

Thank you for volunteering as an Art Docent!

1. TO BEGIN

Make an appointment with your classroom teacher to set up time and dates for the art class. For example the teacher wants the lessons done on every 2nd Tuesday of each month. The lessons can be done in the classroom or in room C7 which is shared with the Music Docent program. Please check with the teacher on what their preference is. Also talk to the teacher to see if there are any art lessons that coincide with what they are teaching throughout the year.

2. BECOME FAMILIAR WITH THE ART LESSON

When you sign in at the office you will need the art key to access the art supplies for your art lesson. The time that you have to teach the class is 1 hour. Keep in mind that you have to set up and clean up too, so please plan accordingly. You don't have to go in order. You can skip around, but keep track of the lessons that you have done. Now that being said, in the Art Docent supply room will be a calendar to mark when you want to book the room C7. If there is a conflict please use the list of contact information of all the Art docent volunteering.

3. WHEN THE PROJECT IS COMPLETE

Please mark down the date of the project on the "Completed Art Lessons". Put back all the supplies that were not used back in the Art Supply room. If there are any supplies we are running low on or out of please note it on the "Supplies Needed List" and please return the art key to office, when you sign out of the office. Someone else may need the key after you. All the lessons need to be completed by the end of April.

4. OPEN HOUSE AND ART SHOW WILL BE HELD IN MAY

The art work will be kept in each students Portfolio Bags that are kept in the classroom. Art selection will begin in early May for the Art Show. Each Art Docent Volunteer will help the students and teachers choose the piece they want in the Show. The day before the Open House and Art Show we will be setting up the Art Gallery and will tear it down the following day. ALL ART DOCENTS are expected to participate in the set up and tear down of the Art Show.

COMMUNICATION IS KEY!!!

Please let us know if:

- You are unable to continue volunteering as an Art Docent.
- You found someone to replace you as an Art Docent.
- You can't make your lesson. See if someone can cover.
- Portfolio prints/materials are lost or damaged in anyway.

This guide has art lessons A through H. Each lesson will begin with a short explanation of what the class will be about. Please read or paraphrase to introduce the topic to the class. Then what follows are short write-ups on various artists and their works to help visually aid the lesson. There are various examples of art, but you do not have to use all of them. Just pick 2 to 4 of them to show the students. Last will be instructions on the project that pertains to the art lesson. If you have any new ideas on new projects, please feel free to run them by your Art Docent Coordinator before teaching the class. We want to make sure that if we do change the project we have enough materials for the class.

Grade 4

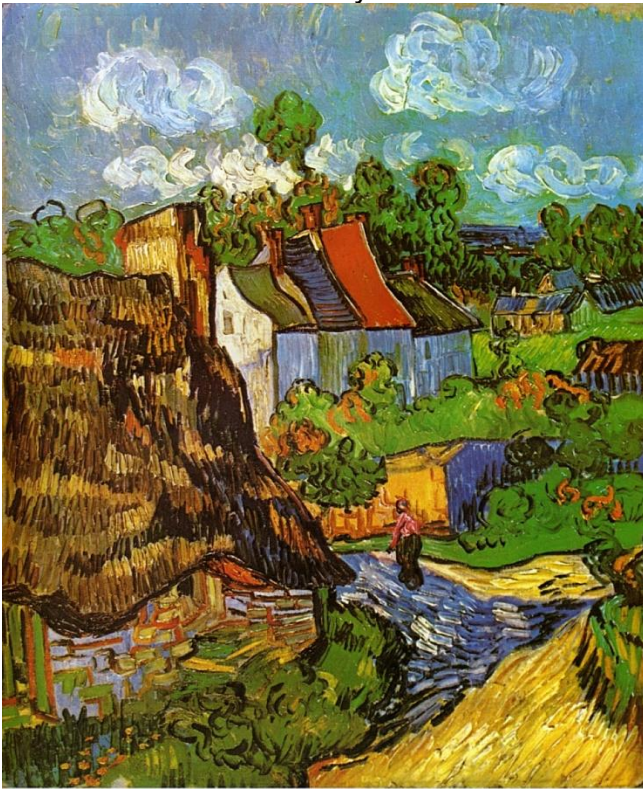
Art Docent program guide

Art lesson A

Artists Use Texture and Pattern

Texture is one of the elements of art. The other art elements are color, line, shape and form, value and space. Texture is where you can feel if we rubbed our hand over something. Pattern is where the artist has painted or drawn something that has rhythm and repetition. Now this can be done by repeating colors, shapes, and lines.

“HOUSE AT AUVERS” by VINCENT VAN GOGH (van GOH) 1853-1890



We can see actual texture all over the surface of this richly colored painting texture created by the thick application of the paint. This painting was made in the last months of Vincent's life when his emotional condition and health problems affected whatever he saw. Everything in the composition seems alive and in constant movement because of the strong shapes and forceful brushstrokes. The paint is very thick, and the vigorous strokes are piled one on top of another. If we saw this painting in the original, we could of course see this actual texture more easily. We would be able to "touch the texture with our eyes."

Vincent van Gogh was born in Holland in 1853, the son of a minister. He tried to be a minister, a missionary, a teacher, and an art dealer, but he failed at all these endeavors. His brother Theo helped him a great deal and gave him money to live on and to buy art supplies. Vincent started his career as an artist by drawing and painting dark pictures of the peasants and coal miners he saw around him. Then he went to Paris and was influenced by the bright colors of the Impressionists. Later, he moved to the south of France for the most productive period of his short life. His art career had lasted only ten years. It is sad to know that he only sold one painting in his lifetime (for \$80), while today his paintings sell for millions of dollars.

“PURPLE ROBE” by HENRI MATISSE” (On REE Mah TEESS) 1869-1954



Did you ever see a Persian carpet with its rich pattern of colors and designs? Matisse did too, and he was influenced by the beautiful patterns he saw. What patterns do you see? The woman's purple robe is striped with white lines that curve and show the form of her body and arms. There are more patterns too. Find them in the structure of the wrought iron table, the vase, and the floor. The flowers and fruit make a random pattern. The colors are vivid and intense. Do you have a feeling of depth, or is the space rather flat? Let your eyes follow the swirling, curving lines.

Matisse was born in 1869 in France. He was educated to be a lawyer, but at 23, he decided to paint. He had his own distinctive style and became the leader of a group of artists who used pure, bright unrealistic colors. They were called the

Fauves, or Wild Beasts. They painted in a very different way than people were used to seeing. Matisse loved to use decorative all-over patterns, especially after he saw an exhibit of Islamic art. He painted many interior scenes and paintings with women. In his later years, he invented *decoupage* in which he painted papers, cut them up, and glued them together to make pictures.

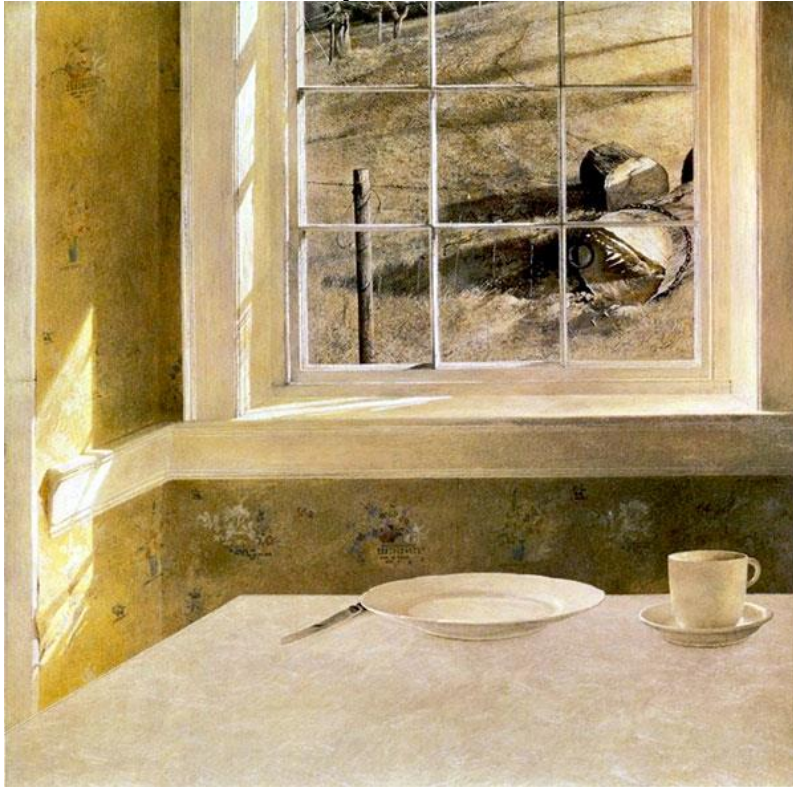
“MAN WITH HELMET” by REMBRANDT VAN RIJN” (Rem brandt van RINE)
1606-1669



In this painting, Rembrandt made a portrait of an old warrior. We can see a lot of the man's character in his face. He is wearing his war helmet, and to make the face more important, Rembrandt did not paint any background which would take our attention away from the man's face. Look at the beautiful texture of the metal helmet. This is a visual or simulated texture. The man's face seems to be lit by a strong light coming from one side. The other side is in shadow. Rembrandt was noted for this effect. He wanted to show more than the visual appearance of a person when he painted a portrait. He wanted to show the person's character.

Rembrandt van Rijn was born in Leyden, Holland. His father was a miller, and they lived on the Rhine River, hence his name. He was educated in the local school until he began to study art. He had his first studio in Leyden until 1631 when he moved to Amsterdam. He was successful as a portrait painter from the start. He also made many drawings and etchings. He painted many self-portraits in his lifetime. As he grew older, he became more interested in religious subjects.

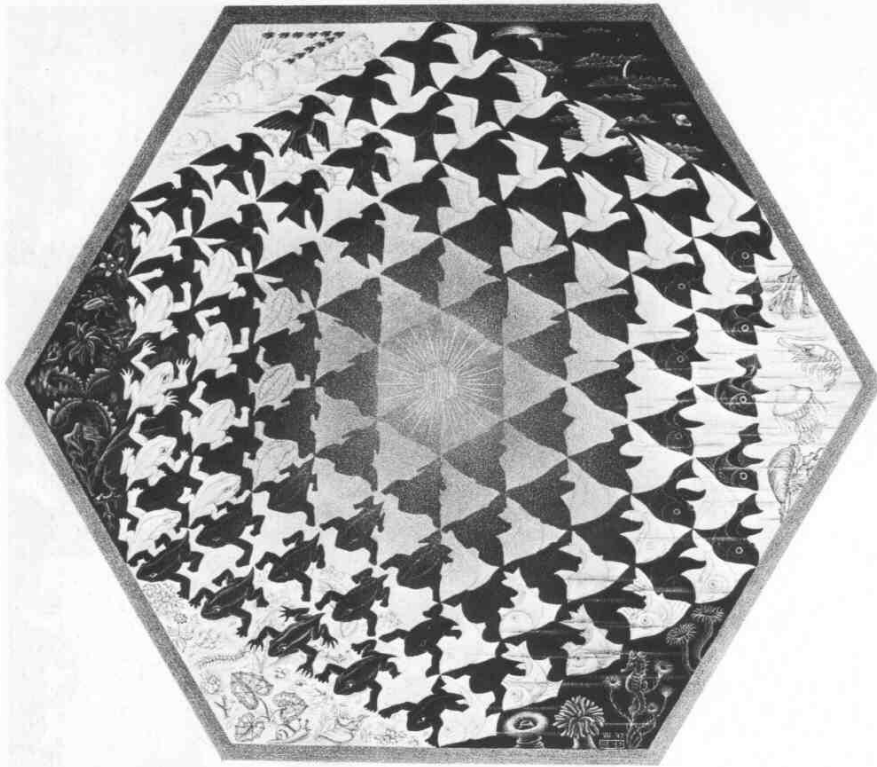
“GROUNDHOG DAY” by ANDREW WYETH 1917-2009



Do you know what Ground Hog Day is? It is a day in February in which an old custom tells us that if the ground hog sees its shadow, it will retreat to his home for six more weeks of winter. Look at Wyeth's painting and decide if the ground hog will see its shadow! This artwork is painted in a very realistic manner. We are looking outside through a window. What do you see out the window? Now look at the variety of textures in the room. We see the wood of the window frame and the china on the table. We can feel the warmth of the sun streaming in through the glass of the window. See how Wyeth created this effect. Notice the pattern on the wallpaper. The colors you see are very characteristic of Wyeth.

