

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 5

Art Docent program guide

Art lesson A

Artists Paint American History

The artists in this group Portfolio the years from the Revolution to present days. The artworks show us people, places, events, and aspects of American history. Our government frequently issues stamps that honor citizens who have made great contributions to our country: inventors, artists, musicians, scientists, military figures, poets, politicians, statesmen, writers, etc. Stamps also tell of important events that we want to remember. Did you know that postage stamps are mini-artworks? The Post Office sells starter booklets to help you begin this interesting and educational hobby. Choose a person, place, or an event in American history and then design a postage stamp.

“WASHINGTON CROSSING DELAWARE” by EMANUEL LEUTZE (LOY tsee)
1816-1868



Do you recognize this painting? It's a very famous one. It's George Washington and his army crossing the Delaware River on Dec 24, 1776. The Americans were a ragged group who had often been defeated and driven back. Washington reported that seven out of every ten of his men were sick, wounded, or unable to fight. His exhausted soldiers lacked food, medical supplies, and protection from the severe winter. So Washington ordered his men to lighten the guard and prepare for the holiday. We see calm, control, and confidence in his face and quiet strength in his pose. Wind, currents, and ice threaten the boats as the men battle the river and their own fatigue. What are the men doing?

In 1851, 75 years later, Emanuel Leutze, who had been born in Germany but who had come to America when he was nine, finished painting his version of this historic event. The public loved it immediately and it remains America's most popular historical work. Leutze's first painting was damaged by fire, so he painted a second version. An American visitor posed for the figures of Washington and the man steering the boat. Leutze had a copy of Washington's uniform. However, many details were invented by the artist to make the scene more dramatic

"DECLARATION OF INDEPENDENCE" by JOHN TRUMBULL 1756-1843



This is the first painting that Trumbull completed for the Rotunda. It is an oil painting on canvas. It shows the signing of the Declaration of Independence in what is now called Independence Hall, Philadelphia, on July 4, 1776. We see the committee that drafted the Declaration of Independence: John Adams, Robert Sherman, Thomas Jefferson (presenting the document), and Benjamin Franklin - standing before John Hancock, the President of the Continental Congress. The painting includes portraits of 42 of the 56 signers and five other patriots. The artist sketched the individuals and the room from life.

John Trumbull was an American soldier, diplomat, author, and painter. He was born on June 6, 1756 in Connecticut. He is best known for his historical paintings depicting the Revolutionary War. His portraits of Presidents Washington, Adams, and Jefferson are also renowned. After the war, he studied painting in London with Benjamin West. About 1784, with encouragement from West and Thomas Jefferson, he began the series of historical paintings and engravings that he would work on intermittently for the rest of his life. He maintained a friendship and correspondence with George Washington, who wrote to Lafayette encouraging to purchase Trumbull's engravings.

"CHRISTMAS EVE '62" by THOMAS NAST 1840-1902



The details and the unusual composition of this picture tell a sad story. We usually think of Christmas as a joyful time, but the people we see here are not happy. The reason is that it is 1862, and the Civil War is going on. What do you think the two people are thinking about? The mother is on the left and is looking out the window. The children are asleep in bed. On the right we see the father seated by a fire, his rifle leaning against his shoulder. Look what he is holding in his hand. He too is thinking of his family and home. Now look at the small scenes of the war that are arranged around the two central circular shapes. There are many tiny details for you to see.

Thomas Nast was born in Germany but came to America when he was a young boy. When the Civil War broke out, he was a strong supporter of the Union and went to Washington. He then followed the troops and sent back drawings of things he saw. He was a great caricaturist and embodied ideas with a purpose in his work. He died in Ecuador of yellow fever in 1902.

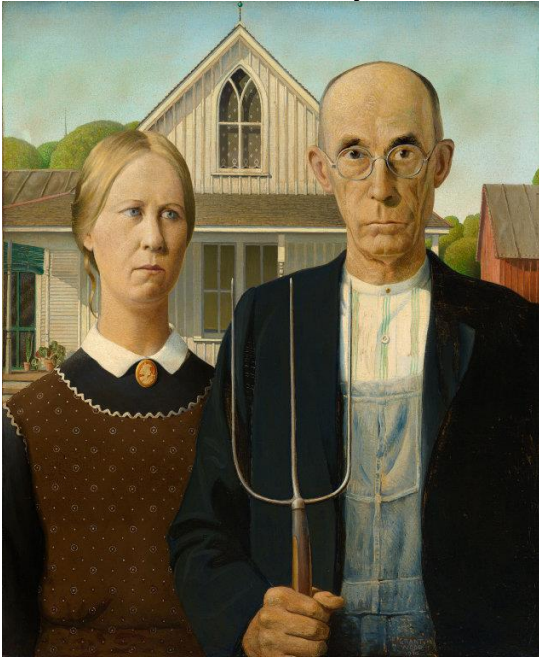
“SUN RIVER WAR PARTY” by CHARLES RUSSELL 1865-1926



This painting is typical of Russell's work. It shows us accurate details of Indians and their horses. The Montana air is seen filled with fine dust, softening the rocky outlines of the buttes and making a soft blending of tones in the background. The horizontal composition of the landscape is created with broken lines of color which tend to give us a feeling of movement. The horses and Indians appear vigorous as they ride toward the sunlight. Notice the elongated diamond composition created by the cluster of horses and riders.

Charles Russell was born in Missouri in 1865. As a little boy he had two things he loved a lot: drawing and the West. When he was 15, his father sent him to Montana for the summer to cure him of his "romantic" notions, but the trip succeeded in turning Russell into a working cowboy, hunter, trapper, and painter of frontier people and animals. He was small, thin, and wiry, and not a very good cowboy himself, but he always carried with him a set of watercolors, crayons, and a lump of beeswax and spent his spare moments sketching, painting, and modeling the life he saw around him. He was friendly, kind, and had a good sense of humor.

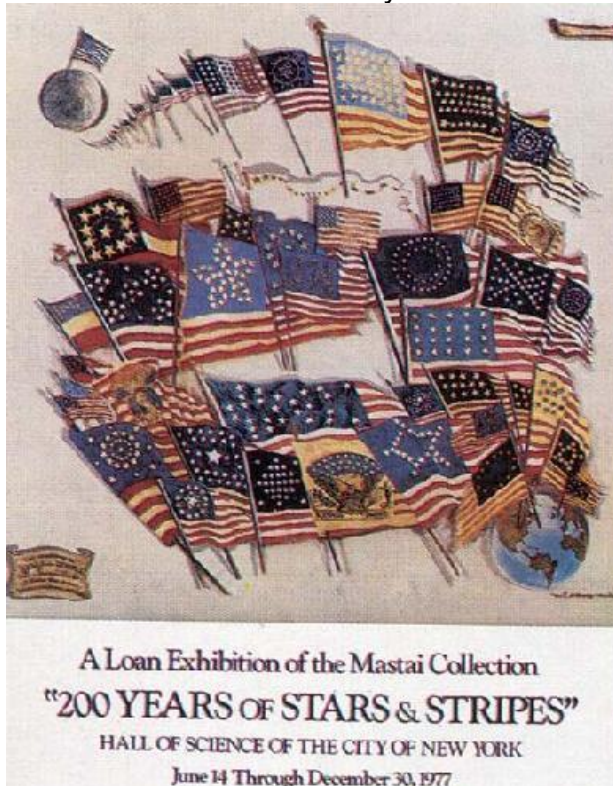
“AMERICAN GOTHIC” by GRANT WOOD 1891-1942



Grant Wood painted this famous picture in 1930. The title of it refers not only to the clapboard house behind the couple, but also to the people themselves. (Gothic has to do with a kind of architecture developed during Medieval times which was characterized by pointed arches.) The man's face, clear eyes, round glasses, straight mouth, and firm broad chin express the qualities of American determination, courage, and honesty. He is holding a pitchfork. Can you find this shape repeated anywhere else in the picture? (On his overalls, and the window, the woman's chin.) Perhaps Grant Wood did this to link the man to his work and home. He is looking directly at us in a straightforward manner. On the other hand, the woman is looking in a different direction. The expression on her face is different too. How do you think she feels about her life? Her clothes are more decorative, less practical, and her elegant brooch attracts our attention. Her apron has a repeated pattern. Find this pattern in another place.

Grant Wood was born on an Iowa farm. He loved farm pets, raised chickens, ducks, and turkeys and avidly learned the names of birds and wildflowers. He went to a one-room schoolhouse and later taught in one. His 6th grade teacher kept some of his artworks because he showed remarkable ability. He went to France to study art. He once said he had to go to France to appreciate Iowa.

“STARS AND STRIPES” by M. L. MASTAI (Mas tee)



"Old Glory" is seen here in many of its former designs, changing as our country grew. Betsy Ross in 1777, with George Washington's help, designed and stitched the first official flag. By 1861, three months after the outbreak of the Civil War, our flag showed 34 stars in five rows. From 1912 to 1959, there were 48 stars. Since 1960 the flag has had 50 stars, with the addition of Alaska and Hawaii. Do you know what the stripes stand for and what the colors symbolize?

This poster, designed by M. L. Mastai, advertised an exhibit in New York in 1977, the 200th birthday of our flag. Note the curving arrangement of overlapping flags. What do you see in the four corners of the poster?

Art lesson A

Art concept and skills

Many artists have painted about people, places, and events in American history. Their pictures tell us a great deal about our history. Students will design a postage stamp commemorating some important event or honoring an individual who made an outstanding contribution in American history.

