

Paul Klee – Castles and Color

Grade 1

Artist Appreciation Lesson

Concepts:

1. Paul Klee (pronounced "clay"), born in 1879, was a Swiss artist who experimented with many media (watercolor, ink, collage) while exploring the elements of line, color, and form.
2. Paul Klee, the son of a music teacher, played the violin well. Some of his ideas for drawings and paintings came from music.
3. Color and line can work together to create a picture with a certain mood or feeling.

Materials:

12" x 18" or 18" x 24" white paper, pencils, erasers, black crayons, watercolors, water cans, sponges, brushes.

Procedure:

1. Tell the class about the life and style of Paul Klee. Show these prints, which can be found on the internet using the Google search engine (two of them are also shown in the video lesson):
 - a. "Flagged Town", 1927 watercolor.
 - b. "Threatening Storm", 1927.
 - c. "Castle to be Built in a Forest", 1926.
2. Discuss the use of color in the background of these pictures. "Does the color create a mood? What kind of paint does he use? What time of day is it?"
3. Quote from Paul Klee's diary - April 16, 1914: "Colour possesses me... That is the meaning of this happy hour: colour and I are one. I am a painter."
4. "What kinds of lines do you see?" Continuously moving horizontal and vertical lines create structures that look like they are etched into color (Flagged Town and Castle).
5. "Today we are going to create a castle using only line. Then we are going to create a mood, a time of day, or a type of weather for the background of the castle using watercolors."
6. Motivate and prepare students to draw castles with pictures or models of castles. Provide castle "drawing aids" sheet.
7. Student steps:

- a. Draw a castle with black crayon using line only - no coloring in. Make the castle wander across the paper.
- b. A moon or a sun may be colored in with crayon. Colorful flags may be added to the castle and colored in. The rest of castle will be line only.
- c. Wet the paper. Dab watercolors into wet areas. Lift and turn paper, allowing colors to run together. Be sure to stick to one mood - night or stormy (blacks, blues, browns) or warm sunset or sunrise (oranges, reds, yellows).
- d. Cover the entire paper with color.

Chronology

Paul Klee

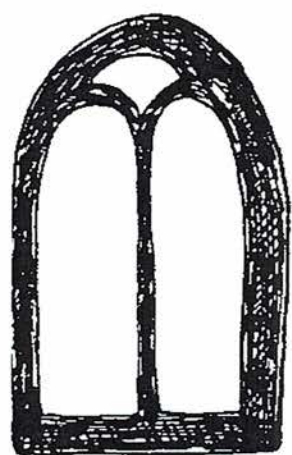
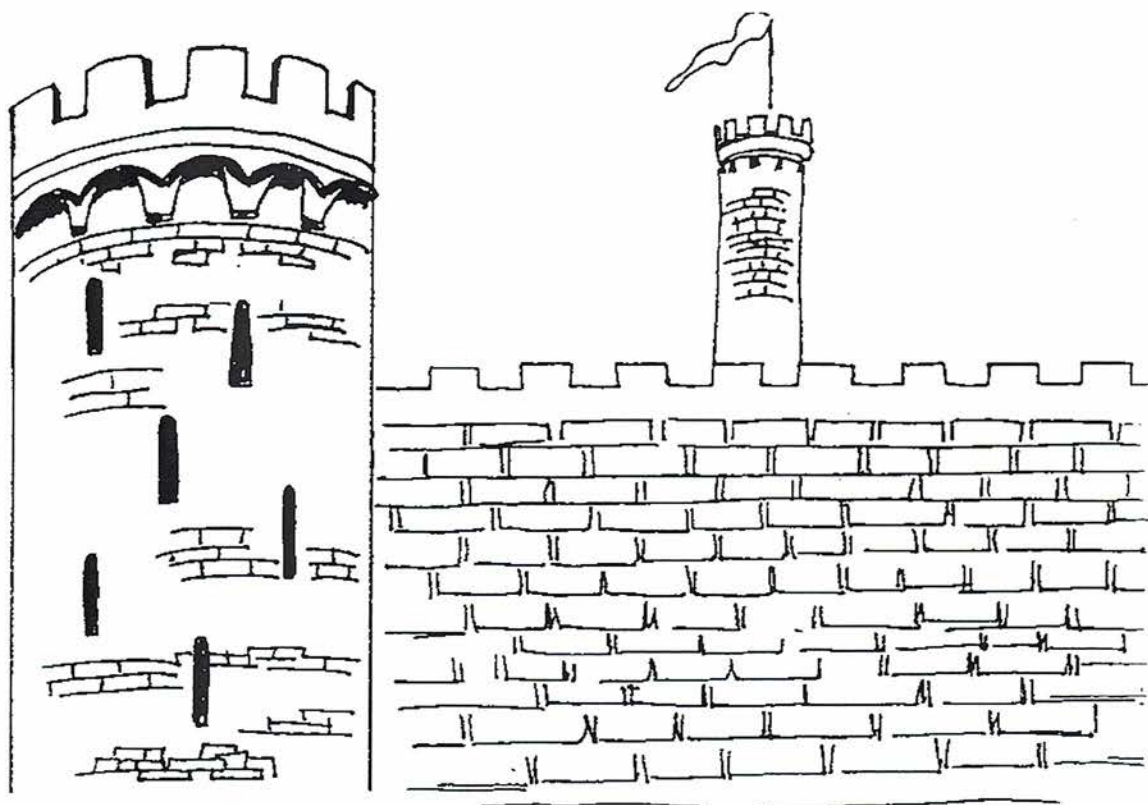
1879-1940