Andrew Wyeth is an American painter who was born in Pennsylvania in 1917. His father was a well-known illustrator, N. C. Wyeth, and he trained Andrew in art at home. Andrew's sister was an artist too, and she married the artist Peter Hurd. Andrew's son Jamie is also an artist. Andrew frequently paints the nearby scenes and his neighbors in Chadds Ford, PA, and in Maine. He is a master of the technique of egg tempera as well as watercolors.

“VERBUM” by MAURITS CORNELIS ESCHER (Esh er) 1898-1972



This artist, M. C. Escher once said that the purpose of his art was "to give people a shock." To do this in his work, he often played tricks with geometry and perspective. Look carefully at this fascinating black and white design. It is a metamorphosis; that is, one object slowly changes into another within the six-sided format. Notice the transition, the transformation, and how the frogs and birds are precisely arranged within geometric shapes, forming an all-over pattern. Escher was fascinated with the idea of tessellations. The verb tessellate means to form into a mosaic pattern by using small squares or other geometric shapes - shapes that interlock and continue on without ending.

M. C. Escher was born in 1898 in Holland. He wasn't a good student, especially in math, and only finished high school because of his art classes. His father, a hydraulics engineer, sent him to architectural school, but in two days he transferred to graphic arts. When he was 24, he moved to Italy where he traveled and created drawings. These mosaics had complex, interwoven patterns. He began to adapt the complexity of these mosaics to his own works, but fitted in real objects, instead of geometric shapes. At first only mathematicians and physicists enjoyed his works; he was largely ignored by art critics until the 1960s.

“SUNFLOWER QUILTING BEE AT ARLES” by FAITH RINGGOLD 1930-present



This quilt picture is filled with beautiful patterns and bright colors. The artist Faith Ringgold made a border around it, just as quilts often have. We see two and three storied buildings near the top of the composition, then a field of sunflowers. The artist has taken some famous black women from different periods of time on a pretend trip to the south of France, to a town called Aries (Arl) which is in Provence (Pro vahnce). These women are: Madam Walker, Sojourner Truth, Ida Wells, Fanne Lou Hamer, Harriet Tubman, Rosa Parks, Mary McLeod Bethune, and Ella Baker. Ringgold pretends that her imaginary Aunt Melissa has called them together for a quilting bee. Ringgold describes the group as "A fortress of African American women's courage with enough energy to transform a nation piece by piece."

When Faith Ringgold was born in Harlem Hospital. As a child Faith had asthma and often stayed home from school. Her mother, who was a fashion designer and dressmaker, brought her crayons, paper, needles, thread, and fabric to create whatever she liked. They went to museums together and downtown to see famous musicians and performers. After high school she became a teacher and taught kindergarten through college for almost 20 years. Ringgold's quilt designs echo the African-influenced, repetitive designs typical of many Early American quilts. She continues to make art while she is a professor at UC San Diego. She lives half the year in NY and half in California.

"VENDEDORA" by DIEGO RIVERA (Dee AY go Ree VEH Rah) 1886-1957



This woman is selling flowers in a Mexican market; hence the artist Diego Rivera has named his painting "Vendedora," a Spanish word for "one who sells." Her face and dark hair are near the top center of the composition, giving us a focal point. Her face and hands help us in establishing the size and scale of these enormous bouquets. The rest of the picture's space is taken up with three huge clusters of white calla lilies. The white petals and golden centers form an irregular repeated pattern. Rivera has used calla lilies in his paintings many times.

Diego Rivera is especially famous for his many large murals, painted both in Mexico and in the US. His work often glorified "the people, the plants, the earth" of his native land, Mexico. By the time Diego Rivera was three, he was making sketches of the world about him. His early years were spent in Mexico where he was trained in the classical academic tradition, but he fell under the spell of folk art as well as pre-Hispanic art and architecture - influences that had a lasting effect on the style and content of his work. In Italy he studied the sculptures and frescoes which were to direct the course of his future work. When he returned to Mexico, he embarked on his life work, the creation of some of the greatest murals in the history of art. He painted more than two and a half miles of murals. His murals have given Mexican art a strong national character.

Art lesson A

Art concept and skills

Real or actual texture can be touched. Visual texture looks like a real texture. Artist use texture to enrich the surface of their work. Students will be making a picture of anything they want. And then they will be pasting dried beans and pasta onto it.

You will need

- 5X7 card stock or whatever size card stock (it's thicker than construction paper but thinner than cardboard)
- Pencils
- Glue bottles
- Plastic cups
- Dried beans and pasta

How to

1. Pass out the card stock and.
2. Have the students draw a picture on it. Anything they want.
3. Pass out beans and pasta in plastic cups.
4. Students than will glue the beans and pasta onto their drawing.

Vocabulary

- Texture
- Patterns
- Real
- Visual

Art lesson B

Artists Use Paint Celebrations and Parades

People have always loved to celebrate special occasions. Weddings are very happy events that people have celebrated for many, many centuries. Two of these paintings tell us about weddings that took place long ago. Have you been to a wedding? How are weddings today different from those of long ago? How are they alike? Do you like to go to parades and see the colorful marching bands and feel all the excitement? What kinds of parades have you seen?

“A WEDDING IN THE 1830’S” by EDWARD L HENRY 1841-1919



Henry wanted to tell about a wedding that took place in the 1830s, over 150 years ago. That was just before the Civil War when rich plantation owners had slaves. Can you tell what part of America this is? The pillars that we see on the left on the elegant home give us a clue. Do you think this family was rich or poor? How are the people dressed? Can you see anyone showing parental pride? The little boy and girl watching from across the road give an added touch of realism. Notice all the very light tints of pink and cream in the picture. Why do you think he painted the foliage so dark? How did Henry create a feeling of balance? Would you like to have attended this wedding? Henry liked to paint a lot of fine details, and this painting is much like a photograph.

Henry was born in South Carolina and studied at the Philadelphia Academy of Fine Arts before he went to Paris in 1860. He traveled to Italy and then came back to America. For two years, he sketched Civil War scenes of soldiers and camps. After the war, he specialized in storytelling pictures.

"WEDDING DANCE" by PIETER BRUEGEL THE ELDER (BROY gel) 1525-1569



How different this painting of a wedding is from Henry's painting! It was painted in 1566, over 200 years before Henry's painting (about the time when the English were settling the colony of Virginia.) It shows peasants in a Dutch village. Does this party look fun? You can see the wild merriment and you can almost hear the noise and music as the entire village celebrates the happy event. The longer you look at the picture, the more you notice. Let your eye follow the red shapes and then the white around the composition. The Flemish artist Pieter Bruegel loved to go to country festivals and sketch the peasants. This artist was a master of crowds and action, and he filled this canvas with such action and movement that we can almost hear the happy shouts, laughter, and stomping of shoes. Bruegel painted the picture as if he were standing on a ladder. If he had painted what he saw from a ground level viewpoint, we would only see the people in front.

Little is known about Bruegel's life. A biographer wrote about him several years after he died and said that he sometimes dressed as a peasant so that he could study village life without being noticed. He left us fewer than 50 paintings. It is believed that he appears in "The Wedding Dance" as the man standing by himself on the right near the musicians. His paintings of peasants, landscapes and religious subjects made him famous.

“PARADE” by JACOB LAWRENCE 1917-2000



This picture was painted in 1960 and shows the New Year's Day Mummer's Parade that takes place every year in Philadelphia. The use of masks and costumes came from the Greek celebrations of King Momus, the Italian feast of Saturnalia, and the British Mummery Play. The Parade lasts 12 hours, is 3 miles long, and involves 20,000 marchers. Look at the brightly colored costumes of the marchers. Are their bodies straight up and down or at a diagonal? Do you think they are moving rapidly? What kind of music do you think is playing?

Lawrence was born in New Jersey, lived in Philadelphia, and moved to New York when he was 13, where he took art classes at the Harlem Art Workshop. He worked as an artist for the Federal Arts Project of the Works Progress Administration in the 1930s. He had his first one-man show at the age of 21. He has painted many pictures that have contributed to America's understanding of the Black experience and their migration from small farming communities of the South to the large cities in the North. His works are an important social commentary and record of historical events. He has known success in his lifetime, has taught art at the University of Washington, and has influenced many younger artists. In 1990 he was awarded the National Medal of Arts by President George Bush.

“PARADE ON HAMMOND STREET” by ALLAN CRITE (Cryte) 1910-2007



What's happening in this picture? The curb is on a diagonal rather than a straight line. This adds to the feeling of movement. Which music do you suppose is louder? Find the center of interest. The tall vertical figure of the bandleader is quite far ahead of the musicians. We see his body in profile. The slow S-curve seems to suggest a slow, controlled strut. Look at the spectators across the street. The brick buildings in the background have a lively pattern of windows with figures looking out at the parade below. Cover up the buildings and decide how they contribute to the composition. How did the artist show the texture of the bricks? Compare the point of view of this picture with Lawrence's. Find the eye level lines and decide which one is more of a bird's eye view.

Crite was born in Boston. He usually paints religious works. He has made murals and written and illustrated three books. He is a graduate of Harvard.