You will need

- Tracing paper 3X4 inches
- Pencils
- Colored pencils
- Fine colored markers
- Extra fine sharpie pens
- Blank formats for postage stamp (located in teal binder marked copy pictures)
- Masking tape
- Ball point pens

How to

1. Take a piece of tracing paper and select the picture to trace, or draw own pictures. Trace all or part of the picture with an extra fine sharpie.
2. Remember to include the name or title and USA. Make your lettering neat and easy to read.
3. Turn the tracing paper over and go over the lines on the backside with a pencil. This acts like carbon paper.
4. You will use a blank format for your postage stamp. The tracing paper will fit in the postage stamp frame.
5. Take pieces masking tape and place them on your shirt, (this way the tape will come off easier) than place it on the tracing paper onto the postage stamp frame, make sure that the pencil side is on the bottom.
6. Go over your line again with a ball point pen. When you lift tracing paper off you will have a copy of what you traced on the stamp frame.
7. Then color your stamp.

Vocabulary

- Graphic artist
- Design
- Illustration

Art lesson B

Artists Paint the City

When we think of a city, we think of tall buildings, shops, streetlights, and traffic. But if we concentrate on a specific city, then we realize that cities are very different from each other, and each has its own distinctive landmarks: Fifth Avenue, Broadway, and Central Park in New York; the Coit Tower and the Golden Gate in San Francisco; the Capitol Building in Washington, DC. Some of the paintings show us what a specific city looks like; these are depicted realistically. You may even be able to identify the city without looking at the title. Other artists are more interested in conveying the spirit of a city - its hustle and bustle, its colors, its noise and its lights; these artists choose a more abstract manner of painting.

“SQUARE OF ST. MARK” by CANALETTO (Kah nah LET toh) 1697-1768



In this oil painting Canaletto shows the square of St. Mark in Venice, Italy. If you visit this place someday, you will recognize the buildings in the painting, as they still look the same today as they did when the artist painted them over 200 years ago. This is where the rulers of Venice once lived. Canaletto shows us this view of the square, as if we are looking out of a window. We almost want to walk into the Square itself, because of the way that the artist created an illusion of depth with linear perspective. This means that all the parallel lines in nature are drawn receding into the distance and meet at vanishing points on the horizon of the painting. Compare the size of the people at the front of the painting with those who are standing down by the water.

Paintings such as this one are historically important because they provide an exact picture of places as they appeared before the invention of photography. He has also given us an accurate description of the way people dressed in the 18th century. Look closely and you can see people on the balcony as well as citizens and workers in the foreground.

Giovanni Antonio Canal, known as Canaletto, was born in Venice, Italy. His father painted scenery for theatrical performances, so Canaletto first studied art in his father's workshop. He traveled to Rome to study perspective from the famous architectural artist, Panini. When he returned to Venice, he quickly became successful as a painter and engraver of city scenes. He and other Venetian artists invented a new style of painting called view painting in which views of cities were depicted as accurately as possible. These artists sold their works to wealthy tourists who, even 200 years ago, were visiting Venice in great numbers every year. Canaletto was so successful that he painted many of the capitals of Europe. His paintings were so accurate that in Warsaw, Poland, the central core of the city was rebuilt after World War II according to Canaletto's painting of the city. He died in 1768 at the age of 71.

“PLACE CLICHY” by PIERRE BONNARD (Pee HER Bo NAHR) 1867-1947



In this oil painting the artist shows us a famous square in Paris. Many artists lived in this area at one time. The artist in this painting was seated at a table inside the cafe, looking directly out. How can you tell he was in a place looking out? Notice the reverse lettering at the top that is painted on glass. The colors are bright and sunny with the yellow taxi being the strongest accent in the work, the yellow being picked up by small yellow touches here and there that give us the bustling lively atmosphere of this crowded place. The white highlights give us the feeling of bright sunlight.

Pierre Bonnard was a French artist who belonged to a group of painters called the Nabis. These artists painted in flat areas of pure color, rejecting naturalistic representation. He began as a law student and then went to art school where he met other painters who were interested in the same ideas. He not only painted but designed sets and costumes for theater productions and illustrated books. He liked to paint indoor scenes, families around the table, and sunny landscapes.

“RESTAURANT LA SIRENE” by VINCENT VAN GOGH (van Gogh) 1853-1890



Van Gogh painted this restaurant shortly after arriving in Paris and seeing the work of the Impressionists. The Impressionists were a group of artists who painted outdoors, used pure bright colors, and applied the paint to the canvas in short, quick strokes. Can you see the brushstrokes van Gogh used to paint this picture? What colors did he mostly use?. Van Gogh's discovery of color at this time led him to use brighter colors where before he had been using dark, dull colors in his native Holland. Here customers may have a meal or a cup of coffee or a glass of wine in a leisurely manner while visiting with their friends. Does this seem to be a busy place or a relaxing one?

Van Gogh, who died in 1890, was the son of a Dutch minister. As a young man he tried being an art dealer, a teacher, and a missionary in a very poor coal mining area of Belgium. He was unsuccessful at all of these ventures. At age 27, only ten years before his death, he decided to become an artist. He moved to Paris at the encouragement of his brother Theo. He completed close to 900 paintings and 1100 sketches, but he sold only one painting (for about \$80) in his lifetime. Today his paintings hang in museums for all of us to enjoy. Recently two of his works brought the highest prices ever paid for paintings, each for over \$50,000,000.

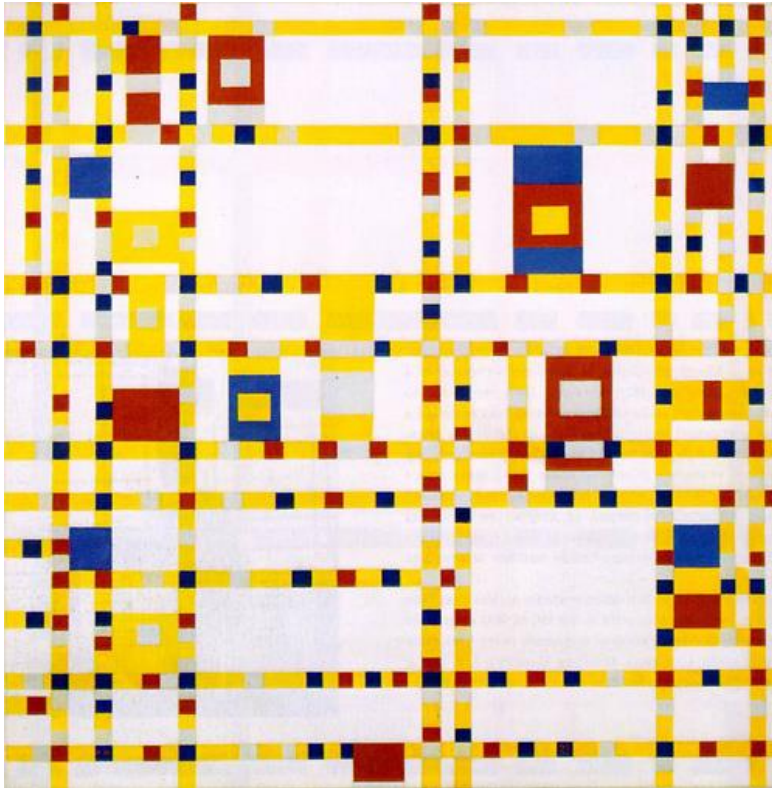
“BROADWAY, 1936” by MARK TOBEY 1890-1976



Here is an interpretation of New York. It concentrates on a well-known street, Broadway. Look carefully at this tempera painting. Do you recognize any forms in the painting? (Does it seem to have depth? Find the vanishing point (where nature's parallel lines seem to meet on the eye level line). What colors did Tobey use? How do you think he painted the picture: what did he do first? He applied the dark, muted colors over the surface and then used white paint and a small brush to make the lines. Tobey combined Western and Eastern art by inventing a new kind of painting called white writing. It is the reverse of Oriental writing that uses black lines on a white background. The dancing, calligraphic white lines give a feeling of being in the electrically charged hub of the theater world.

Mark Tobey was an American artist who began his career as an illustrator and portrait painter. He settled in Seattle to teach art and traveled to China in 1934. The experience changed his art. He studied Oriental brush drawing and became convinced that the different art worlds of the East and West should be combined. His mature works reflect this conviction. He died at the age of 86.

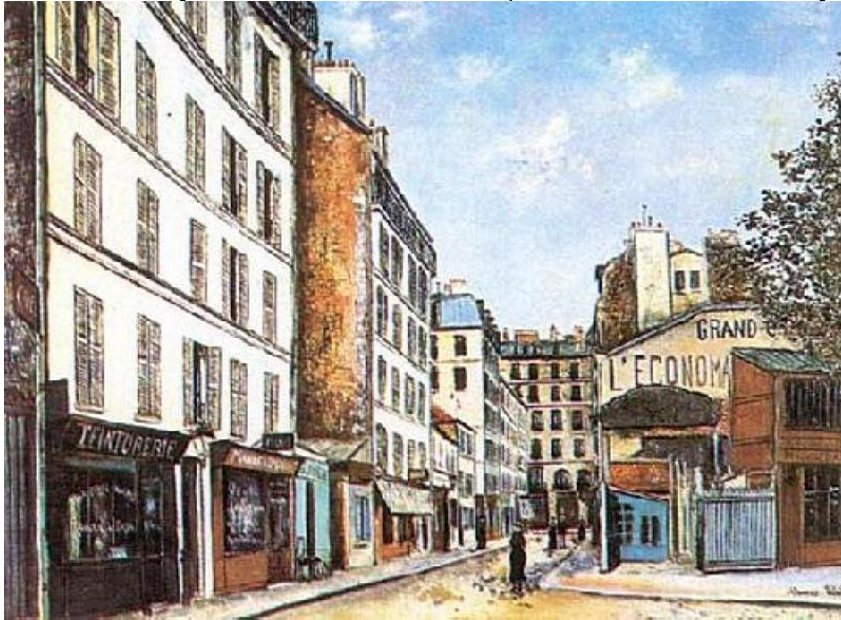
-“BROADWAY BOOGIE WOOGIE” by PIET MONDRIAN (Pete MON dree ahn)
1872-1944



This painting is composed entirely of lines, shapes, and color. What directions do the lines take? (Horizontal and vertical only) What shapes has Mondrian used? (Rectangular and square only) What colors? (Red, yellow, blue, and white) Red, yellow and blue are primary colors. It is surprising that a painting that is composed of so few colors and squares and lines can give us such a lively feeling. The large rectangles and squares may suggest buildings, windows and doors, and the small squares may suggest traffic lights, people and cars. The title "Boogie Woogie" refers to a kind of jazz that combines unexpected musical phrases with a powerful, regular rhythm. As Mondrian walked on Broadway in New York, the movement and the flashing lights may have formed a pattern of sound and rhythm to Mondrian.

