of the most prolific artists, rendering works on paper, in print form, on canvas and in sculpture.

About the Art

Little Dancer Aged Fourteen was created in 1880-1801 by Edgar Degas and cast in 1922. It is made in bronze with muslin and silk cloth and measures 3 feet, 2 inches high by 1 foot, 3 inches wide by 1 foot, 1 inch deep. It is in the Tate Museum (International Modern and Contemporary Art) in Liverpool, England.

Edgar often visited the Paris Opera and drew images of students. The young girl whose image Degas captured was a ballet student. He sculpted a nude figure from wax at a 3/4 life-size scale. In an unprecedented move, Degas dressed the figure in real fabric—a silk bodice and tulle and gauze skirt. The dancer had real hair complete with a ribbon. The waxed version described above was the original work exhibited. In 1922, heirs of Edgar Degas approved the production of thirty bronze sculptures. These differed in that the body, bodice and hair were cast in bronze. The fabric for the skirt was dipped in glue and color pigment to give it a stiffened effect. The waxed version

received mixed reviews when first exhibited.

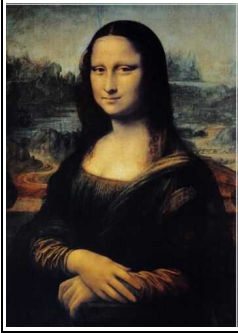
Directed Observation

Show students an image of *Little Dancer Aged Fourteen* and tell them it was sculpted by Edgar Degas. 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. After carefully studying the *Little Dancer*, comment on the pose of the dancer. If any dance students are in the classroom, invite their comments.
2. What clues indicate this is a young dancer? What clues indicate this is a strong dancer? Why does the dancer hold her head up? What does this tell you about the dancer?
3. Degas mixed different materials in this sculpture. How do you feel about the use of hard bronze surfaces and softer fabric?
4. Dancers are athletes. Think of other athletes. Identify an athlete you admire. What pose would the athlete take to show strength? Demonstrate it.
5. Degas showed outer strength of the dancer as well as inner strength. How would you show inner strength?

Things to Do

1. Edgar Degas was an excellent artist who drew people very well. Improve your drawing ability by drawing a person from observation each day. Look for people in interesting poses—capture them in your drawings. Capture their side or back for an interesting vantage point.
2. To pick up on a theme Degas enjoyed, invite a ballet dancer, complete with tutu, to model. Capture her pose in several quick sketches. Vary your view of the model by switching your seat location or, have the dancer move through various steps. After practicing and selecting a favorite pose, lightly sketch the figure on a good piece of watercolor paper. Do a wash of watercolor over your drawing. Once dry, add another layer of interest with colored chalk or pastels. This will highlight areas with a change of texture.
3. The young model who served as inspiration for the *Little Dancer* was said to be Marie Van Goethem. Do some research on living in Paris in 1880s. After reading some of the resources listed on this page, develop your own story about Maria.
4. Become very familiar with Degas' sculpture. Using clay, try to duplicate the *Little Dancer* in a different pose or work with a partner to create two similar dancers.



4th Grade: APRIL

Mona Lisa

Leonardo da Vinci

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Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

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Leonardo da Vinci

Leonardo di ser Piero da Vinci was born April 15, 1452, in the Tuscan town of Vinci, a small town close to Florence, Italy. The term “da Vinci” refers to Leonardo’s town of origin and “di ser Piero” refers to Leonardo being the illegitimate son of the wealthy notary, Misser ser Piero, and Caterina, a young peasant girl. The infant was raised in the home of his father. His mother had moved to a neighboring town shortly after Leonardo’s birth and married another man. While his parents lived separate lives, they both continued to have relationships which provided Leonardo with seventeen brothers and sisters. As a child, he had the best education possible and quickly advanced himself intellectually, socially, musically, and artistically.

Leonardo da Vinci’s home shifted from Vinci to Florence, the center of intellectual and artistic activity. When the noted Florentine painter of the day, Andrea del Verrocchio, accepted the teenage da Vinci as a studio boy in his shop, da Vinci learned drafting, chemistry, metal working, plaster carving, leather working, mechanics and carpentry as well as artistic skills of drawing, painting, and sculpting. By 1472, twenty year old da Vinci qualified as a master in the Guild of St. Luke. Da Vinci was devoted to Verrocchio and remained as his assistant for an additional five years even though he could have easily ventured out on his own. Da Vinci was making his mark literally by painting under Verrocchio’s name. It became obvious over the years that da Vinci’s painting skills were far superior to those of his teacher. In 1477, da Vinci left the studio of Verrocchio.