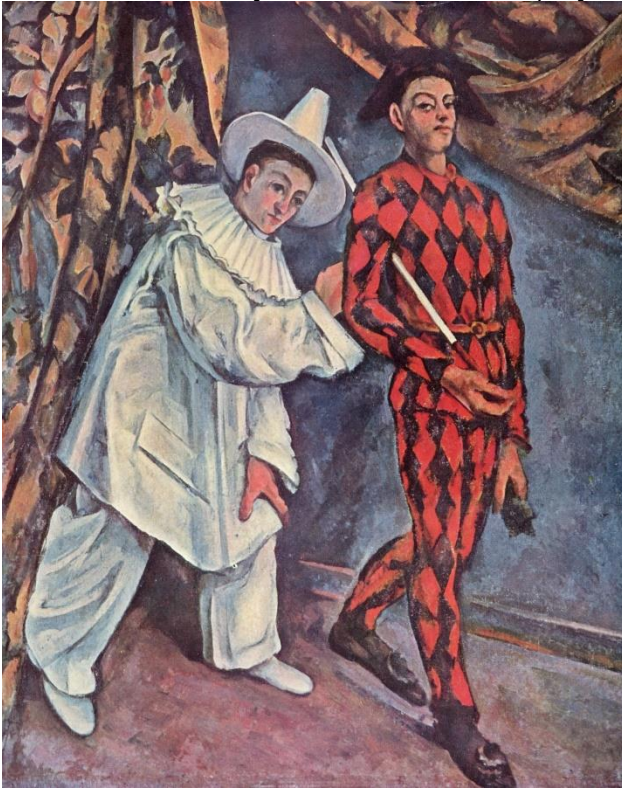
“ALLIES DAY, MAY 1917” by CHILDE HASSAM (Child HAH some) 1859-1935



This brightly colored painting makes us almost feel the wind blowing as it snaps and waves the flags. It is a scene on New York's Fifth Avenue during World War I. What is the point of view? We probably see our American flag in the foreground and then our eyes are lifted upward to the other flags, finally resting on Old Glory up near the top, against the pale blue sky. The diagonal lines of the flagpoles are repeated in a series. The colors of the flags are strong and clear in contrast to the rather pale, fuzzy colors of the buildings on the left. The entire canvas seems to sparkle. This is because Hassam was an Impressionist artist and applied his paint in hundreds of tiny brushstrokes of color.

Hassam was born in Massachusetts and studied at the Boston Art School. Later, he studied in Paris when the Impressionists were at their peak. When he returned to America, he joined several other American artists to form a group called "The Ten." They wanted to paint in this new style, which was quite different from the conventional, accepted, safe way that other American artists were doing.

"MARDI GRAS" by PAUL CEZANNE (say ZAHN) 1839-1906



This painting tells us about a special celebration in France. It is called "Mardi Gras" and is a pre-Lenten event related to the Catholic religion. It is a carnival that includes much merrymaking and parades of costumed figures. Here on a stage we see two very traditional figures in French pantomime who are stock characters from the court theater of the *commedia dell'arte* which dates from the Italian Renaissance. Pierrot's white floppy garments are painted with long, flowing brushstrokes. Notice the folds in his clothing and the characteristic hat and collar. The background curtains are dark and patterned. The artist used dark outlines around some of the shapes.

Born in 1839, young Paul Cezanne always wanted to please his father, but after trying to study business and law and showing no aptitude or interest in either, he left for Paris to study painting. He spent most of his life in southern France where he liked to work in the clear crisp light. He painted slowly and carefully, often reworking a canvas over a period of several years in his striving to find the exact color for each brushstroke. His genius began to be recognized, and in 1889 he was invited to exhibit in two one-man shows. Shortly after, he collapsed and died when caught in a storm while painting outdoors.

Art lesson B

Art concept and skills

Colorful tissue paper cuts called papel picado (pah PELL pee CAH dough) are a traditional part of many Mexican celebrations. Students will three different ways to fold and cut small rectangles of colored tissue paper to make symmetrically designed paper cuts that will then be attached to a length of string to decorate the room.

You will need

- Tissue paper and tissue paper scraps
- Yarn
- Scissors
- Glue sticks

How to

1. Place a rectangle piece of tissue paper in a horizontal position. Fold the top part down about half an inch to an inch to allow the yarn through.
2. Then fold the paper in half and then half again. Cut on the fold any pattern you want (kind of like a snowflake)
3. Another fold is to repeat step one, then fold half by bringing the bottom to the top, and then fold half vertically, then fold diagonally so you have part of a triangle. Cut on the edges of the triangles.
4. Last type of fold, repeat step 1, than fold paper diagonally so that the bottom edge is even with the string fold, then fold again diagonally bringing the edge parallel with fold, than cut on long folded edge.
5. There is a picture diagram of the folds in the large portfolio.

Vocabulary

- Paper cuts
- Notches
- Diagonal
- Horizontal

Art lesson C

Artists Paint Realism

Realism is a style of art in which the artist represents things the way that he/she sees them. There are different degrees of realism, but we can easily recognize the people, scenes, and objects. Some paintings remind us of photographs. Some are so real that we feel that we could actually touch the objects we see. Some represent nature in dramatic ways.

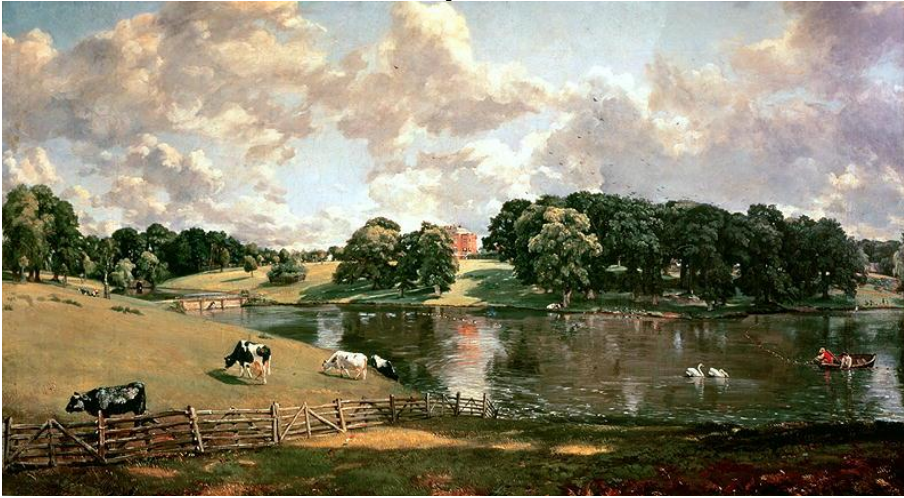
“ROCKY MOUNTAINS” by ALBERT BIERSTADT (BEER Staht) 1830-1902



This picture of the Rockies was painted in 1863. We see the Green River winding at the base of the Wind River Mountains in Wyoming. The artist was one of the few painters who actually traveled west and painted what he saw during the 19th century. He sketched scenes while he was there and then used his sketches as the basis for making future paintings. We see a Shoshone (Show SHOWN ee) camp with buffalo hide teepees, horses, and dogs. Can you find men, women, and children? Sunlight is breaking through the clouds and shining on the mountains and waterfall. Our eyes go to the center of interest: the waterfall.

Albert Bierstadt was born in Germany, came to the US when he was two, and was raised in Massachusetts. He began to study art in Germany when he was 21, later returning to America and accompanying a government expedition to the Rockies. He was very successful. People in Europe and the US paid up to \$35,000 for each of his paintings. The Crocker Art Museum, Sacramento, and the Haggin Museum, Stockton, each own artworks by Bierstadt.

"WIVENHOE PARK, ESSEX" by JOHN CONSTABLE 1776-1837



"Wivenhoe Park" was painted in 1816 and was one of many scenes of the southern English countryside made by John Constable. The foreground is dark, moves past the fence to the open sunny field, then back again to the darker trees and further to the white clouds. Notice how the red building in the background helps create a feeling of depth. The scene is very realistic. If you were a farmer, do you think that you could tell what kinds of cows these are? We see reflections in the still pond. The scene looks as if it would be a pleasant place to take a walk.

John Constable was born in Suffolk, England, the year of our Declaration of Independence. He was the son of a miller and was educated locally, teaching himself to paint with watercolors. He went to the Royal Academy Art School in London when he was 24. He was interested in painting landscapes at a time when the only popular subject for art was portraiture. He had a frustrating career and painted some portraits to earn enough money to live on. He was finally recognized as a landscape artist when he won the gold medal of the Paris Salon Art Show in 1824. Five years later he was elected to full membership in the Royal Academy.

"LETTER RACK" by JOHN FREDERICK PETO (PEE oh) 1854-1907



"The Letter Rack" is typical of John Peto's *trompe l'oeil* (trump loy) style and subject matter. This French term means to "trick the eye" into believing that the objects are real. It is a beautiful example of the "woolly" technique that Peto used to soften his work. Peto thought that another artist, a friend of his named William Harnett, who painted in this manner, had an ideal style and tried to copy it. Find the soft golds, greens, blues, and the exquisitely painted watery landscape. We see light striking the objects from one side. We also see how skilled he was in painting things very clearly, as seen in the photograph. Does it make you want to touch it to see if it is real? What appear to be printed words turn out to be actually unreadable, while some hand written words are somewhat blurred.

Peto was born in 1854 in Philadelphia. We don't know much about his life since he led a quiet, isolated existence there and in New Jersey. His favorite motifs were letter and card racks, lamps, barns, envelopes, burned matches, and magazines. He often included a picture of Lincoln in his works.

"MONEY LENDER AND WIFE" by QUENTIN METSYS (MET sis) 1466-1530



This picture is called "Money Lender and Wife." It gives us a little slice of life in the 16th century. A money lender is someone who loans money to people and takes something valuable from them until they repay the money. Here we see the man and his wife surrounded by a wealth of fascinating objects: old instruments, books, old glass, Renaissance crystal, and a book of illuminations. Both the figures are looking down at the collection of objects. Notice their clothing. This was how people dressed in Holland at the time this picture was made. Observe how the artist used red to draw our attention to the woman. Can you see where a little of the outside landscape is shown? Look at the mirror on the table! The little room in which they are sitting is open in the upper right corner, giving us a glimpse of a courtyard.

Quentin Metsys was born about 1466 in Holland. His father was a blacksmith, and he taught Quentin how to make decorative objects out of iron. He began to study art at the Painter's Guild in 1491. After two years of study, he was a master painter. He specialized in portraits, religious scenes, and pictures of everyday life called genre.

"BLUE LOCK, THE QUEEN" by N.C. WYETH 1882-1944



Newell Converse Wyeth painted this picture as an illustration for a magazine story called "Blue Lock, The Queen". What might the story be about? We see a great deal of action and movement as the man struggles to hold onto the white horse, and the man on the right appears to be eager to stop him. Notice the horse's flying mane and the wild look in his eye. We can see the strong muscles in the horse as he plunges to the left, legs lifted and pounding the air. Notice all the shadows. The tree trunk on the right is vertical and tends to balance all the strong movement that leans to the left. What do you think will happen next?

N. C. Wyeth was the foremost illustrator of his time. He was born in Massachusetts in 1882. On the family farm he learned about hard work and how to ride and care for horses. Here his first drawings showed sufficient talent to convince his family to arrange an art education. He was doing watercolors at age 12, believing that his talents were the contribution of his mother's Swiss-French heritage. When he was 20, he was accepted as a student by the famous illustrator Howard Pyle. He soon received commissions for magazine illustrations, some of his earliest being of the West. He made illustrations for *Kidnapped*, *Last of the Mohicans*, *Treasure Island*, many other books, and countless magazines. He admired all the arts and was a constant reader and had a talent for writing. His son Andrew Wyeth is a very famous artist today, having been taught by his father. His grandson Jamie is also an artist. N. C.'s daughter Henriette and his son-in-law Peter Hurd, who studied under Andrew and who died in 1984, became artists too.

Art lesson C

Art concept and skills

When artists make realistic pictures, they look carefully at the edges and lines and at the dark and light places of the object they are drawings. Students will be drawing their thumb.