Mondrian was born in Holland and was surrounded by painters in his family. He began to paint at an early age. At 19 he went to Amsterdam and received training to become an art teacher. His earliest works were mostly realistic landscapes, but through the years his work became increasingly abstract as he sought to discover the underlying structure of natural forms. He painted the sea, sand dunes, trees and flowers, gradually reducing the number of lines, shapes and colors until he achieved abstraction (an artwork that emphasizes design and simplified forms. During World War II he fled to New York, his ideas began to be accepted.

“STREET” by MAURICE UTRILLO (Mah reess Oo TREE yoh) 1883-1955



What street in your town would you choose to make a scene showing storefronts and buildings? The artist Utrillo painted this street scene in Paris. It could be a street in almost any city with its storefronts, shop windows, signs, and sidewalks; however the wooden fence and the old two-story building on the right are left from the time when Montmartre was a village. What time of day was it? The shutters are closed and what few people there are, are turned away from us. Utrillo has used intense colors and contrasting darks and lights. He has used a great many outlines to define the architectural shapes. How does he lead our eye into the depth of the street? He

Utrillo was born in 1883 to artist Suzanne Valadon. By the time he was 18, he was hospitalized and his mother brought him art supplies and postcard scenes of Paris to help him recover. He used postcards as springboards for his memory, and all his life continued painting the streets of Paris. By 1920 he was famous, and in 1929 received the Legion of Honor.

Art lesson B

Art concept and skills

Different artists show the city in different ways. Some show it very realistically; other concentrate on giving us the feeling of the busy atmosphere of a city with its busy crowds, traffic and loud noises. Students will be creating a city at night.

You will need

- 12X18 black construction paper for background
- Scrap construction paper for cut out of building shapes
- Pastels
- Q-tips

How to

1. Hand out the back ground paper to students.
2. Than hand out the scrap paper to cut out outline of city buildings.
3. Place it on top of the black construction paper, and use the chalk pastels to shade around the buildings. Once you remove the buildings, you'll be left with this glowing outline.
4. You can do this multiply layers, like overlapping the buildings.

Vocabulary

- Overlapping
- Pattern
- Abstract

Art lesson C

Artists Paint Action & Adventure

The spirit of adventure is ingrained in all people in one form or another and always has been. Artists have found action and adventure to be challenging subjects to depict in color, shape, line and texture. They often catch movement at an exciting moment. Some action and adventure scenes may involve human beings only. Others involve human beings and animals. Some action is related to sports, while others involve human beings in conflict with natural forces.

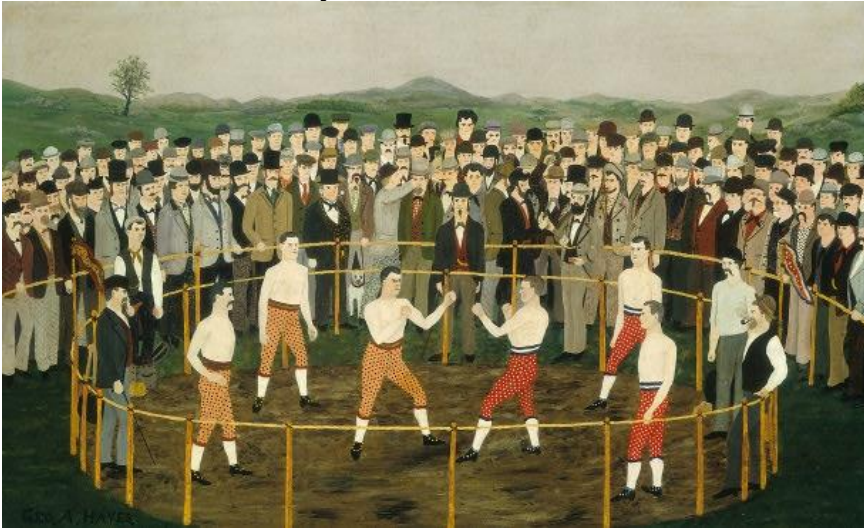
“THE FOG WARNING” by WINSLOW HOMER 1836-1910



The artist Winslow Homer liked to paint pictures of the sea. Here he shows us turbulent waves and dark water. The man is all alone in his rowboat. The curving sides of the boat point downward to the fish. Next our eyes look in the same direction as the man's. We see trouble approaching in the form of dense fog, and we see a small boat on the distant horizon. This small boat gives a feeling of great distance and space. Do you think the fisherman is having trouble rowing? What do you think will happen if the thick, smothering fog comes closer?

Winslow Homer was born in 1836, the son of a Boston hardware merchant. His mother, skilled in watercolor painting, encouraged his early interest in art. He made illustrations for magazines, and later during the Civil War made pictures for these publishers about the lonely soldiers far from home. These early illustrations for newspapers and magazines were prepared for printing by a method known as wood engraving.

“BARE KNUCKLES” by GEORGE HAYES 1860



What is different about this fight from fights today? This painting was made about 1860, just before the Civil War. Prize fighting without gloves was against the law almost everywhere in America, but it remained popular, and secret bouts were held many times in the countryside or on barges to avoid interference from the police. In 1866, boxing was made legal, subject to Marquis of Queensbury rules, and bareknuckle pugilism died out, although it was quietly continued until 1899. Can you find the referee? The fancy spectators, mostly in black hats and fine costumes, stand behind the ring.

We don't know anything about the life of this artist. The signed painting was found in New York, and we classify Hayes as a primitive or naive artist.

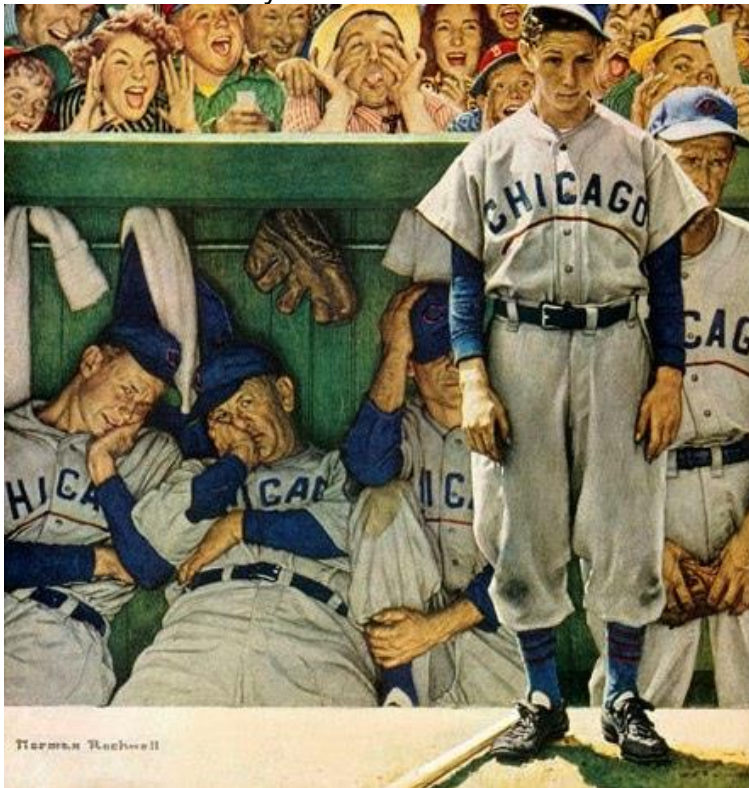
“TURN HIM LOOSE, BILL” by FREDERIC REMINGTON



Have you ever been to a rodeo? What is happening in this lively painting? Do you think the title is good advice for this cowboy? Remington loved the action and color of the Golden West, and he was very proud of his ability to paint horses and action. He especially liked the bond between horse and rider, men taming unbroken animals. Can you see the dust on the ground near the hooves, the flying tail and mane, the forceful powerful legs on the animal, and the cowboy quickly sliding off the saddle? Look for details on the saddle and the cowboy's outfit.

Remington was born in Canton, New York, and was the only child of a newspaper publisher. He studied art, played football, and was a heavyweight boxer at Yale University. He became a rancher and mule trader and a part of frontier life. He stayed with Indians, troopers, gold seekers, cowboys, and frontiersmen. He became popular as an artist, illustrator, writer, and later a sculptor of the American West. He was a pictorial historian and reporter. In his 23 years as an artist, he made 2739 drawings and paintings, 25 bronze sculptures and wrote eight books. He died on Christmas Day, 1909, at age 48.