Leonardo da Vinci found his way into the service of the Duke of Milan in 1482. Painting, sculpting and designing for court festivals were among da Vinci’s responsibilities as was the designing of weapons, architecture and machinery. The seventeen years spent in the Duke’s service proved extremely productive and represented major contributions in the fields of science and art. Among da Vinci’s major art accomplishments were *The Last Supper* and *The Virgin on the Rocks*. Many of da Vinci’s projects remained incomplete due to constant shifting to new interests. One major strength of da Vinci was his ability to make detailed notes of his studies including meticulous illustrations.

Leonardo da Vinci left the Duke’s service in 1499 and traveled

throughout Italy over the next sixteen years working for various prominent political and religious leaders. Da Vinci began painting several portraits early in the 1500s however, the only portrait to survive from this time period was the *Mona Lisa* (1503-1506). His work was interrupted by the sudden death of his father, Ser Piero. The abundant inheritance which should have come da Vinci’s way was claimed by his half brothers and sisters. The tables were turned later when da Vinci’s beloved uncle died and left him land along with a sizable monetary inheritance providing da Vinci the ability to maintain his own studio and have various new projects. In the years that followed, da Vinci completed commissions for Pope Leo X, Giuliano de’Medici, and King Francis I of France.

It is nearly impossible to summarize all the accomplishments of Leonardo da Vinci. He was the original renaissance man whose curiosity matched his scope and depth of knowledge. His inventive nature is credited with the concept of helicopters, tanks, solar power, and calculators. He advanced the fields of anatomy, engineering, and optics among others. As an artist, da Vinci was renowned as a painter; *Mona Lisa* and *The Last Supper* as well as his *Vitruvian Man* drawing are global icons.

Interesting bits of information abound. Of all the paintings he made, only fifteen survived or were completed. Many of them were victims of his disastrous experimentation with new materials and techniques. Experts estimate da Vinci made around thirteen thousand pages of notes and drawings throughout his life. The journals are written in mirror-image cursive. Some say it was to maintain a sense of secrecy while others say da Vinci was left-handed and it was probably easier for him to write right to left on the page to avoid smearing the wet ink. He was known for his chronic procrastination and lack of focus. Da Vinci respected life and good health and choose to be a vegetarian. He purchased caged birds and released them. There is no record of any close relationships with women except for his friend Isabelle d’Este. His two closest friendships were with pupils Gian Giacomo Caprotti da Oreno, nicknamed Salai, and Francesco Melzi who lived in the da Vinci home for thirteen years. Much of his private life was a secret or simply not documented.

Leonardo da Vinci died on May 2, 1519, in Clos Luce, France, at the age of sixty-seven. It is said that King Francois I, beloved friend of da Vinci, was at his death bed. Other accounts say da Vinci made his last confessions before a priest and received Holy Sacrament in his final hours. Da Vinci’s will requested that sixty beggars follow his casket. He was laid to rest in the Chapel of Saint-Hubert in the castle of Amboise, in Loire Valley, France. His former student and friend, Francesco Melzi, inherited da

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- Repetition: Repeating pattern, motif

ARTISTIC STYLES

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

ELEMENTS OF DESIGN IN PICTURE BOOKS

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

- *The Genius of Leonardo* by Guido Visconti
- *Katie and the Mona Lisa* by James Mayhew
- *Leonardo da Vinci* by Fiona MacDonald
- *Leonardo da Vinci* by Diane Stanley
- *Leonardo da Vinci for Kids: His Life and Ideas, 21 Activities* by Janis Herbert
- *Leonardo's Shadow: Or, My Astonishing Life as Leonardo da Vinci's Servant* by Christopher Peter Grey
- *Da Vinci* by Mike Venezia
- *Da Wild, Da Crazy, Da Vinci* by Jon Scieszka and Adam McCauley

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Vinci's artistic and scientific works, manuscripts, illustrations and other collections.