You will need

- Grey paper construction paper 9X12 and cut them in have
- Pencils
- Flesh tone crayons

How to

1. Pass out the paper.
2. Have them look at their thumb and draw, make sure they have a good size thumb on their page.
3. Once they finish drawing they can use the flesh tone crayons to color.

Vocabulary

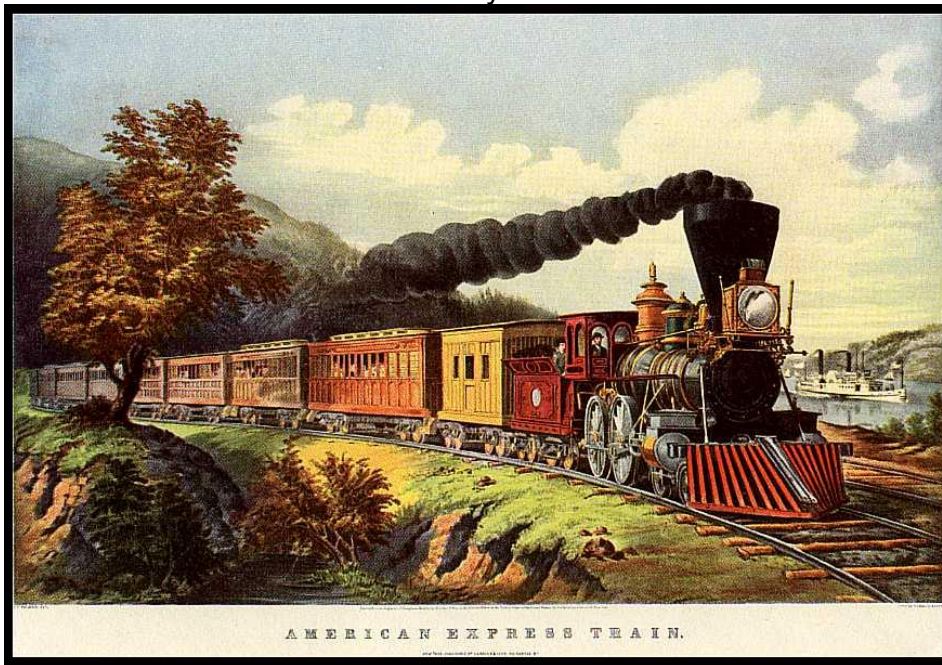
- Contour
- Tones
- Shade
- Realism

Art lesson D

Artists Paint Trains

Trains were invented during the 19th century, so all of the pictures in this Portfolio are fairly recent in the history of world art. The reproductions that you will see show train pictures from both Europe and America. Each artist has created a picture in a unique way and has shown us a variety of views of trains and railroad stations. Have you ever visited the Railroad Museum in Old Sacramento? Have you ever ridden on a train? How are trains today different from those of the 19th century?

“AMERICAN EXPRESS TRAIN” by CURRIER AND IVES



This Currier and Ives print shows a steam engine puffing across a lovely valley. The black smoke billows out in the sparkling, clean air. A tree stands on the left, and we see a boat far off in the distance on the river. The colors are bright and clear. The people of America were very proud of this wonderful new invention. This is how trains looked in America about 100 years ago. Compare this with trains we see today. Notice the cowcatcher in front of the engine. Can you see the people in the train? Notice how clear the details are in the part of the train that is closest to us and how the colors tend to lighten in the distance. The long curving diagonal of the track creates a feeling of movement.

Nathaniel Currier and James Ives became partners in a printing business in 1857. Currier was apprenticed to the first American lithographer when he was 18 and went into the business for himself in 1834. He soon saw the possibilities of using lithographed pictures for the news media. Three new prints appeared each week until about 1875, when the appearance of illustrated magazines and news photos by daguerreotype put the partners out of business. Lithographs are made by drawing on a flat stone with special materials, processing the stone, inking it, and then making many prints. Designs for the prints came from many artists.

“SAINT-LAZARE RR STATION” by CLAUDE MONET (Mo nay) 1840-1928



This oil painting of a Paris train station was done in 1877. Why do you think the artist Claude Monet chose to paint a smoky, noisy train station? See how the skylight illuminates the picture. Monet was interested in painting how the sunlight bounced off surfaces, and he was one of the first artists to really look at how shapes and colors change according to the lighting. He also painted a series of haystacks, water lilies, and buildings, studying them at different times of day, under different lighting conditions. He was more interested in the changing colors created by light than on the shapes of the subjects.

Claude Monet was born in France in 1840. When he was a boy, an artist friend launched him on the lifelong goal of "learning to see," and to paint what he saw. Monet concluded that what is actually seen is light reflecting off of objects. For

Monet, objects themselves were not as important as the play of light over their surfaces and the hidden colors found in shadows.
"NEIGH OF AN IRON HORSE" by A. TAPY 1859



Do you know what an "iron horse" is? When trains became popular as a mode of transportation instead of horses during the 19th century, people called them "iron horses" because they were made of iron and were taking the place of horses. Here we see a galloping horse in the central dominant part of the composition. His legs are off the ground. His mane and tail are flying as he races toward us. His head is turned back, looking at something in the distance. What is it that he sees and hears? It is a train; perhaps he never saw or heard one before. Do you know what the word "neigh" means? It is the cry of a horse. It sounds like the word "nay," which means to cast a "no" vote. So the artist has made a play on words. Notice all the details in the foreground and how the artist repeated the sharp lines of the clumps of grass. He left the sky quite light and empty so that the horse could clearly contrast and be seen against it. Notice how things on the far horizon are very light in color.

This picture was painted about 1859, and we don't have very much information about the artist, A. Tapy. He signed and dated this painting. It was found in West Virginia by some collectors of American primitive painting. Primitive artists have no formal training in art, and they like to use a lot of careful details along with repeated lines and shapes to create patterns. He had a fine sense of color and understood nature. He could paint realistic space and distance and could show movement and expression.

“TRAINS DU SOIR” by PAUL DELVAUX (Del VOH) 1897-1994



An eerie stillness is seen and felt here in this night scene. A brighter light than the little sliver of a moon illuminates the train station and casts deep shadows. The sharply converging lines of the railroad tracks give us a sense of depth. Find the eye level line, and then find the point where the tracks will meet on it. The train is covering the place where the tracks would seem to meet. What objects do you see that decrease in size as they go back in space? Do any objects appear to get closer together as they diminish in size? The tracks in reality are parallel to each other, but this is the way artists draw and paint things like this to give the illusion of depth. The sidewalk is also parallel. What about the power lines? There are many sharp contrasts in dark and light areas. The little girl watches the train. Does she seem lonely? Sad? Frightened? Does it seem strange to see only one lone little girl in a train station?

Paul Delvaux was a Belgian artist who discovered the art of the Surrealists at the age of 40 and began to paint in this manner. The Surrealists wanted to create in their work a new reality by associating very realistic objects which did not normally belong together; for example, a busy, noisy train station with only one person.

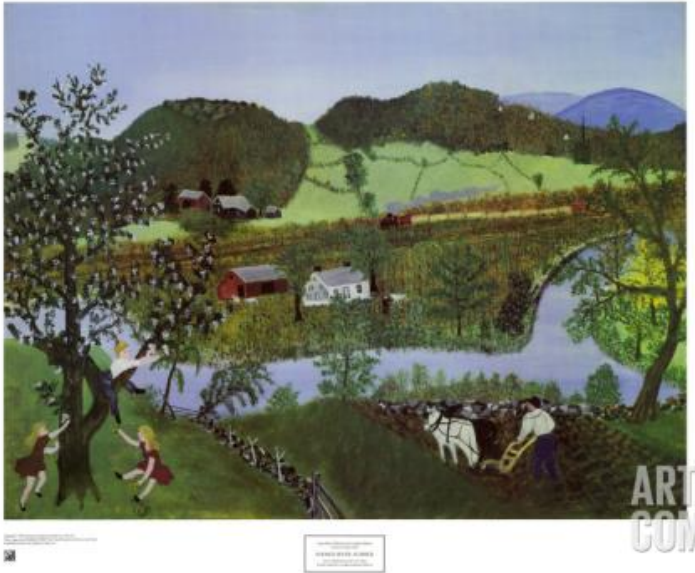
“OLD LOCOMOTIVE” by LYONEL FEININGER (FINE in gur) 1871-1956



This picture is painted in an abstract Cubist manner. Cubism is a style of painting in which the artist takes apart the subject and reassembles it again in mostly geometric shapes. The shapes of the train and the figures are made up of overlapping geometric flat areas. Notice the background colors, and how warm and glowing they are. They tend to give us a busy feeling of excitement and noise. The dark shapes of the train and smoke billowing out in Cubist puffs contrast sharply with the yellow and orange tones. There are many shapes repeated here. Find the round wheels and the little triangles within them. See all the top hats on the men. The whistle on the train is almost like a little top hat too!

Lyonel Feininger was born in New York. He was the son of two musicians, and he was sent to study music in Germany when he was 16. When he went there, he decided to study art instead, so he moved to Paris. He was influenced by Cubism and showed his paintings with that group of artists. He taught art in Germany at the famous Bauhaus School until 1933 when the Nazis closed it. He stayed there, working for a newspaper until 1937 when he moved to the US. He started an art school in New York, working there until 1956 when he died.

“HOOSICK RIVER, SUMMER 1952” by GRANDMA MOSES 1860-1961



What a pleasant place to grow up! These children are happily climbing a tree and playing on the grass while a man plows a small field in the foreground. Across the river we see a white farmhouse, a barn, some animals and a figure. Then we see a train going diagonally across, and beyond it, we see more buildings and fields on the hillside. What season do you think it is? Can you find the train?

"Grandma Moses" was born on a farm in Eagle Bridge, NY, just as the Civil War was beginning. Her husband died in 1927, and Grandma Moses began stitching pictures to pass the time after she became too old to work outside on the farm. When arthritis made sewing too painful, her family suggested that she try painting. She used old prints and greeting cards and scenes from her memories of sleigh rides, turkey dinners, country fairs, plowing, and apple-picking. Her family loved her paintings and so did the local druggist in the nearby town of Hoosick Falls, NY, and he began displaying them in his front window. Soon an art collector from New York saw them and wanted to meet her. The next day he bought 10 pictures from her and soon her work was being shown in New York City. The paintings reminded people of farms, small towns and of a way of life that used to be. Her brightly colored compositions are characteristic of works done by "folk artists," and they continue to create nostalgia in her many followers. She painted until a few months before her death at the age of 101.

Art lesson D

Art concept and skills

Artists began using trains and train stations as subjects matter for their artworks during the 19th century shortly after trains were invented. Students will draw and paint a train, can be part of the train or the whole thing.

You will need

- 9X12 white or black construction paper
- Paint
- Paint brushes
- Paint trays
- Water cups
- Pencils
- Paper towels

How to

1. Pass out either white or black construction.
2. Have them draw a train, part of the train, just the tracks anything pertaining to trains.
3. Once completed hand out paint, water cups and paper towels

Vocabulary

- Trains
- Locomotive
- Iron horse
- Realism

Art lesson E

Artists Paint Villages

Many artists were born in small villages. They grew up and then sometimes left their home villages in order to study art in a large city. Many returned to these villages in order to paint them and the people who live in them. Sometimes villages grow into large cities. Villages usually have such buildings as stores, homes, churches, and schools. Some villages are built around a square or plaza; some villages have one main street with buildings on both sides. Some buildings are on a hillside; some crowd the banks of a river or seashore. Perhaps our shopping malls are like villages.