“THE DUGOUT” by NORMAN ROCKWELL 1894-1978



This picture by Norman Rockwell was on the cover of *The Saturday Evening Post* on September 4, 1948. Rockwell was, by choice, a New Englander, so it's safe to assume that he was a Red Sox fan. We see a dejected team in the dugout at the Boston Braves field. It was a bad day with the Cubs losing both games of the double header.

From left to right, we see Bob Rush, the pitcher; Charlie Grimm, the manager; and Al Walker, catcher, behind the batboy. Above them, the girl on the left was the daughter of the Braves' coach. In the upper center we see a girl gripping her hands in happiness. This was Theresa Prendergast, whose husband Jim was one of the Braves' pitchers. The artist painted his own face in the upper left corner. This picture was painted several times larger than the magazine itself, and the artist had to keep in mind how the image would look when it was reduced for the presses.

Norman Rockwell was a master of the art of illustration. His paintings are visual short stories that compress many details into one picture. For nearly half a century people looked forward to their weekly copy of *The Saturday Evening Post*, mainly because of the cover painting by Rockwell, whose pictures showed his vision of America. The magazine would automatically increase its print order by 250,000 copies when an issue had a cover by Rockwell. He never claimed to paint "reality," but selected and emphasized the aspects of reality he wished to communicate. Born in NYC, Rockwell was thin, bad at sports, wore thick glasses and corrective shoes. He became a very popular student because of his fantastic drawings. He left high school in his sophomore year and went to art school. At 17, he was doing illustrations for several publications and a few years later, The Saturday Evening Post accepted a sketch he had submitted.

"FOOTBALL PLAYER" by WAYNE THIEBAUD (Tee bow) 1920-present



Here is a strong tough looking football player, #88. He is seated on a bench, his pose showing formal balance; that is, one side is almost the same as the other

side. His red and white and black uniform is plainly presented. Only a shadow of the bench occupies the background. The figure fills up the picture space.

Thiebaud was born in Arizona, and early in his career worked as an animator of Walt Disney. He also worked as a sign painter, designer, advertising art director and illustrator. He went back to college when he was 28, graduating from California state University, Sacramento, with a Bachelor of Art and MA degrees. He lives in Sacramento and taught at UC Davis. Wayne Thiebaud is often linked with Pop Art because many of his paintings and drawings are of popular or common objects.

“GREAT WAVE” by HOKUSAI (Ho koo sigh) 1760-1849



This magnificent and powerful woodblock print shows us some people in tiny boats who are probably feeling very small and helpless. The wave's whitecaps curve up and over, and the numerous finger-like curls point downward to the slender boats below with their tiny occupants crouched in terror. The waves are outlined in black with dark and light contrasts of color adding drama to the event. Our eye is led to snow-capped Mt. Fuji, Japan's sacred mountain, low and distant behind the turbulent ocean.

Hokusai is Japan's best-known artist. He lived during the Shogun period, a time when Japan had sealed itself off from the rest of the world. Contact with Western culture was forbidden. But he did and learned new techniques. The artist Hokusai made a series of 36 pictures showing different views of Mt. Fuji. Woodblock prints are made by copying a drawing on a piece of wood and using chisels and gouges to cut away all the parts that will be white when the print is made. A separate block for each color must be made. Hokusai was skilled at cutting blocks and often directed his workers in cutting his designs.

Art lesson C

Art concept and skills

To show the figure in action, artist concentrate on gesture and movement. They show the knees and elbows bent. The waist, neck, ankles and wrists also can be bent to suggest action positions. Students will repeatedly press edge of a piece of cardboard onto paint and then onto the paper.

You will need

- 12X18 colored construction paper for background
- Cardboard pieces
- Scissors
- Dye cut oval pieces of various colors
- Manikins (1 to every 2 students)
- White paint
- Paint trays

How to

1. Pass out the background paper and the oval pieces that are the heads.
2. Pass out the manikins and pieces of cardboard.
3. Have the students figure out what position they want to paint by using the manikins.
4. Put some paint onto the paint trays.
5. Press the edge of the cardboard piece into the paint to start forming figure. You will need several different lengths for different body parts, like legs, arms, hands, feet, etc.
6. Make many lines, repeated and close together almost like a fan pattern. Make a lot of overlapping lines to make the figure more solid.
7. Paste the head(s) to the background paper.

Vocabulary

- Gesture
- Body
- Manikin

If there is almost no sky showing, the artist probably painted the scene from high up and looking down. Skies may be shown at night, at sunrise, sunset, or during the day. All sorts of colors may be seen. Skies may be cloudy, stormy, or clear. Skies and clouds may be dark or light in value. Artists may make use of texture to show fluffy clouds. Skies change fast and have challenged artists to paint them. Colorful skies, dramatic cloud formations signaling a storm, cloudless skies filled with the warmth of the sun, leaden skies of a cold winter day, or dark skies with a full moon elicit different emotions and make us feel many different ways. The spirit of adventure is ingrained in all people in one form or another and always has been. Artists have found action and adventure to be challenging subjects to depict in color, shape, line and texture.

“BUFFALO TRAIL” by ALBERT BIERSRADT (Beer schtaht) 1830-1902



Enormous dark blue-black clouds tell us a storm is coming. The buffalo in the foreground are painted in detail and are easily seen with the rays of sun shining on them. They seem to be moving away from the dark storm to the sunshine and protection of the trees. Is the wind blowing?

Bierstadt came to America from Germany as a boy, but returned there to study art. He began to work seriously on mountain landscapes when he joined a government expedition to the Rocky Mountains in 1858. He made many color sketches that he later turned into very dramatic paintings. His work became very popular here and in Europe. He sold his pictures for prices up to \$35,000, and his works adorned the castles of Europe as well as the homes of rich people in America. He built a huge castle overlooking the Hudson River in New York and worked there until he died in 1902.

“BLINDMAN’S BLUFF” by JEAN FRAGONARD (FRAH goh nahr) 1732-1806



A brilliant blue sky filled with sunlit clouds dominates the canvas. Only the large cypress trees and the piece of sculpture break up the sky. The sky is more important to the artist than the people who are in it. Fragonard spotlighted the central blindfolded figure with a ray of sunshine, thus giving her more importance than her fellow players who are lost in the shadows.

Fragonard was a French painter, born in 1732, and was one of the greatest of Rococo artists. He painted myths, gallantry, landscapes and interiors in a frothy, lighthearted manner. He is best known for pictures that show enchanting young lovers, cupids, and Venuses, all seen in a refreshing, light atmosphere showing the joy of life.

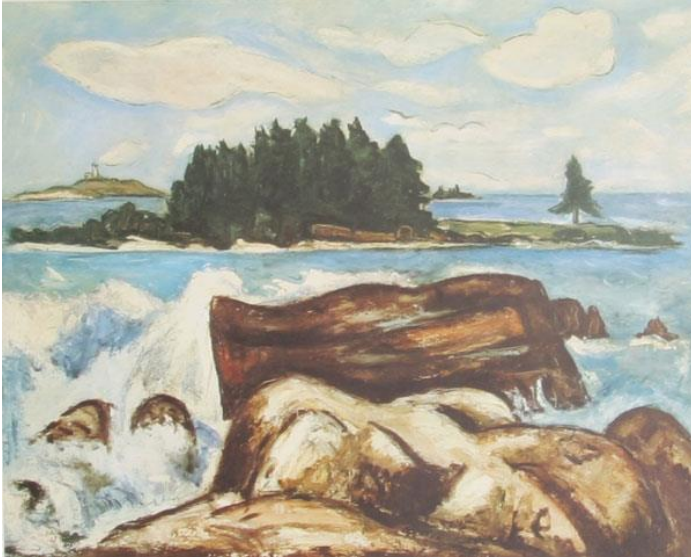
“SABIN POINT, NARRAGANSETT BAY” by E.M. BANNISTER 1828-1901



This Rhode Island coastal scene shows us beautiful skies with large white clouds set against a clear blue and touches of yellow-gold that echo the colors on the ground. The clouds that are closer to us are larger; those that are nearer the horizon are farther away and are seen as smaller. The horizon is in the middle of the scene. We see several figures in the foreground and a house farther back. Our eyes are led up to the house by several devices. What are they? Do you think it would be a pleasant place to play on the beach and sail?

Edward M. Bannister was born in 1828. He felt impelled to pursue an artistic career after reading in a New York newspaper that "while the Negro may harbor an appreciation of art, he is unable to produce it." He refused to accept patronage for the usual study in Europe and developed a landscape style in the Hudson River tradition that, in 1876, became nationally recognized when he won a gold medal at the Philadelphia Centennial Exposition.

“FOX ISLAND” by MARSDEN HARTLEY 1877-1943



This landscape shows us solid rocks, a peaceful island, and a turbulent sea. The soft shapes of the clouds and the light colors of the sky seem to be in contrast with the ruggedness of the rocks in the foreground. The rocks dominate the canvas with sharp angles, strong colors, and bold outlines. The sky is painted with soft outlines and light blues and yellows. Look closely at the clouds and try to feel a breeze blowing. Where is the sun? How can you tell where it is?

Marsden Hartley was an American and studied art here and later in Europe. He liked to use his paint in a manner similar to van Gogh. He used brilliant colors and sometimes large areas of black. He changed his style of painting and his colors many times and finally settled for bold outlines and vivid contrasting colors, developing a rugged style of expressionism.

“THATCHED COTTAGES” by MAURICE DE VLAMINCK (Vlah MANK 1976-1958)



The country of the artist Vlaminck's ancestors is seen in this painting. It seems to stretch out flat for miles and miles. The diagonal road leads our eyes far into the distance. We can see the many thatched cottages common to this area.