About the Art

Known as the most famous 16th century portrait, *Mona Lisa* was painted between the years of 1503 and 1506, oil on wood panel, by Leonardo da Vinci. It measures thirty inches high and twenty-one inches wide. Its Italian name is *La Gioconda*. The painting hangs in the Musee du Louvre, Paris. It is a half-length portrait of Lisa del Giocondo who was a member of the Gherardini family of Florence and the wife of wealthy merchant Francesco del Giocondo. The subject's identity is based on a note written by da Vinci's friend and contemporary biographer of Italian artists of the era. The use of *Mona* in the title refers to the contraction for Madonna, meaning "my lady."

Compositionally, da Vinci placed the subject in a basic pyramid design where she is the center of the picture plane. She sits upright, a sign of a reserved posture. Hands are folded right over left and rest on the chair's armrest. Elbows are outward and form the base of the pyramid. Da Vinci presents his subject half-figure (waist up) which keeps distance between the subject and the viewer. The chair's armrest supports this separation. She sits at a three-quarter pose (turned slightly sideways).

Mona Lisa is wearing a dark, reserved dress with pleated bodice. The choice of dress is quite subtle compared to typical portraiture where the subject is featured in more elaborate and brighter clothing. Similarly, the subject wears no jewelry. The veil over her head is typical attire.

Also typical for the era, da Vinci placed his subject on an open terrace facing inward. The terrace wall takes up the bottom third of the composition and is flanked by two, barely noticeable, column bases near the subject's shoulders. The remaining two-thirds of the background features two separate landscapes, also typical for the era. Both are shown from a bird's eye view. The lower landscape is in brown tones and represents an earthly scene. The upper landscape in blue and grey tones is considered heavenly by some. Some of the background as well as a small portion of the dress are unfinished, which was typical for da Vinci's as he had difficulty completing one work before moving on to the next one.

It is the face of *Mona Lisa* which showcases Leonardo da Vinci's skill. Framed in darker tones, the glowing, tender face of *Mona Lisa* lights up. Her smile exudes happiness. Her eyes, ever fixed on viewers no matter where

they stand, are accentuated by the placement of the background landscape which runs parallel to them. It is said that as one gazes over the canvas, *Mona Lisa's* smile increases.

Directed Observation

Show students an image of *Mona Lisa* and tell them it was painted in oil by Leonardo da Vinci between 1503 and 1506. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. For this particular lesson, share Leonardo da Vinci's biographical information with students. Assist students in discussing the compositional information as outlined in **About the Art**.

Things to Do

1. Check resources to get a better understanding of what it was like to live during the renaissance.
2. Watch: "Biography—Leonardo da Vinci: Renaissance Master" (A&E DVE Archives) and/or "Genius-Leonardo da Vinci" (DVD by Chris Gormlie).
3. Write one hundred words telling what you think *Mona Lisa* is looking at that puts a smile on her face.
4. Da Vinci always kept a sketchbook nearby so he could take notes, write down ideas and create illustrations. Do the same for a week.
5. A monochromatic color scheme is one that uses tints and shades of one color. For example, a monochromatic blue color scheme would include the full range of light blues, medium blues to dark blues. Recreate the *Mona Lisa* to size (30x21") using a monochromatic color scheme of your choice.
6. Review some of the following modern artists: Frida Kahlo, Andy Warhol, Pablo Picasso, Roy Lichtenstein, Joan Miro, Marc Chagall, Helen Frankenthaler, and Jackson Pollock. Choose one of these artists or one of your own choice and recreate a portrait of *Mona Lisa* using the style of that modern artist.
7. Paint the *Mona Lisa* as she would look if she lived in current times. Modernize her hair style and clothing while maintaining her face. Choose your own location for the background.
8. Instead of a "Mona Lisa," create a "your name" by painting a portrait of yourself da Vinci-style.
9. April is da Vinci's birth month and a perfect time to celebrate his inventive nature. During this month, work with teams to develop a new invention on paper. Advertise its arrival with a poster. How will it make life better?



4th Grade: MAY

Dance at Le Moulin de la Galette

Pierre-Auguste Renoir

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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.