“VILLAGE FEAST” by MIGUEL VIVANCOS (Mee GEL Vee VAHN kos) 1894-1972



The artist Vivancos shows us a special celebration. It is taking place in a village square. What kinds of special days do we observe? Do you remember parades, music, and dancing and special foods? Describe what is happening in this painting. Where is the center of interest; that is, where do your eyes tend to go when you first look at this picture? Notice how the festive lanterns strung across the village square make a repeated pattern.

Vivancos was born in Spain. As a young man he worked, at one time or another, as a clockmaker, a stevedor (someone who loads and unloads ships), a house painter, an insurance salesman, and a taxicab driver. During the Spanish Civil war he fought in the Republican Army, and after the war sought shelter in France. He spent the years of 1939-1944 in a refugee camp in France. After World War II, he settled in Paris and was encouraged to paint by Picasso. He had his first art show in 1950, and then showed his work constantly, both in France and in other countries. He is called a naive or primitive painter, which means that he taught himself to paint, receiving no formal art training.

“CORYELL’S FERRY” by JOSEPH PICKETT 1848-1919



This artist painted the river in a spring flood near New Hope, Pennsylvania. The swollen waters are carrying huge uprooted trees that almost look like strange animals. Can you tell from what direction the wind is blowing? Each house in the village is very carefully painted. We can even distinguish various native trees. Can you find any animals drinking at the water's edge with their reflections accurately recorded in the water? The surveyor's horse is patiently waiting while his master scans the landscape from a higher viewpoint. Do you see any animals in the painting? Where do you think he was sitting while he painted this view? Probably from above, looking down as the horizon is up high.

Joseph Pickett was born in this village. He was a citizen of humble birth, and we would know nothing about him if it were not for his paintings. At various times he

was a carpenter, a boat builder, a storekeeper, and a carnival pitchman. His ambition was to record, in paint, the life of his hometown in all its aspects. He taught himself to paint and, being a primitive or naive painter, he was interested in every detail and added many small touches. He was quite skilled at showing objects in motion - flowing water and trees bending in the wind.

“LITTLE STREET” by JAN VERMEER (Yawn Ver MEER) 1632-1675



Do you ever walk down the streets in your town and notice all the different kinds of storefronts and homes? There are many different shapes to discover. The roofs are different, and there are all sorts of arrangements of windows and doors. Vermeer shows us a few building fronts in his hometown of Delft in Holland. Although his picture was painted over 300 years ago, if you went there today you could probably see the same street and buildings looking very much as you see them here. The people are busy at their daily chores and are an important part of the composition. We are looking directly at the scene; notice the clearly defined windows and doors. The slanted rooflines in the background give variety, and the soft cloud shapes contrast with all the geometric shapes. There is a good pattern of dark and light.

Jan Vermeer was born in 1632. He lived and died in the thriving Dutch town of Delft. He inherited the family business, a shop where silk was woven upstairs. He worked slowly and with great care, producing fewer than 40 paintings in his life. He is regarded as the finest genre painter of 17th century Holland.

“QUAI AUX FLEURS” by TSUGOUHARU FOUJITA (Tsoo goo HAH roo Foo GEE tah) 1886-1967



The name of this place is Quai aux Fleurs - Quai (kay) meaning wharf; aux (oh) at the; fleurs (flew) meaning flowers. It is now in the heart of Paris and is one of the oldest parts of the city. Notice the rooftops and the spire of Notre Dame in the background. Notre Dame is a very famous cathedral. Notice the iron fence and walk in the foreground. How did the artist achieve a feeling of balance? Can you find different shapes of windows?

Foujita was born in Japan and received his training there. By 1910 he had received several medals and prizes and the Emperor purchased one of his paintings. He went to London in 1912 and then Paris in 1913 when he was 27 years old. Here he discovered contemporary European art, much as the 19th century French artists had discovered Japanese prints. He was a friend of Braque, Picasso, and Rousseau, all of whom influenced his style. He had his first exhibit in Paris in 1917. In 1924 he was elected to the Tokyo Academy of Fine Arts. He traveled to the US where he had a studio until 1939, returning to Paris at the outbreak of WW II and remaining until 1941 after which he spent nine years in Tokyo. He returned to Paris, painting and serving as president of the Association of Japanese Artists.

“LE LAPIN AGILE” by MAURICE UTRILLO (Oo TREE yoh) 1883-1955



Le Lapin Agile (luh panh ah shill) is a well-known cafe that still exists in Paris in the old Montmartre area, which is on a hill with its famous church, Sacre Coeur, overlooking the city. Montmartre was still a village with a country atmosphere during the latter part of the 19th century. If you went there today, you could see the painting of the rabbit. Here we see it in the morning in early spring. The blue shutters, white picket fence, and green buds on the trees make a composition in which the cafe is the center of interest. The road on the right leads our eyes into the background. What do you see in the background? If you ever go to Paris, you would enjoy visiting this cafe.

Maurice Utrillo was born in Paris to Suzanne Valadon, a painter who had served as a model for Toulouse-Lautrec, Renoir, and Degas, all of whom encouraged her and taught her to paint. It was his mother who first suggested that painting might help him find an outlet for his problems. He was confined to a hospital for being sick. There he took up painting as a form of therapy. He painted from memory, using postcards of street scenes.

Art lesson E

Art concept and skills

When artists paint villages, they show different kinds of buildings that are used by the people who live there. Students are going to make a city scene at night by over lapping different colors of city buildings.

You will need

- 9X12 black construction paper
- Light and dark construction paper (use scraps as well)
- Glue sticks
- Scissors
- Colored markers

How to

1. Pass out construction paper.
2. Students will pick both light and dark colored construction paper.
3. Students will cut skyscraper buildings in all sizes and heights.
4. The students will glue that light building first up on high on the construction paper.
5. The second row will be second darkest set and then the last will be the lightest color.
6. After all the pieces are glued students will color in details of the building and street details.

Vocabulary

- Village
- Buildings
- City

Art lesson F

Artists Paint Fantasy & Imagination

The art of fantasy is a style of art in which artists call upon their imagination. They are not at all interested in showing us what we can see in the real world. Artists use nature as a springboard for their fantasy pictures, but the objects or figures act and look differently than we expect. Some artists paint fantasies that have very little in common with nature. Some fantasy pictures remind us of dreams, or fairy tales, or even of the world of our subconscious mind. Did you ever read myths and legends about imaginary animals?

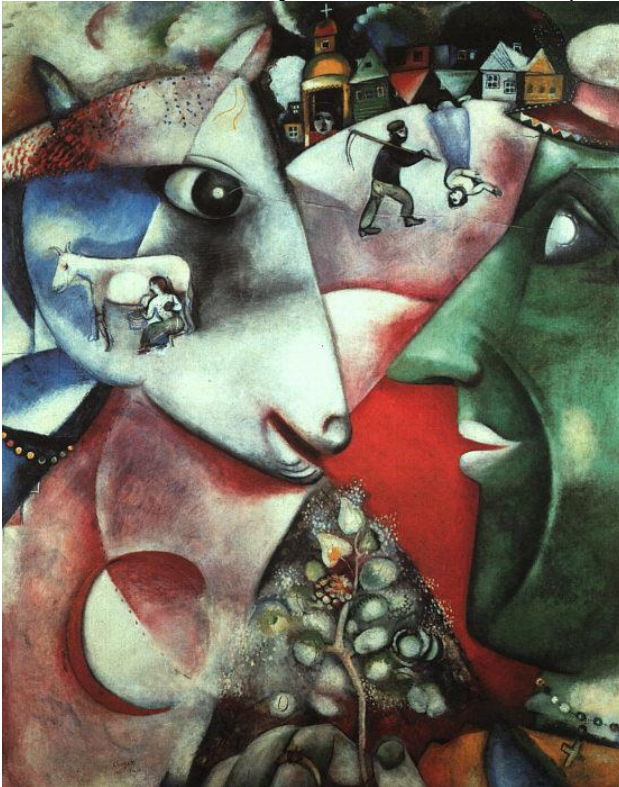
“THE LAMB” by FRANZ MARC 1880-1916



Can you find the animal in this painting by Franz Marc? What kind is it? The lamb is in the middle of the composition. Its head is down as he seems to be nibbling grass. Why is it rather difficult to find the lamb? The lamb blends into the surroundings and is a part of nature. By repeating so many similar shapes and colors, Marc created a harmonious feeling of unity in his composition. Marc used unrealistic colors for his lamb. He loved to paint animals, and he always chose to paint them in bright unnatural colors. He has used the primary and secondary colors here in this lively painting.

Franz Marc was a German artist who died on the battlefield during World War I at the age of 36. He was the son of an artist, but started to pursue a study of theology and philosophy. When he was 20, he entered the Munich Art Academy. He is said to have been a moody young man, who had first had difficulty in finding ways to express his ideas artistically. He arrived at a somewhat abstract style of painting that showed his love of animals and his wish to show the spiritual side of nature.

"I AND VILLAGE" by MARC CHAGALL (Shah GAHL) 1887-1985



This artist, Marc Chagall, liked to use his imagination and to remember all the folk tales he heard when he was a child in a small Russian village. Let's look at all of the many things he has included in this brightly colored composition. There is a large circular shape in the center that tends to give unity to the different parts of the composition and tie them all together. Find the moon in the lower left corner. We see a profile of a green face looking at the head of a cow. Perhaps this is the face of the artist himself. The dotted lines go across from eye to eye. We see a milkmaid, an image that is superimposed on the cow's head. The hand of the green-faced person is wearing a ring on one finger and is holding a sparkling jewel-like branch in a triangular shape. Above them is a row of houses, and some of them are also turned upside down. We see a priest inside his church. The artist invites us into his world of fantasy where he creates a colorful, magical picture of village life.

Marc Chagall was the first of nine children in a Russian family. Although they were poor, they made sure that he had art lessons. He left for Paris in 1910 and there he made friends with other artists. By 1922 his reputation was established. Besides paintings, he made stained glass windows, and illustrated books, including the Bible. Stories and folk tales from his childhood were his inspiration. He spoke of painting as being more necessary than food. He compared art to a window through which he could fly to another world, a dream world where delightful things could happen.

“THE TRAVELER” by PIERRE INO (EE noh) 1909-unknown



What a strange landscape we see here! The peaks are sharply pointed and very steep. The sky is beautifully painted with many puffy clouds. It appears to be very cold and isolated. Our attention is drawn to the woman, the traveler. Probably the red scarf helps to attract our eyes to her face. Look at the expression on her face. What do you think she is thinking? What do you think she is doing? At the woman's waist we see a cone-shaped basket for collecting eggs. Does this picture seem almost dream-like? The figure and bird and mountains all seem quite real. However the proportions of the woman are very elongated. The average adult is seven and a half heads high. If you measured her, you would find that she is taller than that.

Ino was born in Russia and began showing his work in Paris in 1939. His paintings are done in a delicate Surrealist style that show a smooth enamel-like surface. His world is one of romantic and poetic dreams.