Thatched roofs are made from plant stalks or foliage. See how he used his brushstrokes to create the illusion of their texture. The houses seem solid and secure. Can you describe the brushstrokes that he used for dried grasses? Now look at the sky. What sort of feeling does it create? Do you feel that the wind is blowing and a storm is coming? The sky near the top is almost black. He used greenish blue and blue to contrast with the touches of white. Notice how his vigorous, bold brushstrokes lend themselves to the overall feeling of the picture.

Maurice Vlaminck was born in Paris in 1876. The family background was a musical one. He became an adept cyclist in 1892 when the great bicycling craze began, turning professional and working in a bicycle factory. After his release he worked by night playing music in various nightclubs, but soon gave it up to teach music and paint. He was a giant of a man with a great deal of energy. As a young man, he painted furiously in brilliant orange, red, and blue, and wrote novels and articles between paintings. He painted with the Fauves, (Wild Beasts) a group known for their unrealistic brilliant colors and their bold spontaneous handling of paint.

Art lesson D

Art concept and skills

Artist include the sky in landscapes. It may be shown as a background of as an important composition element. Student will be making a picture of a galaxy or deep space.

You will need

- 12X18 black construction paper for background
- White paint
- Paint brushes
- Paint tray
- Pastel

How to

1. Have the students color the page with large circles and swirls, blending as they add colors.
2. Once they are done the students will use the paint brush to splatter white paint onto the page. This will be done outside.
3. Student will lay the paper on the grass and then dip the paint brush in the white paint and flick the brush towards the paper. You will see small white dots on the page.

Vocabulary

- Horizon
- Blended
- Value

Art lesson E

Artists Paint Musicians

Artists since Egyptian times have enjoyed depicting musicians. People like to make music as well as listen to it. The paintings in this group show both young and old people enjoying music. We will see a variety of instruments. Can you find the painting that was made the longest ago? Which was probably the most recent?

“THREE MUSICIANS” by PABLO PICASSO (Pih KAHS oh) 1881-1973



In "Three Musicians," sometimes called "Musicians Wearing Masks," we see an outstanding example of Synthetic Cubism. Harlequin wears diamond patterned clothing and a black hat. Pierrot plays the clarinet while Harlequin plays the violin. The trio all have tiny hands. Though the figures are witty, they are also a bit sinister. They appear to be confined inside a small box-like room - perhaps a stage - as there is some evidence of perspective that delineates the walls and floor. A dog's tail is tucked behind Harlequin's legs. The remainder of its flat body, legs, and head may be seen on the left of the composition. Picasso used geometric shapes throughout the composition that seem to fit together like pieces of a jigsaw puzzle.

Pablo Picasso is considered the foremost artist of the 20th century. He was born in Malaga, Spain, in 1881. Picasso's life as an artist began when he enrolled in the Barcelona Academy at the age of 14. Students were given a month to complete the examination for the advanced class, but Pablo finished it in one day. Before he left for Paris for the first time at age 18. From 1907-1914 he worked with his friend Georges Braque in developing Cubism, being inspired by Paul Cezanne's painting theories and African masks. They sometimes dressed in mechanic's overalls, suggesting that they felt they were inventors like the Wright Brothers. His works ranged from sketchbooks to finished works, some of which he refused to sell either because they were portraits of the women or children in his life, or because he considered them to be major works from which he could not part.

"THE JESTER" by JUDITH LEYSTER (LIE ster) 1609-1660



"The Jester" was painted by one of the few women painters of the 1600s, Judith Leyster. She painted a comedian singer, his head tipped to the side, strumming his lute. He wears the type of shirt and hat popular in Holland at that time. The shadow of his hand adds to the realism. From which direction is the light coming? Leyster liked to use deep shadows. What do you think the musician is looking at?

Judith Leyster was born in 1609 in Haarlem, Holland. She studied art under Franz Hals, and many of her works have been mistaken for his. She was married to an artist, but signed her maiden name to her paintings, which was an unusual thing to do at that time. She continued to paint and teach art until she died at the age of 51.

“THE FIFER” by EDOUARD MANET (Man AY) 1832-1883



The fifer wears a cap and is dressed in a black jacket and red trousers. A row of gold buttons and white sash enliven the black jacket. The gold fife points diagonally downward. Notice the jaunty pointed cap. Look for any shadows. With few shadows and almost no modeling, the red trousers would appear almost flat were it not for the black strips on each leg. The position of the fifer is relaxed and slightly curving, giving a restful feeling. Can you stand in this position? The uniform the fifer is wearing seems oversize

Manet was the son of a government official and was born in Paris in 1832. His father wanted him to be a lawyer, but finally allowed him to attend art school instead. To be a successful lawyer, Edouard would have had to follow the rules of law precisely. But as an artist, he became famous by daring to break the rules of art. Although his works often shocked the public, he was an inspiration to young artists who were forming the Impressionist group. He encouraged them to use freedom of expression and to see the daily life of Paris with fresh eyes.

“THE BANJO LESSON” by HENRY TANNER 1859-1937



The man is seated in a chair in the center of the picture. The little boy is holding the musical instrument and is intent on learning to play it. The room seems flooded with light and warmth. There is a strong contrast of highlights and dark shadows. The colors are browns, tans, black, and white. These are neutral colors. Look at all the round shapes in this picture. See how many you can find. We see some straight lines too. Look at the floorboards. Notice the thick texture of the paint and the long feathery brushstrokes that Tanner used. He may have used a palette knife as well as a brush.

Henry Ossawa Tanner was born in 1859 in Pittsburgh, the first of nine children born to a minister who later served as a bishop in the African Methodist Episcopal Church. Young Tanner first became interested in painting when, at the age of 13, he saw an artist painting in a park and he began painting the very next day, resolving to paint ocean views like those he had seen in gallery and shop windows. He persuaded his skeptical parents to allow him to pursue his artistic aspirations, and in 1879 he began classes at the Pennsylvania Academy Of Fine Arts. His teacher was the painter Thomas Eakins. At the age of 32.

“AT THE PIANO” by JAMES ABBOTT MCNEIL WHISTLER 1834-1903



In this carefully composed arrangement we see a woman dressed in black seated at the piano and a young girl dressed in white standing to the right facing her and listening to the music. The dark hair of both figures creates a balance and unity. We see the lower portions of two paintings on the wall behind them, neatly dividing the background into geometric areas. There is a great deal of very dark balanced by lighter areas. We see little or no detail in these dark areas, but our imagination can see what things are suggested. The wall behind the figures almost glows with warm golden tones. It is a quiet scene. If we could hear what music is being played, what do you think it would be? Do you think the little girl is having a piano lesson?

Whistler was a native of Massachusetts. His father was a builder of railroads and took the nine-year-old James to Russia where they lived like aristocrats with James attending the Russian Academy of Fine arts. He went to Paris and later London where he spent most of his life, in opposition with the traditional art establishment. His palette of colors leaned strongly to grays, whites and blacks. He thought of his paintings as being somewhat like musical arrangements of line, form, and color. He signed his paintings with a small butterfly. He stayed in London till 1890 when he returned to Paris to open an art school. He died there in 1903.

“STREET MUSICIANS” by WILLIAM H JOHNSON 1901-1970



This man and woman stand facing the viewer. They both wear hats, each of a different color. The woman is playing a guitar and the man, dressed in blue, looks down as he holds a container to accept coins. The woman wears an orange jacket, white blouse, and turquoise skirt. Her lips are parted as she plays a large guitar, its blue handle repeating the blue color as well as the long narrow shapes seen in her partner's suit. Since her hands are important, the artist William H. Johnson has painted them extra large. The figures are painted in a flat manner - that is, there is no modeling of form. The painting is called "Street Musicians" although there is nothing in the background but a grid pattern made with crossed lines which might symbolize sidewalk squares.

William Johnson was born to a working class black family in South Carolina. He dropped out of school at an early age to help support his family. He copied cartoons out of newspapers as a child, and at age 17 joined his uncle in New York. Three years later he enrolled at the National Academy of Design where he was educated in the academic tradition. An instructor raised money to send him to Europe in 1926 where he studied and painted in France, Belgium, and Denmark. Van Gogh, Cezanne, and Soutine, from whom he learned to distort forms and express an emotional response to his subject, influenced him. He painted landscapes and city scenes in the Impressionist manner. When he returned to New York to exhibit his paintings three years later, he won the gold medal at the Harmon Foundation Show.

Art lesson E

Art concept and skills

Artists draw and paint people who are making music. They also draw and paint people listening to music. Students will be making an outlined of an instrument and adding details to it.

You will need

- 12X18 white construction paper for background
- Pastels
- Pencils
- Colored markers

How to

1. The students will draw just an outline of a musical instrument with a pencil.
2. Then they will trace over the pencil with pastels. They can outline with several different colors and blend them together.
3. Once done with the pastels than used markers to add details to the drawing.

Vocabulary

- Outline
- Blending
- Contour

Art lesson F

Women Artists

There have been a number of women artists in the history of art. According to a Greek legend, a woman invented painting. It is said that a young woman wanted to remember how her sweetheart looked because he was leaving to go to war the next day. So she traced his shadow on a wall to capture his profile.

The great majority of painters and sculptors have been men, but this is not surprising in that most other professions in the past have had greater numbers of men. Since traditionally women were busy taking care of their families, society did not encourage them to have any other profession. Indeed society's rules about what women should do and should not do made it difficult for women to become artists. During the medieval and Renaissance years, women had many domestic duties including carding wool, spinning, weaving, etc. It is thought that there were women among the anonymous artists who decorated medieval manuscripts and wove wonderful tapestries between the 11th and 15th centuries.