Pierre-Auguste Renoir

Pierre-Auguste Renoir was born on February 25, 1841, in Limoges, Haute-Vienne, France. He was the sixth of seven children born to Leonard Renoir, a modest tailor, and Marguerite Merlet, a dressmaker. Often young Renoir spent time in the family tailor shop, passing the time drawing on everything, even the walls. Even in these early years, Renoir displayed exceptional talent for drawing. The Renoir family moved from Limoges to Paris when young Pierre was three-years old.

Pierre Renoir began his long career in the arts at age thirteen by apprenticing in a factory which decorated porcelain, especially painting flowers and portraits on fine china. The factory was located near the Louvre which young Renoir frequently visited during his lunch breaks. When machines took over for the artisans at the porcelain factory, Renoir switched to painting fans and lampshades for his older brother. He later studied painting formally for two years at the Ecole des Beaux Arts, a famous school in Paris. He also studied in the studio of Swiss painter Charles Gleyre who introduced him to other young painters including Claude Monet and Eugene Delacroix who enjoyed painting outdoors. Renoir and Monet, along with their artistic friends, formed the impressionist art movement and regularly held exhibitions featuring their works.

Scenes of leisure activity interested Renoir. Using both light and vivid brushwork, Renoir rendered active paintings by interplaying light and color on the canvas, the impressionist characteristic. Renoir also displayed a great sensitivity to women, whom he exquisitely captured on canvas. Despite his connection to the impressionist movement, Renoir maintained an individual approach, painting a bit more traditionally and presenting his figures larger on the canvas in somewhat of a cropped image. The natural outdoor setting of the impressionists became a mere backdrop in Renoir's work. The reputation of Renoir as a noteworthy painter brought valuable support from patrons. Collectors sought Renoir's impressive society scenes and others commissioned him to paint family portraits.

A temporary shift in Renoir's work took place around 1880, following a trip to Italy where he studied the art of Raphael. Renoir appreciated the more classic style of tighter painting and the use

of dulled colors. This shift to the classics was not well received by the public and soon Renoir returned to his illuminated paintings which are filled with life and convey his passion for the subject and/or the event. *Dance at Le Moulin de la Galette* (1876), *The Music Lesson* (1881) and *Young Girl Reading* (1882) were among the highly regarded work from this period. For the first time in his painting career, Renoir enjoyed financial stability.

Renoir, as many artists did, employed models such as Aline Victorine Charigot who sat for the painting of *Luncheon of the Boating Party* in 1881. They began a secret relationship which lasted over the years. In 1885, a son, Pierre, was born. Renoir and Aline married in 1890 and were blessed with two more sons, Jean and Claude (Coco). Renoir often used his wife, children and their nanny, Aline's niece Gabrielle, in his paintings.

Pierre Renoir, now sixty years old, approached the early 1890s with a series of trips abroad to see the great museums of the world. Upon his return, the Renoir family moved into a new home in Essoyes. During these years Renoir's health began to deteriorate. During the summer of 1897, Renoir took a fall from his bicycle resulting in a broken right arm aggravating an existing arthritic condition. Renoir began to suffer severely from the condition, causing great restrictions in his ability to paint. Rheumatism set in causing additional pain and causing his hands to become grossly deformed. By 1910, Renoir was dependent on the use of a wheelchair for mobility and his paintbrush had to be bound to his hands with bandages when he painted.

To alleviate the pain, Renoir moved to the warmer and drier climate of Cagnes in southern France on the Riviera and built a villa with a glass-walled studio. The brilliant light motivated him to paint. The new home was beautiful with olives trees and a view of the Mediterranean. The Renoir family spent the winters in Cagnes and returned to Paris for the warmer summer months. Renoir continued to paint during these years of ill health.

When Germany declared war on France in the summer of 1914, Renoir's two sons, Pierre and Jean, served in the army. Both were seriously wounded during their first year and Jean was wounded again in 1915, this time more seriously. When Renoir's wife, Aline, died later that year at age fifty-six from undocumented causes, she was buried in the churchyard in Essoyes where the family lived when they were not in Paris or Cagnes. Renoir channeled his grief into the painting, *A Bouquet of Roses*.