"DYNAMISM OF A CYCLIST" by UMBERTO BOCCIONI (Oom behr toe Bah CHO nee) 1882-1916



Use your imagination and see if you can get the feeling of strong forward movement in this painting of a cyclist. It is called "Dynamism of a Cyclist." Dynamism has to do with any of the various theories or philosophical systems that explain the universe in terms of force or energy. The artist Boccioni was a leading Futurist artist who made both paintings and sculpture. He used blurred effects, broken contours, circular forms that roll like waves and collide with each other, and a number of shifting planes to show rapid movement. The painting reminds us of a rapidly turning kaleidoscope. The colors are clear and light. Boccioni was not attempting to paint all the details of a bicycle and rider; he used his imagination to find ways to create a feeling of fast movement.

Umberto Boccioni was born in Italy in 1882. His father was a government employee. In 1897 he was sent to school in Padua and later to the Technical Institute in Catania. Soon he met the artist Severini, who also helped him learn to draw. Later both young men became pupils of Giacomo Balla, then one of the few progressive artists in Rome. In 1911 the Futurist group from Milan left for Paris where an exhibit was planned. In 1915 he joined the Italian Army as a volunteer cyclist. Released after a few months, he returned to his easel. However he was recalled to duty and died of a fall from a horse.

“FLYING GEESE” by MAX ERNST 1891-1976



We see two geese flying over a landscape that reminds us of the Grand Canyon in Arizona. A cactus bush is also seen in the middle of the picture superimposed on the canyon walls. Can you see it? What gives the mountains their texture? The artist placed his paper over a piece of wood so that the wood's grain would show in the design. The warm tones, the grays, whites and dark areas along with the wood grain truly suggest the Arizona landscape. Do the colors make you think of the hot desert, canyons, cliffs, and a colorful sunset? Why is the small goose pointing upward? Down his beak to the starting point. These directional lines move our eyes.

Max Ernst was a German Surrealist artist. He liked to explore the world of dreams, fantasy and the subconscious. He had no formal art education but studied philosophy at Bonn University. Later in Paris he met Surrealists and was influenced by Picasso. He served in World War II and in 1939 became a prisoner of the Nazis in France. He escaped and fled to America in 1941 where he lived in Arizona until the war was over when he returned to France.

"THE RETURN" by RENE MAGRITTE (Ma GREET) 1898-1967



Here we see the simple, graceful shape of a bird flying over a nest that sits on a window sill. Trace your finger over the beautiful curving edges of the bird's shape. There is a forest in the distance. The bird seems to be transparent. We see clouds and sky within its shape. It is almost as if the bird shape has been cut through an opaque blue glass. Is this a rather strange way to paint? It is a little difficult to figure out. Rene Magritte was a Surrealist painter and often showed us dream-like pictures. Some of the things in his paintings look very real, but he combines and arranges them in unlikely ways. We are often startled and do a "double-take." Look how realistic the nest and eggs are. The L-shape formed by the wall on the left and the window sill are important parts of the composition. Why do you think Magritte named this painting "The Return?"

Rene Magritte was born in Belgium in 1898. He was the son of a middle class merchant. He worked as wallpaper designer in a factory and later designed posters. He worked with images from the real world, painting them in a very realistic way, but in strange dreamlike combination.

“PEOPLE AND DOG SUN” by JOAN MIRO (Ho AHN Mee ROH) 1893-1983



This painting by Miro has a playful feeling, and it is fun to turn it upside down and see what happens. If the big red sun is at the top, we see a funny little bigheaded dog with a wiry body in the lower part. If we turn it the other way, the head becomes attached to a figure with two L-shaped legs. Which way do you like to look at it? The shapes in it overlap and when one shape meets another, the colors change. All the fine lines help balance the flat shapes. Notice the little crisscross star by the sun. Miro used this symbol many times in his artworks. The colors we see here are also typical of this artist; he loved red, yellow and blue, and he also used a great deal of black. The smooth surfaces of the flat shapes contrast nicely with the rather rough background.

Most of Miro's works charm the viewer with a delightful but impossible animals and people. He was born near Barcelona, Spain. His father was a prosperous goldsmith. When young Joan announced his desire to become a painter, his father turned a deaf ear. At 17, he dutifully worked as a clerk in an office. His unhappiness there made him ill, and he was sent to a family farm to recover. When he returned in good health, he was allowed to go to art school in Barcelona where his teacher awakened in him a keen sense of observation. In his later years he designed huge ceramic and mosaic murals and giant tapestries. After making a mural for a European industrial city, he stated that he wanted to give the people who lived their sad lives there, a shock of humanity and reassurance. He was honored shortly after his death when a new elementary school in Majorca (a small island off the coast of Spain) was named after him.

Art lesson F

Art concept and skills

Artist use the real world as a springboard for their imaginative ideas. They often show objects differently than they appear in real life. Students will design an imaginary creature by combining heads, bodies, legs, and tails from different animals.

You will need

- 9X12 white construction paper
- Pencils
- Crayons

How to

1. Have students pick three of their favorite animals.
2. They will pick a head, body and tail from each of the three animals.
3. Instruct them to draw a new animal with the different body parts and come up with a name.
4. Once done have them color their new creature.

Vocabulary

- Creature
- Imaginary
- Environment

Art lesson G

Tribal Art of the US and Canada

Many variations are seen in the traditions, ceremonies, religion, language, and art of the hundreds of different Tribal groups in the US and Canada; however they have many things in common. One is a reverence for nature since Tribes hunted, gathered, fished, or farmed, they needed the full cooperation of nature for their survival. Rain and rich soil assured good crops. Plenty of fish, deer or buffalo assured sufficient food and skins for clothing and shelter. A drought or other natural disaster could mean starvation.

No separate word exists for art in any of the approximately 300 American Indian languages since all objects - whether they have a ritual, story-telling, or utilitarian function - are made with skill and beautiful form. Thus Tribal art objects - clothing, shelters, utensils, and religious items - were part of daily life. The Indian tribes of North America have created many beautiful things from the natural materials which they found in their own local environment - wood, fibers, shells, animal skins, bones, and clay. The objects made are often decorated with designs and symbols which have special meaning for the individual Tribes.

Over 300 Tribes lived in what is now the United States and Canada before the coming of the European settlers, but they kept no written records. Their artworks provide a great deal of visual information. The various art forms and craft objects that the Tribes made and continue to make are as diverse as the Tribes are. In order to organize the study of North American Tribal Art, we will consider samples from different cultural/geographic groups:

1. The Eastern Woodlands
2. The Plains
3. The Great Basin and Plateau
4. Southwest
5. California
6. Northwest Coast
7. Arctic

Today, many Native Americans artists work to keep their traditions alive, often depicting cultural symbols in contemporary modes.

"BEAR CLAW NECKLACE" EASTERN WOODLANDS 1835



The Eastern Woodlands area stretches from Labrador to Florida, and west to the Mississippi River. Before the Europeans arrived, many Tribes combined seasonal hunting with gathering and farming. Large villages were built around important crop-growing areas, with Tribes moving to smaller sites during the winter hunting season.

This man's "Bear Claw Necklace," made by a member of the Mesquakie Tribe, is approximately 17 inches high and 14 inches wide. A great chief or warrior would wear this type of necklace to show that he shared the grizzly's powerful and intelligent qualities. Since the necklace was believed to contain Special Forces, only a man who had special spiritual rights could assemble it and endow the object with the power to protect its owner. The circle of rich brown otter fur softens the hard, sharp narrow shapes of the bear claws. The otter pelt was used because of the animal's strong spiritual association related to its ability to move between the realms of land and water. Women making these designs obtained the glass beads starting in the late 1500s and early 1600s from traders, conquerors, missionaries, explorers, and settlers from Europe. The Mesquakie and other Woodland peoples traded animal pelts in return for these beads and other products, which included iron tools, cloth, and metal weapons.

“SHIELD” by CHEYENNE, THE PLAINS 1860



During the 18th and 19th century, many Tribes occupied the Great Plains of North America, an area that extended from the Mississippi in the east to the Rocky Mountains in the west, and from Canada south to Texas. The nomadic Plains Indians, made up of such Tribes as the Cheyenne, Comanche, Arapaho, Crow, and Sioux became excellent buffalo hunters after obtaining horses and rifles from European explorers. Everything had to be easily transportable and have practical value. The Plains people are quite famous for their cradle boards, quill embroidery, beadwork, and for the pipes they carved from catlinite or pipestone. The life of the Cheyenne centered primarily on the buffalo. Plains people were environmentally sound, cooking and eating the buffalo meat or drying and storing it. Spoons, bowls and pipes were carved from the animal's horns, bones, and hooves. The hides were tanned and softened for winter robes, moccasins, leggings, shirts, and blankets.

Little Rock's shield that we see here was used for protection and was made from rawhide. The buffalo's thick, strong skin not only safeguarded the warrior from enemy arrows, but provided a flat surface on which to paint a design that identified him in battle. The curving blue border beneath the sky is Grandmother Earth, who gave the Cheyenne their first corn and buffalo. The owl and eagle feathers that are attached to the shield indicate power and acts of bravery. Little Rock was a Northern Cheyenne chief, second to the leader Black Kettle, who tried to establish a peaceful agreement between his people and the US

government. Despite his efforts, Black Kettle's camp was attacked at dawn in 1868 by Major General George A. Custer, and Little Rock was killed in the resulting massacre while trying to cover the retreat of a group of women and children. Custer and his men took Little Rock's shield as they destroyed the camp.

"BRIDAL HEADDRESS", by YAKIMA late 19th century



The Great Basin and Plateau region covers the present-day states of Idaho, Nevada, Utah, and parts of Oregon and Montana. The cultures of the Tribes reflect a number of different influences from other parts of the world. For the Yakima of the Plateau, Plains Indian culture began to affect their life after the 1700s when the arrival of the horse allowed them to travel east to hunt buffalo which supplemented their usual diet of gathered roots, nuts, and berries and also provided them with hides.

This "Bridal Headdress" may remind us of the swept-back war bonnets made of feathers and worn by certain Plains Tribes. It is about 12 inches long and was made in the late 19th century. Long rows of cream-colored *dentalium* or toothshell beads, which were considered very valuable, along with smaller bright white shells are arranged in long rows. The deep blue glass beads originally came from European traders, the shells came from other Native American Tribes living near the ocean, and the metal coins came from the Northwest coast where Chinese laborers had come to work on the railroad in the mid-19th century. This headdress was created by a young woman's mother and then handed down through the generations. A woman might lend hers to another bride whose family

did not have one. The Yakima believed that a bride and groom had to be as well dressed as their relatives could afford since the marriage celebrated the beginning of a new household and was important to the continuity of the entire community.

“KACHINA DOLL” by ZUNI, SOUTHWEST 1903



The Hopi and Zuni people made small figures called kachinas to represent supernatural beings that oversee religious and social activities and who had power over nature, especially the weather. The invisible forces of the kachinas are made physical by kachina dancers, young men dressed in the costumes and masks of the spirits. During the special ceremonies that are still held today, the kachinas leave the spirit world and through the dancers, bring their sacred powers to the village. At these celebrations, little girls are given carved kachina dolls - models representing the masked dancers. These figures are carved by their fathers or uncles and are not played with as toys; they help the girls learn about the more than 300 different kachinas which include gods, past heroes, lost children, dead ancestors, and supernatural assistants. Boys generally do not receive dolls, but are taught the kachina rituals when they become young teenagers.