Economic changes in the 17th century gave some leisure to women and a few emerged as painters even though they were not admitted to the academies, partly because the study of the nude, a traditional part of art training, was considered improper for women. So many of the first women painters did still lifes. Holland-born Judith Leyster was an expert in still lifes, scenes of daily life, and portraits. The German artist Maria Sibylla Merian combined her artistic talent with science. Rachel Ruysch is thought to be one of the greatest still life painters of Holland.

In Italy Rosalba Carriera was the first artist to explore the uses of chalk, making pastel portraits popular. Their artist fathers trained a number of these women. In the 18th century, the number of women artists increased but they didn't enjoy much change in status, painting only portraits and still lifes. Elisabeth Vigée-Lebrun painted over 900 portraits, and the Swiss artist Angelica Kauffman had the courage to make "history paintings" even though it was believed women weren't good enough artists to paint these subjects.

In the 19th century women were able to join the art world in greater numbers, with a number of fine artists becoming recognized. Sarah Miriam Peale was the first professional woman painter in America. Edmonia Lewis was the first black American to be known worldwide as a sculptor. Harriet Hosmer's sculpture encouraged other women to pursue that career. In France Rosa Bonheur's paintings of animals made her very popular. Men writing art history books wrote about male artists; the few women artists were not often discussed.

Women have always been creative in the arts, especially those related to the crafts of basketry, pottery, weaving, stitchery, quilt making and such, and these products are often regarded as fine works of art. The idea of women becoming painters and sculptors has changed during the last 100 years and especially in the last 30 years or so. There are now many women who have made and are making significant contributions to the world of art both here in America and abroad.

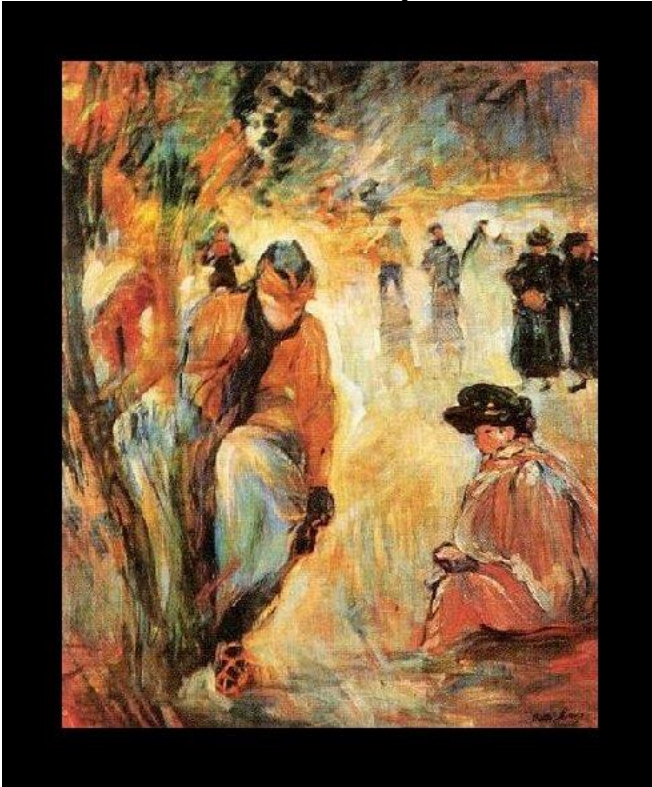
“PORTRAIT OF A LADY” by ELISABETH VIGEE-LEBRUN (Vee jay Leh broon)
1755-1842



How would you describe the lady in this oil painting? We can tell by her clothing, hair and hat, and by her facial expression that she comes from an upper class environment. If she were slouched in her chair, would she look this regal? Is the background busy or quiet? What textures do you see? Silks, velvets, wood? Look at the graceful way in which her hands are painted.

Elisabeth Vigée-Lebrun loved to draw and paint even when she was very young. By the time she went to school at the age of six she was drawing remarkable likenesses of her classmates and filling the margins of her books with sketches. Her father was an artist and teacher and was proud of her talent and gave her drawing lessons using pastels to make portraits. By the time she was 15, she was supporting her mother and younger brother with money she earned from painting portraits. In her early twenties, she was invited to the court at Versailles by Queen Marie Antoinette to paint her portrait and those of her two children. From that time on her fame spread all over Europe and she received commissions from many countries. She produced some 800 works during her long lifetime.

“SKATING IN THE PARK” by BERTHE MORISOT (Bert Mohr is oh) 1841-1895



This painting shows people out for some exercise on a cold winter day. The vertical formed on one side by the tree and the standing figure, and on the other side by the seated girl and the two dark figures behind her balances the composition. Can you see how the long brushstrokes give the foreground figures a feeling of movement? Do the silvery tones of the colors make you feel the cold? Are there definite textures and patterns visible in the clothing? Do you see any outlines?

Berthe Morisot was born in France in 1841, the daughter of a wealthy government official. As part of a proper young lady's schooling, she was taught to paint. She loved painting, and finally received permission to work under the artist Corot. In 1868 she met Manet and was drawn into the Impressionist group. She showed her works with the Impressionists. By 1877, she had developed a distinctively personal manner using large free brushstrokes applied upon silvery-toned canvases that glow with harmonious colors.

“BOUQUET OF FLOWERS” by SUZANNE VALADON (Val a DOHN 1865-1938)



Suzanne Valadon painted this still life in 1930. She shows us a vase of flowers in front of a window that looks out on a field and a bare tree branch. Does the window frame make the outdoor scene seem like a painting on the wall? The repeated movement of lines in the flowers and their stalks and the bare limbs of the tree tie the composition of the painting together. She uses strong lines. What colors do you see? They are bright and strong. What color seems to unify the picture? The red of the flowers is repeated outside in the field, and the brown of the tree is repeated in the vase and the window frame. The colors are in strong contrast with each other. Can you find warm colors? Cool colors?

Suzanne Valadon lived from 1865 to 1938 in France. As a young girl she worked as a circus acrobat and a wrestler. She was very popular and pretty, and after an accident at the circus she gave up acrobatics and worked as a model for the Impressionist painters. She wanted to "catch a moment of life, intensely." She created an individual style that was a strong expression of her own personality and of her will to paint.

"BLUE ATMOSPHERE" by HELEN FRANKENTHALER (Frank en tall er) 1928-2011



In this painting, Helen Frankenthaler was interested in emphasizing the qualities of paint rather than in emphasizing any subject matter. She felt that the act of painting was the subject of her work. She used diluted oil paints or acrylic paints on raw canvas. The paints were allowed to spread or run as they were applied. Are the colors vivid or dull? Do you think Frankenthaler is concerned about centering her design and having the different parts balance? She seemed to ignore the corners or edges of the canvas and let the picture emerge as it would, wherever it happened to on the canvas.

Helen Frankenthaler was born in New York in 1928 into a distinguished upper-middle-class family. Her father was a Justice of the New York State Supreme Court. She attended Bennington College, and upon graduation in 1949, returned to New York where she was introduced to the leading male artists of Abstract Expressionism. She studied art under a number of famous artists, such as Tamayo and Hofmann. She began teaching drawing at New York University School of Education. She has represented the United States at several international exhibits of modern artists. Her important position in the history of modern art is secure because she invented a method of paint application known as the "soak-stain" technique, using abstract shapes to evoke the forms of the natural world.

"MIGRANT FAMILY, 1936" by DOROTHEA LANGE (Lang) 1895-1965



This photograph, "Migrant Agricultural Worker's Family, 1936" is probably one of the best-known photographs from the Great Depression of the 1930s. The works by the photographer Dorothea Lange captured the attention of the country and brought public support for the plight of these people. Her photos have become classic works in the manner of the book and film, the *Grapes of Wrath*. The story goes that Lange found this woman sitting in a shabby tent in a pea pickers' camp. The crops had frozen and there was no work, but she could not leave the camp because she had to sell the tires on her car for food. The family had been surviving on frozen vegetables gleaned from the fields and birds caught by the children. The haggard, hopeless expression on the woman's face tells a sad story; she was 32 years old and the mother of seven children. The migrant families had fled the desolation of the Dust Bowl in Oklahoma, Texas, and Arkansas to seek work on the farms in California.

Lange was born in 1895 in New Jersey and was raised by her mother on the Lower East Side of New York. Her parents were German immigrants. Lange had never taken a photograph when, at age 18, she decided to become a photographer. While attending college to become an elementary school teacher, she worked in the darkroom of a fashionable portrait studio in New York. Before long she bought a large camera and took photos of relatives and friends. She developed her prints in a backyard chicken coop that she had converted into a darkroom.

“YELLOW CACTUS” by GEORGIA O’KEEFFE 1887-1986



Flowers were one of Georgia O'Keeffe's favorite subjects. She had a reason for making them larger than life. She once said that she didn't want to paint flowers in their life-like size. She wanted "busy New Yorkers" to take time to stop and look at them. So she painted them much larger than they really were. She often arranged her flower compositions so that some of the petals would extend off the sides of the canvas. Notice how she blended the color tones of the petals to give these yellow cactus flowers a three-dimensional quality. See how the darkest yellow and yellow-green tones move into lighter tints. Notice how the curving shapes of the petals overlap. Find the places where she used tiny touches of orange. The softness of the petals is contrasted with the sharp needles on the green cactus plant. Have you ever felt the delicate soft petals of a flower? Try to find a flower near your home or school and examine it very closely.