Renoir entered his final years severely limited by his physical condition and suffering deep depression from the his wife's death. Relief came by focusing on his painting regimen. Renoir

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- Repetition: Repeating pattern, motif

ARTISTIC STYLES

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

ELEMENTS OF DESIGN IN PICTURE BOOKS

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

- *Pierre-Auguste Renoir* by Adam G. Klein
- *Pierre-Auguste Renoir* by Mike Venezia
- *Pierre-Auguste Renoir: Paintings That Smile* by True Kelley
- *Pierre-Auguste Renoir* by Susan Rayfield, Harry N. Abrams
- *Renoir and The Boy With The Long Hair: A Story About Pierre-Auguste Renoir* by Wendy Wax

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was carried to his garden studio every day where he continued to paint in great pain. He also began a series of sculptures with the help of a relatively unknown artist, Richard Guino. They shared a "communion of mind" in executing three-dimensional works. Needless to say, Renoir's hands were useless in this process. He gave direction to the works by choosing subjects which Guino executed first by producing a rough 3D image and then reworking with the specific direction of Renoir.

In July of 1919, Renoir spent time with all his sons in Essoyes. He enjoyed one last trip to the Louvre where he viewed his paintings. November of 1919 brought a bout of pneumonia that resulted in congestion of the lungs. Despite this setback, he was able to paint one more still life.

Pierre Auguste Renoir died December 3, 1919, age seventy-eight. He was buried on December 6 in Essoyes, France, next to his beloved wife.

Renoir was a prolific painter, leaving more than four thousand paintings, more works than those of Manet, Cezanne and Degas together.

About the Art

Dance at Le Moulin de la Galette was painted in 1876 by Pierre-Auguste Renoir. It is oil on canvas, 52 x 69 inches and currently hangs in the Musee d'Orsay in Paris, France. The English translation of the title is: Dance at the Windmill of the pancake, the specialty of this place of entertainment.

Renoir delighted in showing ordinary people captured in the moment on a Sunday afternoon. He captured the joyful atmosphere of this dance garden. The locals of the community in this painting included both the working and upper class. The Galette was one place acceptable for the mixing of social classes. Many of the individuals in this painting are actual friends of Renoir. The slightly blurred imagery is consistent with the Impressionist style of showing the play of natural light through vibrantly colored brushstrokes.

Directed Observation

Show students an image of *Dance at Le Moulin de la Galette* and tell them it was painted by Pierre-Auguste Renoir. 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.

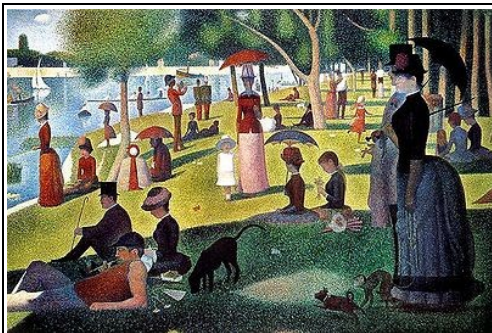
1. Discuss the imagery you see. What/How

did Renoir paint to portray a happy, fun-filled setting? What clues specifically give you that information?

2. Look closely at the painting and find Renoir's brushstrokes. Talk about the directions of the brushstrokes. How does the direction of Renoir's brushstrokes add to the feel of this painting?
3. Renoir did an effective job of capturing the people in motion in the painting. Identify the people in motion.
4. Where are you as the viewer? Renoir places you right among the people. Notice how the figures in the painting are not aware of you the viewer. The figures are all engaged in activity rather than looking outward at the viewer or the painter.
5. *Dance at Le Moulin de la Galette* features a location where people gathered for fun and fellowship. Where in your town do you gather for fun and fellowship?

Things to Do

1. Renoir painted much of his work in the Impressionist style, characterized by the use of unmixed colors and small brushstrokes which often gave a fuzzy look. The brushstrokes simulate reflected light. Impressionist subject matter was largely outdoor scenes. Take a small piece (3" x 5") of shrinkable plastic available at local craft stores. Using colored chalk or pastels, sketch an outdoor scene on the plastic. Use small strokes and multiple colors side by side. In other words, make it look Impressionistic. When ready, heat the plastic sheet in an oven according to manufacture's directions. When the plastic shrinks, the chalk lines condense making your sketch look very much like an Impressionist work.
2. Watch for celebratory events at your school or in your community, especially if they are outdoors. Take photos if possible or make many quick sketches. Identify where you as the viewer are standing. Where is your vantage point? Like Renoir, place your vantage point near the action. Look for small clusters of people engaged in conversation to sketch and repeat as necessary until you've captured everyone. Look for the action, people or items in motion, and include that in your sketch. Try to capture the effects of the natural light. Finally, transfer your images to paper, board or canvas and then paint the scene. This work will take time to complete. Frame your finished work.
3. Choose an individual found in *Dance at Le Moulin de la Galette* and write a story. Who is it and why is he/she there? Is he/she friends with others in attendance?