Rain plays a central part in the legend of this 15-inch high Zuni doll, known as Kanakwe. Since these people traditionally farmed in a dry area, they believed they needed help from the kachinas. They thought that the kachinas traveled in the passing clouds and could bring them rain. In the story, Kanakwe is actually

not a kachina but a Zuni enemy whom they fought in a four-day battle. During the fight, the Zuni prayed to the kachinas to bring rain so that the bowstrings of the Kanakwe would be ruined. When this happened, the Zuni were able to strike the turtle shell rattle, which instantly killed the Kanakwe leader. The rattle is held in the kachina's right hand, and in the left is a bag with a special offering to the earth to give thanks for providing the people with food. According to the legend, after the Kanakwe lost the battle, they mended their damaged ears with corn husks. Corn is considered sacred as it is the major crop and vital to existence. The rest of the doll's costume - the long white shirt, painted hands, tadpole eyes, and bird fathers on top of his head - exactly imitate the kachina dancers that perform the Kanakwe Ceremony once every four years. The most important event during the ritual occurs at the end when large amounts of goods and food are given to onlookers by the Kanakwe dancers.

“FEATHERED TREASURE BASKET” by POMO CALIFORNIA late 19th century – early 20th century



California's mild, wooded, and well-watered Coast Range mountains provided the Pomo with excellent materials for making their elegant baskets. The women very skillfully crafted these tightly woven containers for gathering, storing, and serving food, and for holding water for cooking and washing. These Tribes employed three basic methods for making baskets: plaiting, twining, and coiling. Feathers and shells were added for decoration. Some of these baskets are so tiny that they must be viewed through a magnifying glass to be fully appreciated.

The different coils in this basket came from various roots (willow, sedge and bulrush). It is 7-inches high and 14 1/2 inches in diameter. Pomo weavers say that "the basket is in the roots," and thus the women took great care in cutting and trimming the young roots and storing them in coiled bundles. Customarily, a

basket maker would not completely encircle her work with a banded design in the belief that this precaution would keep her from going blind. In this basket black quail topknot feathers and acorn woodpecker scalp feathers emphasize the geometric pattern. They also enable the life spirit of the birds to live on while empowering the artist to create. The Pomo ground and bored holes in clam shells from nearby waters to make the small beads. Although many baskets were used daily, this one was part of a set of four given to an adolescent girl for a traditional puberty ceremony. This vessel was designed to hold water, a second was made for bathing, a smaller one for drinking, and a fourth to hold food. The sets were commonly handed down from mother to daughter. During a girl's eight-day puberty ritual, she stayed in a reed hut during which time she could not comb her hair or feed herself. The suspension of these everyday functions, which were done for her by others, marked this as a transitional time in her life - a rite of passage. Her isolation during the ceremony reflected the Pomo's respect for the girl's ability to now be able to become a mother.

"TLINGIT RATTLE" by TLINGIT, ALASKA early 19th century



The dense forests provided the Northwest Coast peoples, including the Tlingit, with ample wood to carve storage boxes, bowls, spoons, canoes, masks, and rattles, such as the one you see here. It is about 11 inches long. The basic shape of the rattle is a long-beaked bird. It has a land otter and her young on its back. The mother otter's tail follows the curve of the bird's neck, and the four babies, two on each side, lie along the rounded slope of the bird's hollow body. Generally creatures in Tlingit rattles are based on actual animals or ones from the Tribe's ancient myths. Although the exact legend related to this rattle has been lost, the otter is associated with its ability to cause insanity – to make people act crazy. The animal's appearance indicates that the rattle was probably used by a shaman during a ceremony in which he would ask for assistance from the spiritual world to help him heal a person who was not mentally well.

“ESKIMO MASK” by ESKIMO, ALASKA 1900



For at least 2000 years, hundreds of Inuit Tribes (sometimes called Eskimos) have lived in the area that stretches across the Arctic Circle from Alaska to Labrador. In this harsh cold climate, they hunted caribou, musk ox, and polar bear in the summer, and then lived near the sea in the winter to hunt seal, walrus, and sometimes whales. Hunting provided food, clothing, and tools, so Tribes performed ceremonies in which they honored the spirits that controlled different aspects of the environment. Dancers wore carved masks that transformed them into these spiritual beings. Through dance, music, and storytelling, the Inuit would ask the spirits to influence the powerful forces of nature to help them survive.

Before wood became widely available through trade, carvers relied on found driftwood. In the center of this 23-inch high mask we see the painted face of a seal. The shells, fish, and three hunters in a boat are all part of one creature, representing the Inuit belief that each being has many souls. A spiritual being that has power over sea animals would be particularly important to the Inuit. Ceremonial masks were also worn by healers, called shamans, during special rites in which they called upon the aid of the spirit world to help cure illness, predict or influence future events, and protect individuals or the Tribe. The designs on these masks were often inspired by spiritual forces that came to the shamans in a dream or vision.

"PRAIRIE FIRE" by BLACKBEAR BOSIN 1953



Blackbear Bosin's painting combines the old with new artistic traditions. During the 1920s, a group of Native American painters called the Kiowa Five created scenes of traditional Plains Indian life using modern painting techniques and contemporary materials. These men, working in Oklahoma, inspired the next generation of Native American artists in the 1930s. This group's style became known as the Santa Fe Studio School. In the years before, men from Plains Tribes painted images of war and hunting parties, first on buffalo hides and later on paper. Bosin's flat, solidly colored designs (notice the sky's spiraling pattern) and his simplified antelope and plants, recall both of these ways of painting.

Blackbear Bosin has shown a great deal of movement in this watercolor painting. The three wolves run close to the ground while the riders and horses with outstretched legs race forward. The antelope leap across the prairie, each showing a different stage of a jump. Bosin also shows a great deal of action in the upper portion of his painting. The swirls of gray, blue, red, and black smoke spiral upward and diagonally across the page. The hot red blaze that runs along the ground fills the sky with multicolored smoke and scatters the creatures away from the dangerous fire. The artist didn't show the source of the blaze, and we are left to wonder if it was started by a natural cause or human error. The artist may be suggesting that just as the flames literally endanger Native American life, so too does mainstream American society, which in general has not honored age-old Indian culture.

Art lesson G

Art concept and skills

Indian tribes have used various fibers for weaving. They have made baskets, blankets and bands. They have used feathers, beads, and shells for decoration. Students will make a woven band by weaving with yarn and 3 or 5 soda straws.

You will need

- Plastic soda straws
- Scissors
- Masking tape
- Yarn assortment of bright colors

How to

1. Use 3 or 5 straws and cut one inch off each of the straws.
2. Decide how long you wish your finished band to be and add on 12 inches. Then cut pieces of yarn this length and thread one through each straws. Fold about an inch of yarn over the top end of the straw and tape it securely to the straw. These five pieces of yarn are the warps.
3. Pull all the warps taut and tie them together at the opposite end of the taped ends. Tie them together in an overhand knot.
4. Use a small ball of yarn for the weft and tie one end of it to one straw. Then hold the straws in one hand, fanning them out. With your other hand weave with the weft, going in and out from left to right, across the 3 or 5 straws. Then return from right to left, weaving in and out over the opposite straws.
5. After you have completed about 12 rows, push the rows snugly downward, but not off the straws yet. When you have woven several inches, push the weaving slowly down off the straws onto the warps that are hanging out of the lower ends of the straws.
6. Continue until the band is the desired length. Leave several inches at the top unwoven. Remove the tape. Carefully pull the straws out. Tie the first warp to the second; second to third, and so on the secure wefts. Weave the ends of the welts back into the body of the band.

Vocabulary

- Warp
- Weft
- Weaving

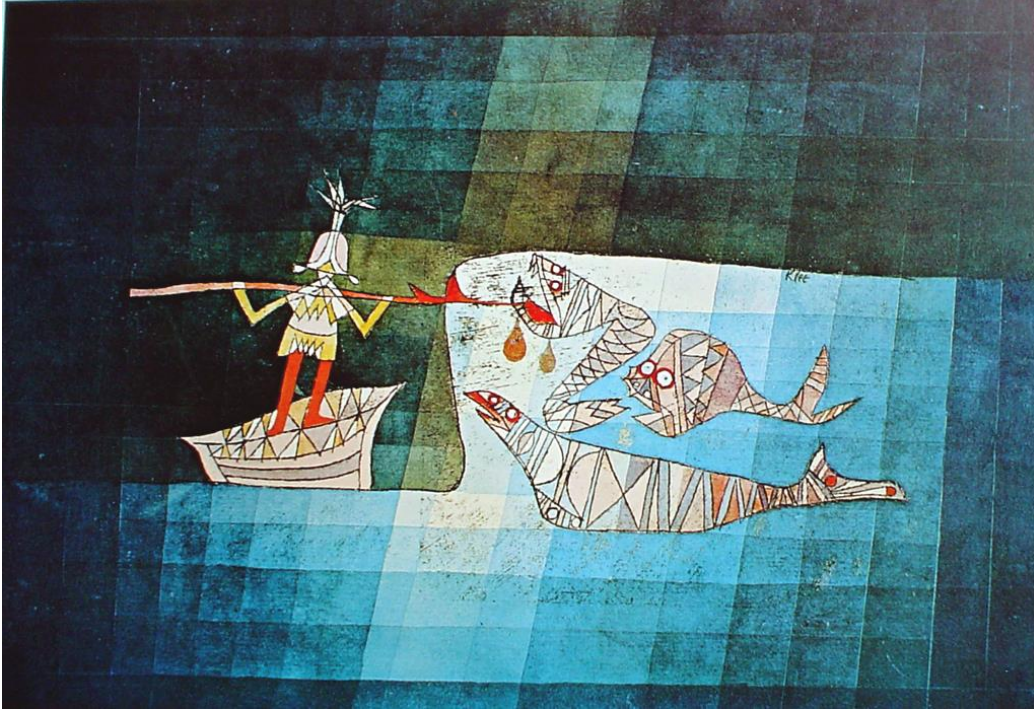
***if you need help with this we can meet so you can do one

Art lesson H

Artists Depict the Sea

The sea has been used frequently as subject matter by many artists. Sometimes the focus of the artwork is on human beings and their relationship with the sea, either enjoying the pleasures it provides, earning a living from its waters, or terrified by the unexpected ferocity and dangers of storms, sea creatures, and tossing waves. Here are some paintings which feature the sea. Have you ever been on a ship or a boat on the ocean? If you were going to make a picture about the sea, what subject matter would you choose?