Georgia O'Keeffe was born in Sun Prairie, Wisconsin, in 1887 and decided to become an artist when she was ten years old. She studied art in Chicago in 1904 and later at the Art Students League in New York and at the University of Virginia. She worked as an advertising designer in Chicago and had her first exhibit in 1916 at a gallery owned by the photographer Alfred Stieglitz. She is one of the most outstanding women artists in the US and one of the most important painters of the 20th century. She is famous for her large paintings of flowers, mountains, desert landscapes, architecture, and bones. Her works are based on precise realism combined with a degree of abstraction.

Art lesson F

Art concept and skills

Many women have made major contributions to the world of art. One of them, the American artist Georgia O’Keeffe, painted flowers that were large than life so people would take time to see them and because “flowers touch almost everyone’s heart.” Students will make drawing of a flower in two different types of art styles, realism and abstract.

You will need

- 12X18 white construction paper for background
- Pastels
- Pencils
- Plastic flowers
- Plastic cups for pastels

How to

1. Students will fold the white construction paper in half, they will draw a line where they placed the fold.
2. Each student will pick a plastic flower to draw.
3. One side of the paper they will make a realistic flower, draw and color with the pastels.
4. The second side of the paper they will make an abstract of the flower.

Vocabulary

- Blending
- Realism
- Abstract
- Shading

Art lesson G

Artists Depict Space

Space in a painting or drawing is the distance between objects or places. Artists give us the illusion of depth of the flat surface of the picture; that is, they show three dimensions on a two-dimensional surface. This is sometimes referred to as creating a "window to the world." How to create this illusion of actual space on a flat surface has long been a challenge that has fascinated artists. Other artists puzzled over converging lines, vanishing points, and other means to give the viewer a feeling of space.

To try this "window to the world" idea, look out a window and locate which things are nearest to you. If you were making a painting of this three-dimensional space, these objects would be said to be in the foreground. The part that is farthest away is the background, and the space in between is the middle ground.

1. Overlapping - occurs when one opaque object covers part of a second object. The one in front seems closer to us. If there are only a few overlapped shapes in a composition, and if that is the only way the artist used to show depth, we say the composition has shallow or flat space.

2. Size - plays a part in showing deep space on a flat surface. A very small object appears to be farther away. This is often referred to as diminishing sizes. If our eyes are led far back in the picture, the composition has deep space.

3. Placement - of figures and objects creates the illusion of space. Things placed lowest in the picture plane appear to be closer to the viewer than those placed higher up. Those farthest away are highest from the bottom of the picture. This reverses itself for things in the sky; those clouds and birds that are closest to us are seen high up, near the top of the composition, and those farther away are placed near the horizon line.

4. Colors - of objects that are closer to the viewer are brighter and more intense. Dark values of a color also appear closer while dull lighter colors seem farther away. Atmospheric or aerial perspective is seen when distant things seem light and hazy.

5. Finely detailed textures and patterns - appear closer to us. Blurred and in distinct textures and patterns appear farther away.

6. Horizontal lines - that are parallel to each other in nature recede and meet at a vanishing point on the horizon or the eye level line.

“DEPOSITION OF CHRIST” by GIOTTO DI BONDONE (JOHT toh dee Bohn DOH nay) 1267-1337



This is a fresco, a painting in which the colors have been applied to a fresh wet coat of plaster on a wall. The work has to be completed before the plaster dries, so the artist must know exactly what he is doing and work quickly. This artwork is in a chapel in Italy. In this fresco, the artist Giotto has shown groups of people mourning Christ's death. The main figure, Christ, is shown horizontally in the lower left portion. The mourners fill the lower half. They overlap each other. Behind them are large rocks.

Giotto was considered a pioneer in that he broke away from the way artists had been working. He opened the way for the Renaissance artists. Among his most important contributions to the art of painting are (1) his rendering of three-dimensional forms in an illusion of space, (2) natural human action, (3) convincing emotions, and (4) dramatic compositions. His was an entirely new way of seeing and representing space and nature. Before Giotto, the tradition was to place the main subject or subjects in the center and facing forward and paint the figures in a rather flat manner that was lacking in human emotion. His vision influenced other artists.

"WINTER SCENE" by HENDRICK AVERCAMP 1585-1663



Look at all the things happening in this cold winter scene. Describe some of things people are doing. The Dutch artist who painted this picture made it look very busy and crowded. Perhaps he wanted to share all the things he saw in a visual way since he couldn't talk. Have you ever ice skated on a frozen river or lake? There is a feeling of exhilaration in the open air. See how lively the little figures appear as they skate and work on the frozen canal. Holland is surrounded with water, and the canals are often used as streets. Many of the same activities that were on streets in other countries were found on the canals.

Avercamp was born in Amsterdam, the son of a schoolteacher. His fellow students gave him the nickname of "The Mute". Little is known about his life except that he had a studio in The Hague, where he painted landscapes, marine scenes, and a great many winter landscapes for which he is best known.

“BEDROOM AT ARLES” by VINCENT VAN GOGH (van GOH) 1853-1890



Van Gogh painted his own bedroom in the little "yellow house" in the south of France two years before he died. He was living in a place that is hot and sunny, a place with beautiful landscapes that he loved to paint. He shows us his bed, chairs, a table, and his paintings on the walls. What else is hanging on the walls? This is a very neat room. Vincent's blue jackets and brown hat are hung on pegs behind his sturdy, well-made bed. The use of blue gives the room a sense of space, peace and quiet. Blue and yellow were favorite colors of van Gogh. The colors are intense. Because his paintings have a strong emotional quality, Vincent is called an Expressionist or Post-Impressionist artist.

Van Gogh didn't become a serious painter until he was 27. He had failed at being a minister, a missionary, a teacher, and an art dealer. He moved to Paris (where he saw paintings by the Impressionists), and then to southern France and his paintings changed from dark genre scenes of coal miners and peasants, to bright paintings, mostly of landscapes and people, with pure colors and strong brushstrokes. His brother Theo supported him emotionally and financially. He worked very rapidly, completing several sketches and paintings in a single day. His poor health bothered him a great deal. It is believed that he suffered from an inner ear disease. He only sold one painting in his lifetime, and that for only \$80.

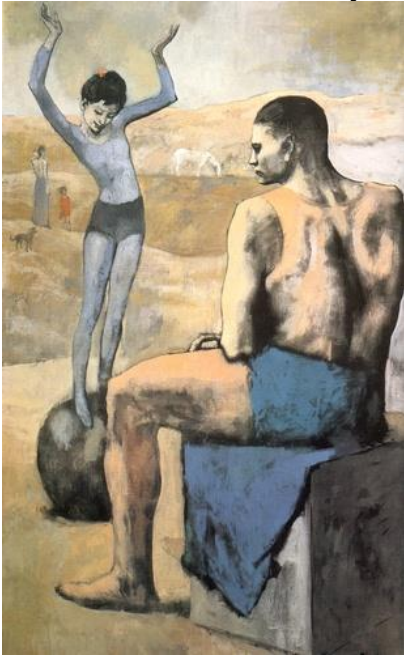
**"LE MOULIN DE LA GALETTE" by PIERRE AUGUSTE RENOIR (Ren WAHR)
1841-1919**



In 1876 Renoir painted these Parisians enjoying themselves at a popular outdoor cafe called "Le Moulin de la Galette." This was in the Montmartre section of Paris. Here amid windmills and gardens, working-class people spent their Sunday afternoons and evenings. The young people danced while parents and younger brothers and sisters talked and ate cookies. Renoir liked to go there with his friends, and he included a number of them in this painting. The people are all happy, and well dressed. Renoir, being an Impressionist, captured the sunlight filtering through the trees and flickering on the people's clothes and faces.

The Impressionist style of painting suited Renoir's sunny, friendly personality. He felt that "for me a picture must be a pretty thing, yes, pretty." Although he was the son of a poor tailor, he saved his money and went to art school. In his teens he worked at painting flowers on porcelain. He painted beautiful women, flowers, pretty children, and sunny outdoor scenes full of people and fun. While he was on his honeymoon, he visited with another artist named Paul Cezanne and became more interested in volume and less in color. He had a happy family life, often using his wife, children, and the children's nurse as his models. He loved to paint, and when he was stricken with an illness late in his life and confined to a wheelchair, he strapped a brush to his wrist and continued to work, displaying the same good disposition and happiness.

“ACROBAT ON BALL” by PABLO PICASSO (Pih KAHS oh) 1881-1973



Picasso was 24 years old when he painted this young girl balancing on top of a ball. Her trainer is sitting on a cube watching her. His knee overlaps the ball. See how gracefully she is balanced. The background has layered lines of what appear to be sand dunes. They give us a sense of deep space. Find the horizon. Find the small figures in the distance. We see very few details in them. Why do you think Picasso used the bright spot of red for the child's garment? (To draw our eyes back to give a feeling of depth) Can you see details on the horse? The white on the cube and white horse creates a feeling of unity and balance.

Picasso was born in Spain but spent most of his life in France. When he was quite young, a friend died and he was sad. It was at this time that he painted many blue pictures. Later his pictures became happier, and he began using rose tones. He painted a lot of circus people at this time. He was very successful in his lifetime and was always finding new ways to paint. He was very productive and worked in quite a few different media. He worked with another artist, Georges Braque, in inventing a new style of art called Cubism.

Art lesson G

Art concept and skills

Two of the ways that artists use to create an illusion of space (depth) on a two-dimensional surface are: they make objects that are closer to the viewer larger than other objects, and they place them lower in the composition.

You will need

- 9X12 white construction paper
- Pencils
- Markers and crayons
- Rulers

How to

1. Have the students find the middle of the page and make a dot with their pencil. This will be the starting point.
2. Use a ruler and draw a line to the dot from the corner of the page and do this for all four corner. This will be a guide line that the students will use to help determine the size of objects in the picture (big objects closer and small objects further in).
3. The students can draw a street view, or anything else that you have seen, like going into a cave or up the stairs, etc.