4th Grade: JUNE

Sunday Afternoon on the Island of La Grande Jatte

Georges Seurat

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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.

Georges Seurat

Georges Seurat was born December 2, 1859, in Paris, France, to Antoine and Ernestine Faivre Seurat. Although a married man, Antoine Seurat lived by himself in a small private villa and regularly visited his family every Tuesday at their apartment. Seurat's mother gave her young children a warm and loving home despite the absence of her husband. The family apartment was close to a park where young Seurat and his mother spent much of their time.

As a young child, Seurat was introduced to painting by a relative who worked as a textile dealer but dabbled in painting. At age sixteen, Georges Seurat began a more formal education in art under the tutelage of sculptor Justin Lequiene. Three years later Seurat attended the Ecole des Beaux Arts where he spent roughly two years copying old paintings to learn techniques of the old masters.

A trip to the Fourth Impressionist exhibition opened Seurat's eyes to new possibilities of painting he had never considered before. After a brief mandatory tour in the military, Georges Seurat rented his first apartment and began to create small scale paintings and drawings. His ideas about art didn't conform with traditional teachings. Seurat's research on color theory continued to interest him. He first considered the rustic, earthy colors used by Jean-Francois Millet and other painters of the time. In the end it was the work of color theorist M.E. Chevreul that made a major impact on Seurat's thinking. Chevreul's theory was that colors were heightened when small dots of primary colors were placed next to each other, creating the impression of a wide selection of secondary and intermediate colors. Seurat considered that the optical mixture of colors placed side by side presented a more pure and vivid effect than mixing paint together and placing the blended paint on the canvas. This notion was called "divided color" or "pointillism."

Spontaneous painting did not interest Georges Seurat. Rather, he was fascinated by the scientific and logical approach to painting. He made numerous drawings ahead of time and used them as reference when he painted. Seurat, being independently wealthy from his father's fortune, enjoyed the freedom of ignoring the current trends and continuing with his interest in divided colors.

Georges Seurat had a portrait of his friend, Aman-Jean, selected for the 1883 Annual Salon Exhibition but reaction was mediocre. Seurat's submission for the following year was rejected by the Salon's judges. The rejection prompted Seurat to join a newly formed group called the Society of Independent Artists which exhibited work of members without an elimination process by jurors. The society members were known as Neo-Impressionists because of their devotion to Impressionism and the application of scientific principles to art. Art critic Felix Feneon gave the name to this group whose work he admired, especially that of Seurat. Feneon's literary contribution to *Vogue* magazine offered favorable commentary about the Neo-Impressionists.

Additional work produced by Seurat and exhibited with the Society of Independent Artists included the well-known *Bathing at Asnieres*. In 1884, Seurat began painting a very large canvas titled *Sunday Afternoon on the Island of La Grande Jatte*. This work was based on more than two hundred sketches and studies made over several months. The painting, completed two years later, was executed using pointillism.

Georges Seurat was approaching his thirtieth birthday when he began to follow in his father's footsteps and retreated from social circles. However, the same year he met and developed a friendship with Madeleine Knobloch, a twenty year old model from a working family who lacked formal education. Madeleine later moved into Seurat's studio apartment and gave birth to a son, Pierre George. Seurat continued to paint and exhibit his works including a portrait of Madeleine called *Young Woman Powdering Herself*.

While preparing for a new exhibition in 1891, Seurat disregarded a sore throat, fever and weakness, symptoms of meningitis, and died on Easter Sunday, March 29, 1891, at the age of thirty-one. His son Pierre-Georges succumbed to the same infection and died shortly after his father. They were buried side by side in Pere-Lachaise cemetery. Seurat lived such a reclusive life that it was only two days before his death when his family learned of the existence of Madeleine and Pierre. Stress from Seurat's death and quarrels with his family caused Madeleine to break off any ties with his family members and disappear from society.