“SINBAD THE SAILOR” by PAUL KLEE (KLAY) 1879-1940

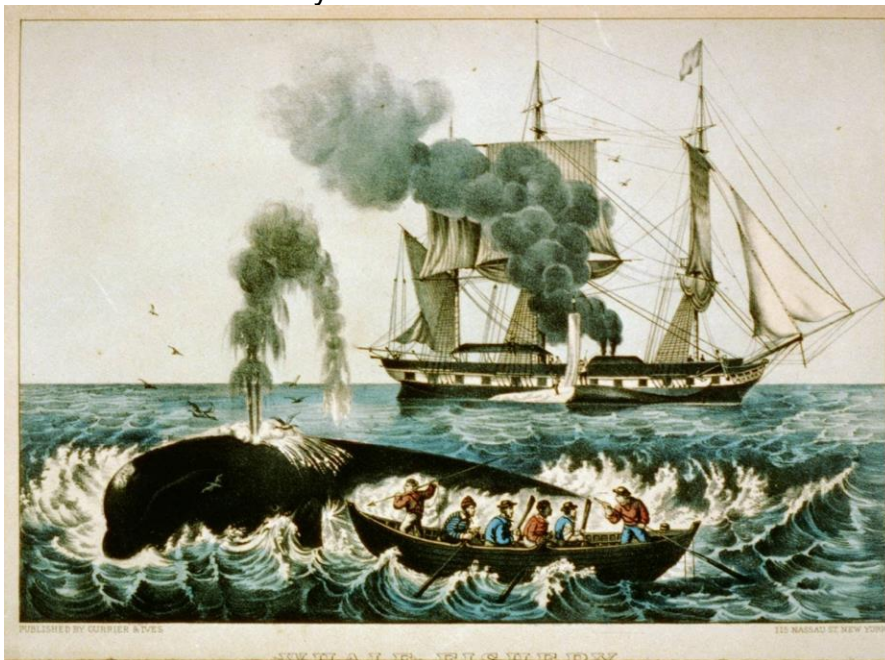


Sinbad was a mythical person who sailed around the world in search of adventure. What is Sinbad doing in this painting? Notice how the harpoon points to the fish. We see a battle showing Sinbad fighting sea monsters while floating in his boat. The fish look big enough to swallow both man and boat. Compare the way the sea is painted in each. Klee used a lot of geometric shapes in this composition: find the squares, the rectangles, the triangles and the circles. This repetition creates patterns everywhere. It looks as if he used a ruler to make many of the shapes. The sailor wears a shirt with a yellow and orange pattern. Where else do you see this pattern? These gradated colors from deep and dark to light and white in the middle may suggest the rise and fall of the ocean and

how its color changes all the time. See how the light in the middle acts like a spotlight to focus our attention on the action. Klee was always interested in children's art and developed a style which combined his rich sense of humor with a childlike view. Do you think Klee had fun painting this picture?

Paul Klee was a Swiss-born artist who was trained as a violinist and who spent most of his life in Germany. When he was 17, he couldn't decide whether to be a poet, a musician, or an artist. So he became all three. He was also an art teacher. During the summers, he took trips to Sicily, North Africa, and Egypt and filled sketchbooks with things that interested him - ancient monuments, Egyptian writing, mosaics, mazes, puzzles. Everything he saw went into his memory bank to be pulled out later and used in a magical way.

“WHALE FISHERY” by CURRIER AND IVES



What is the subject of this Currier and Ives lithograph? Have you read of how whales were harpooned in the early days of our country? How does the boat and its crew of tiny men compare in size to the whale? Compare the size of the whale and boat in the foreground with the boats in the background. In which do you see more fine detail and darker colors? Notice the pattern of the birds in the sky. Can you find a white bird overlapping the black whale?

Currier was an American printer who set up his own business in 1834. A few years later, he began to use lithographed pictures for his newspaper. Lithography is a printmaking process in which a flat stone is marked with a grease pen or crayons and made to retain ink for printing on paper. In 1857, Currier took James Ives as a partner, and soon a flood of over 5,000 prints depicting news, sports, transportation, landscapes, juvenile, and genre subjects began. Three new prints appeared each week until about 1875 when illustrated magazines and news

photos put them out of business. Their prints give us a pictorial record of American history. Because they were inexpensive in the 19th century, many people could afford to have artwork in their home.

“PERTAINING TO YACHTING” by CHARLES SHEELER 1883-1965



The sails on these small yachts are precise and silent, yet alive and full of graceful movement. The artist Charles Sheeler painted them from dark to light to create the illusion of depth. The corners of some of the overlapping sails curl around, thus helping in creating a three-dimensional effect. The tidy triangular curving shapes of the sails invite our eyes to follow their rhythmic movement. You might like to take several sheets of paper, cut some tall triangles, and carefully curve the lower corners to observe the changing forms.

He was an American artist. He is classified as a Precisionist, or Cubist-Realist, because of his Cubist method of composition and of his way of reducing forms to simple geometry in interpreting basically realistic subjects. Because craftsmanship was fast disappearing in a country where mass production was invented, the Precisionists were careful to use good workmanship. Sheeler studied the clean, precise forms of the household objects and furniture made by the Shakers, an early American religious community, who saw the integrity of craftsmanship as being similar to moral integrity. He painted in a modest careful style choosing everyday themes - often the machinery of American industry, architecture, and industrial landscapes.

"BEASTS OF THE SEA" by HENRI MATISSE (Mah TEES) 1869-1954



Les Bêtes de la mer...
H. Matisse 35

Here we find brilliant tropical colors and marine shapes. The artist shows us the organization of tropical sea life by pasting the sea cutouts onto a complicated geometric arrangement of colored shapes that stack up to form two columns and represent the depths of the ocean. What do you think is happening in this painting? Creatures that feed from the bottom of the ocean floor are at the base of each column - coral and shellfish on the left and eels and snails on the right. Higher up we see fish swimming, including the spiky little black shapes that represent predators in an abstract, stylized way. The long black curving shape on the right suggests a seahorse. Though the forms have been simplified, the feeling of underwater life is clear and strong. This is a decoupage, an artwork made by cutting and pasting pieces of painted paper. Color was very important to Matisse whether he was painting or making works of cut paper. When his health and eyesight faded in his later years, Matisse invented this art form so that he could continue to express himself. He cut different shapes from paper which his assistants had painted for him. He "drew with his scissors," cutting many shapes, changing and rearranging the abstract designs before pasting them down.

Matisse was born in France in 1869. He trained to be a lawyer, but while recovering from an illness began to paint and soon gave up his law career. He always was interested in color for its own expressive purposes. He soon had a following of enthusiastic young artists called the Fauves (Wild Beasts) because their colors were often garish and had no relation to the way things really looked. He died in 1954 at the age of 85.

“GROUND SWELL” by EDWARD HOPPER 1882-1967



The dictionary tells us that a ground swell is smooth wavelike motion of the ocean, sometimes unexpected, and often caused by a distant storm or even an earthquake. What is happening? The people in the sailboat are standing and seated as they steer and sail. In what direction are they looking? Do you think they are out for a pleasant day of sailing? Then find the diagonal lines created by the mast and sail. Are there other diagonal lines? What do you think is the center of interest? That is, where do your eyes go first and what lines, colors, or shapes make this happen? Look how the artist created different textures in the water and in the clouds. Point to the repeated puffs of clouds and notice how they lead your eyes from left to right across the painting to the sail on the boat. Notice the dark buoy on the left of the sailboat. Its dark color contrasts with the water and the whiteness of the boat and sail.

Edward Hopper is a major 20th century American Realist painter. He was born in 1882 in Nyack, NY, to a solid middle-class family. He worked in his father's dry goods store after school. He drew and read constantly. He was a loner, so his concerned father encouraged him to build a boat so he would get fresh air. His love of solitude and the sea is seen in his lighthouses and New England coastal village scenes. His city scenes - restaurants, theaters, apartments, gas stations, and hotel lobbies - also have a lonely feeling. Such themes were considered unusual for art when he painted them. He studied art in New York, and at 24 went to Paris for a year. When he returned, he gave art lessons to children. He sold his first oil painting at the Armory Show in 1913. He became widely recognized after his first one-man-show in 1924. His works are characterized by bright, clear colors and clearly defined shapes and forms.

“BREEZING UP” by WINSLOW HOMER 1836-1910



Judging by the tilt of the boat in Homer's painting, do you think it is a good day for sailing? How many people are in the boat? Although the boat tilts to the left, the position of the boys helps give us a feeling of balance. The small boat on the horizon also aids in balancing the composition. Judging by the number of sails on it, which boat would be larger if they were actually placed side-by-side? This painting was made over 100 years ago. If you went sailing today, would you dress as these boys do? How would you be dressed? Notice where Homer used red. Does this attract your eye? What do you see in the bottom of the boat?

Homer was an American artist who started his art career as an illustrator for a weekly newspaper. At this time, newspapers didn't yet have the technology to reproduce photographs, so they sent artists out to make drawings which they later printed. During the Civil War, Homer did drawings of the Union soldiers while they were in camp and sent them to newspapers. After the war he painted pictures of boys and girls at work and play. When he was about 40 years old, he moved to Maine and began to paint the ocean and fishermen. He especially liked to paint the ocean during storms and show the crashing waves and foam tossed into the air. He spent winters painting in the Bahamas and summers in Maine. His oil paintings and his watercolors have earned him a prominent place in American art. He died in 1910 at the age of 74.

"TOILERS OF THE SEA" by ALBERT PINKHAM RYDER 1847-1917



This oil painting is called "Toilers of the Sea." What does the word "toil" mean? What time of night do you think it is? Do you think the boat is going out to sea or returning home? Have you ever looked out of your bedroom window before you went to sleep on a moonlit night? Notice the ring around the moon. Is it a cloudy or clear night? Who do you think is on the boat? Does the color seem to glow in a mysterious, almost eerie way?

Ryder came from generations of New England fishermen and grew up in Massachusetts. The sea and the New England countryside were among his favorite subjects. He sought to portray the mystery of nature, what he felt as well as what he saw. He taught himself to paint, but did go to New York in his 20's to study at an art academy. For him no painting was ever finished. In fact, he would sometimes borrow back works that he had already sold in order to improve them. After going to sleep at night, he would often rise again and again to make changes in a picture.

"PACIFIC VISTA" by ANSEL ADAMS 1902-1984



This black and white photograph called "Pacific Vista" was made by the American artist Ansel Adams. We see, as we look down, the light and dark tones created by the white surf and the dark rocks. The force of water plays an important part in creating the photograph's impact.

Ansel Adams was born in San Francisco. His father withdrew him from public school since he was not doing well and taught him at home. He took a part-time job when he was 15 years old in a photo finishing company and three years later began a four year stint as summer custodian at the Sierra Club Headquarters in Yosemite. Here he developed his skill and interest in photography while pursuing his piano studies. He had taught himself to play the piano at the age of 12, later using the language of music to describe his photographs. His lifelong love of nature began, early. When he was 14, he encouraged his parents to vacation in Yosemite, and thus began an annual ritual that he practiced the rest of his life. His series of Yosemite photographs is the largest of all his collections. Throughout his career, Adams's focus was the natural world and the emotional values it conveys. He worked only in black and white as shadow, texture, form, and space were his primary interests.

Art lesson H

Art concept and skills

Artist show the beauty of the sea as well as people, ships, and sea life. Students will be making a jellyfish.

You will need

- Paper plate bowl, plain, all white
- Tissue paper
- Glue bottles
- Scissors
- Paint
- Paint brushes
- Paint trays
- Water cups
- Paper towels
- Yarn

How to

1. The students will cut or even rip long stripes of tissue paper.
2. Once they have made enough strips they will glue them on the inside of the bowl.
3. Once all the strips are glued the students can start painting the bottom of the jellyfish. (Pick only 3 colors, encourage them to mix to make their own colors.
4. Once the jelly fish completely dry than punch a small hole in the bowl to thread yarn so the students can hand them in their room.

Vocabulary

- Overlap
- Seascape
- Texture