Vocabulary

- Space
- Depth
- Diminishing sizes

Art lesson H

Cubism and Surrealism

Cubism and Surrealism are American/European 20th century art movements. Early in the 20th century, Pablo Picasso and his friend George Braque were intrigued with the paintings of Paul Cezanne, who believed in seeing the underlying basic forms in the natural world - the sphere, cone, and cube. Basing their new art on Cezanne's ideas and his way of using small squarish brushstrokes, and also on the abstract forms they saw in African masks, they launched this new way of painting which startled the world with its angular, distortions of figures, dislocated features, and several points of view seen simultaneously. Everything is broken up into angular wedges or facets that somehow make the figures or still lifes look three-dimensional. Some Cubist works have precisely "cut" shapes that are fitted together as firmly as pieces of a jigsaw puzzle. What Picasso began in 1907 set the minds of creative artists on fire with ideas and possibilities undreamed of several years before. The creativity of the artists became all-important.

Surrealism was an art movement founded in Paris in 1924 by the French poet Andre Breton (Breh tonh). He gathered around him artists, writers, and filmmakers to carry out the Surrealist idea of exalting the powers of the imagination. The Surrealists tried to break down the barriers between the real and the imaginary, between states of waking and dreaming, and between fact and fantasy. They felt that the imagination could best be unleashed by tapping the workings of the unconscious because they believed that the unconscious was the true heart of reality. In Surrealist art the artist often combines normally unrelated objects and situations, painting them in a highly realistic manner - logical, recognizable subject matter in very illogical situations or weird associations. Surrealists like to transform the familiar into the strange.

"WOMAN WITH A HAT" by PABLO PICASSO (Ph KAHS oh) 1881-1973



Picasso could not only paint people the way they really looked when he wanted to, but he also could take his subject apart and put it together again in a different way. Here he looked at a woman sitting in a chair. Then he looked at her from another point of view. Then he "reassembled" the face and body in a new way called Cubism. Although this painting is quite strange to look at, it is also fun! It is somewhat like a jigsaw puzzle. Find the woman's eyes. We see one from the side and one from the front. Can you find her ears? What about her nose? Where is her mouth? She is wearing a hat, and we can see her hair. She has her hands folded in her lap. How would you describe the colors that Picasso used? The more time you take to look at this painting, the more you are able to see. Sometimes it is more fun to look at a painting like this and discover what it is all about than paintings in which we recognize the figure right away.

Pablo Picasso was the most productive artist of all time. He created over 50,000 works of art. He painted, drew, made sculpture, ceramics, and prints. His works have influenced many other artists. He was born in Spain over 100 years ago. When he was 19, he moved to Paris and chose to use his mother's maiden name on his paintings (his family name was Ruiz) because it was less commonplace. He modestly made a self-portrait and wrote on the forehead, not once but three times, "Yo el Rey" (I the King). He was only five feet, four inches tall, attractive, with large black eyes, a raging vitality, and a biting wit. His studio in the early 1900s in Paris was a gathering place for young artists and writers.

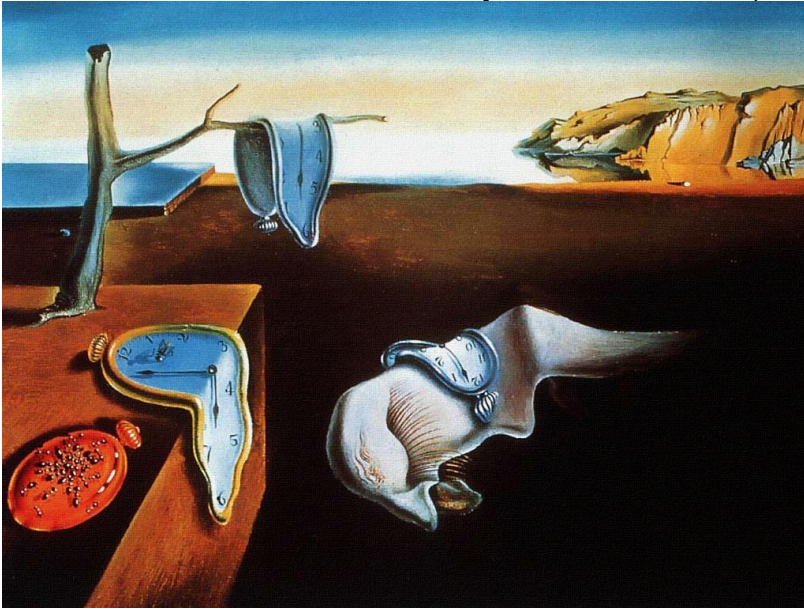
"THE TABLE" by GEORGE BRAQUE (Zhorzh BRAHK) 1882-1963



Braque called this painting "The Table." What objects can you identify in the picture? (Mandolin, sheet music, bottle, pitcher, dish with apples, napkin in a napkin ring, and a wine glass) Braque not only analyzes these objects but also shows us the objects from different points of view. Notice how it is tilted forward so that it becomes a background shape for the objects which seem about to slide off the inclined surface. Are some objects in front of other objects? Find some curving lines and shapes and some straight ones. Notice how the lines from the contour of one object can be found continuing in another place, causing the shapes and lines to create a tightly planned composition. What colors has Braque used? Would you describe them as bright or muted? These are his typical colors.

Georges Braque began his career as a house painter and became a world-famous artist. A major exhibit of his works was held in the Guggenheim Museum in New York in 1988. He was born in France, the son and grandson of house painters and artists. He studied hard, and at the age of 27 began to paint with Picasso. He served in the army in World War 1 and was seriously injured. For a time he lost his sight but finally recovered. Following the War, Braque worked on a series of figure paintings but finally settled on the still life as his basic subject. He used the fractured planes of Cubism and carefully structured his space, using abstraction to create beautiful designs. He died at age 81.

"PERSISTENCE OF MEMORY" by SALVADOR DALI (DAH lee) 1904-1989



In this very detailed painting by the leading Surrealist painter, Salvador Dali, we see some of his most recognizable images - soft melting watches, a wide empty expanse of beach and very deep space. Dali painted this oil on canvas in 1931. The scene has an air of super-reality about it. Dali has given almost no clues to the meaning or interpretation of this picture, leaving us free to guess and think about its meaning. Once after dinner when his wife Gala and friends left for a movie, he sat staring at melting Camembert cheese, and before he went to bed he looked at a landscape he was working on and added melting watches. In this barren uninhabited landscape with its sole dead tree and the rock cliffs without vegetation we see some living creatures - ants and a fly. Surprisingly, they are attacking the inorganic watches rather than what, at first, seems to be the carrion of a strange beast in the central foreground, but which on closer inspection proves to be like a caricature and is a profile self-portrait of Dali with his eyes closed. Maybe this strange scene echoes a theme of earlier times in which the human being is seen as mortal, subject to time and death. However the watches that measure time itself here lose their own durability and are the victim of time's attacks of disintegration.

Salvador Dali was born in Spain. His personality and ideas were formed early. He became the most famous Surrealist artist because of his flashy lifestyle when in New York and his work in the motion picture industry. His painting style, influenced at first by Picasso and Miro, soon developed into magical works of incredible draftsmanship and 3-dimensional space. In the 1950s, Dali began painting religious subjects with his unique style and symbolism, using elements of geometry in his compositions. During his final years, he lived as recluse in his castle in Spain, not making any public appearances.

"THE ENDLESS VOYAGE" by GIORGIO DE CHIRICO (De KARE uh ko) 1888-1978



"The Endless Voyage" is a typical example of the strange work of the artist, de Chirico. We see a fragment of a piece of classical sculpture, a blackboard dotted with mathematical and geometrical formulas suggestive of perspective systems, images of towers, a mannequin (here cloaked in classical garb), and paintings within a painting. For example, the source of the towers was actual Medieval and Renaissance structures, and in customary fashion, de Chirico saw them as powerful, nearly animate forces on the Italian townscape. The painting within a painting has potential autobiographical associations, but in causing the spectator to realize that an image within the work is actually a part of another piece, de Chirico creates confusion about the relationship between art and reality. Perhaps he was making a statement regarding the thought of people who are empty shells ~ all surface and nothing inside them. The lone eye may be a symbol of the prophet or someone who is clairvoyant.

Giorgio de Chirico was an Italian painter who was born in Greece and later trained in Munich. He produced his first "enigma" pictures in 1910. This series depicted empty Italian townscapes in which was seen a solitary figure or statue, often with a modern image such as a train or lighthouse. In 1917 his subject matter incorporated still life objects such as maps and biscuits as well as puzzling mannequins whose disturbing presence evoked a feeling of uneasiness in the viewer. These pictures caused the Surrealists to recognize him as a forerunner of their movement.

Art lesson H

Art concept and skills

A cubist artist takes an object or person apart visually, looks at it from several points of view, and reassembles it in a new way, usually reducing it to flat planes and geometric shapes. The Students have a choice of doing a self-portrait in the cubism style or make a painting in the surrealism style.

You will need

- 12x18 white construction paper
- Pencils
- Paint
- Paint brushes
- Water cups
- Paint trays

How to

1. The students will pick which style they want to do.
2. They draw it with pencil first than paint.
3. Key to doing a doing self- portrait in cubism is to place face features in different places on the face or leave them out, also use cube like shapes when drawing the head or even the hair.
4. For use of surrealism the best way to describe it is a dream like scene, like bouncing off cotton candy.

Vocabulary

- Cubism
- Surrealism
- Geometric