About the Art

A Sunday Afternoon on the Island of La Grande Jatte was created 1884 through 1886, oil on canvas, 6'9 1/2" x 10'1 1/4". It is currently at the Art Institute of Chicago in the Helen Birch Bartlett Memorial Collection. The imagery depicts typical weekend leisure activities. Seurat used his theory of divided color or pointillism by applying small dots of pure color to the canvas. Often he

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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:

- *Georges Seurat (Getting to Know the World's Greatest Artists)* by Mike Venezia
- *Georges Seurat: Point, Counterpoint (VHS)* by David Thompson and Ann Turner
- *Katie's Sunday Afternoon* by James Mayhew

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placed complementary colors side by side. The magic takes place when the eye converts or blends the dots to make the color appear more illuminated.

Critics of the time remarked that a typical Sunday afternoon in the island would have been busy and cluttered with people and therefore, noisy, littered, and somewhat hectic. Seurat intended to show an ideal setting which depicts an orderly and peaceful environment rather than reality.

In the center of his painting Seurat places a young girl dressed in a white dress alongside her mother with a bright red umbrella to block the sunshine. It is from this point that other imagery rotates. Imagery including trees and figures is mainly vertical and appears stiff. The minimal use of diagonal lines in figures causes them to appear "frozen" rather than in motion. The majority of figures are painted in profile.

Directed Observation

Show students an image of *A Sunday Afternoon on the Island of La Grande Jatte* and tell them it was painted by Georges Seurat. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. What do you like to do on weekends? Can you come up with ideas to spend the day without the use of T.V., movies, computers and the like? Spending a warm day in the park was a common activity during the 1800s.
2. Describe the parks you visited. Was there a playground? Did you pack a picnic lunch? Who went with you and/or who did you see at the park?
3. Describe the best park you've visited in terms of the landscape. Were there open spaces or was it filled with trees? Was there a lake?
4. Look at *A Sunday Afternoon on the Island of La Grande Jatte* and describe the setting. Describe the characters in the painting. How are they dressed? What are they doing?
5. How did the artist Georges Seurat design his painting? Look at the use of space—what objects are in the foreground, mid-ground and background?
6. Identify the most important people in the painting and tell how you know that. (The young girl in the white dress and her mother located in the center of the painting. All others revolve around them.)

7. How does the artist get your eyes to move around the painting?
8. Squint your eyes and locate areas of light and dark. Based on the shadows, where is the sun in the sky?
9. If Seurat painted an image of a park today, what would it look like and what activities would people be doing?
10. Seurat took two years to paint this image. The canvas was very large and the process of pointillism took a long time. Look at a close up of Seurat's work and describe what you see.

Things to Do

1. Do some research on the process of pointillism, then review the use of primary colors to create secondary colors. Dip Q-Tips or the eraser end of a pencil into puddles of a primary paint. Practice stamping a large area with a primary color such as yellow. Gradually transition by placing a different primary color such as red among the yellow dots. Stand back to see the illusion of the color orange. Practice more with red and blue dots, and yellow and blue.
2. Try using a variety of tools and sizes to apply the painted dots. Practice making dots with markers-fine tip, wide tip, even Bingo markers.
3. Do a quick pencil sketch of a piece of fruit or other small object. Using the appropriate size tool, apply dots on your sketch and complete your image in color!
4. Research how people dressed in 1885. Pretend you lived in 1885 and design period clothes for yourself.
5. Study the people portrayed in the painting and choose one who interests you by dress or activity. Give the individual a name and write a short story about the individual.
6. Do some research to find what pets were common in 1885.
7. Make a color copy of this painting onto an 11" x 17" sheet of paper. Divide it into same-size square pieces and give one piece to each student. Have each student re-create the square with a media of their choice, such as watercolor, tempera, chalk, colored pencil, or oil pastels. When complete, tape the pieces together in the right order. Students can enlarge the image by doubling the size of paper so the final collection of squares will be on the same large scale as Seurat's painting.
8. Visit a park or your school's play ground when it's heavily populated. Draw an outdoor scene of people enjoying leisure activities. Visit these areas in different seasons to draw different activities.