SWISS-GERMAN EXPRESSIONIST

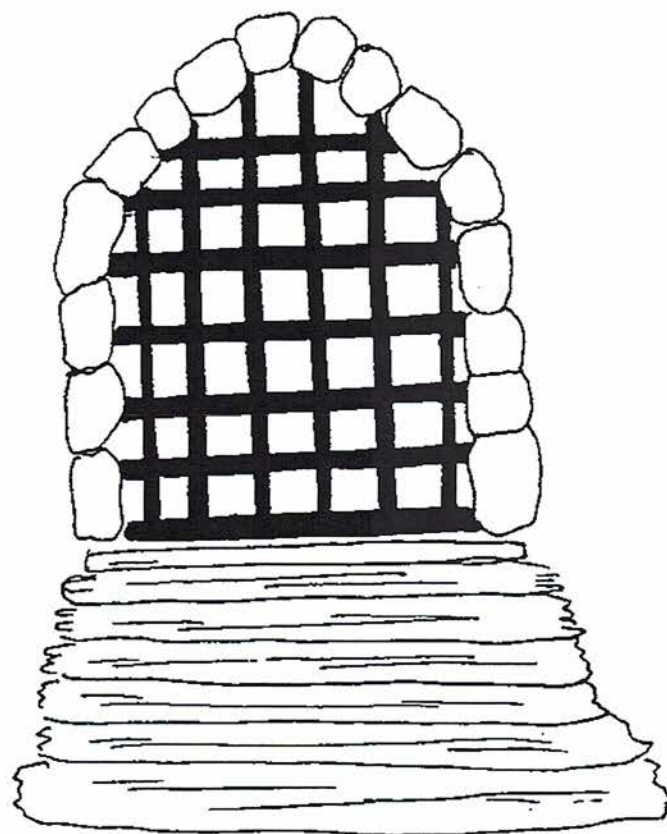
1. Paul Klee was born in 1879 in a village near Berne, Switzerland.
2. Klee's father, Hans, was a music teacher and his mother, Ida Maria, liked to draw.
3. As a child, Klee was deeply influenced by his parents' love for music and the theater. He became a violinist and almost decided to become a professional musician.
4. Once he decided to become an artist, he poured all his energy into learning about art. He tried watercolor, ink, and collage - exploring each medium in great depth.
5. In 1906, he married Lily Stumpf. They settled in Munich and had a son, Felix, in 1907.
6. In 1908, Klee exhibited in Munich and Berlin.
7. In 1910, fifty-five of his works were shown at the Zurich Kunsthau (art museum) and later at Berne and Basel.
8. He had his first one-man show in Munich in 1911. He met Kandinsky, Jawlensky and Marc and joined the BLUE RIDER group.
9. In 1912, Klee exhibited in the second BLUE RIDER exhibition. He visited Paris, where he met Picasso and Braque and was influenced by CUBISM.
10. In 1916, he served in the German army in World War I. His closest friends, the artists August Macke and Franz Marc were killed.
11. In 1920, after twenty years of studying, teaching and painting, Klee received an appointment as professor at the Weimar Bauhaus, a new kind of art school in Germany, which attracted art teachers and students from all over the world.
12. In 1924, Klee had his first exhibition in the United States - in New York.
13. In 1926, he became professor of a new Bauhaus in Dessau.
14. Klee also taught art at the Dusseldorf Academy of Fine Arts.
15. In 1933, Klee fled Germany for Berne.
16. In 1939 Klee started his "Angel" series and had premonitions of his death. He died in 1940 at the age of 60.
17. At the end of his life, Paul Klee had left nearly 9000 works of art.
18. Klee's work has an appearance of innocence, but has nothing to do with inexperience. It is an entering into the state of mind of a child through intellectualizing experience. His art is pure theoretical abstraction on one hand and free invention from inner experience on the other.

Piper, David, ed. Dictionary of Artists and Art Terms, Vol. IV of the Random House Library of Paintings and Sculptures, New York: Random House, 1981, P 98.

Artists Biographies for the Art Reference Guide, The Shorewood Collection, Sandy Hook, CT: Shorewood Press, 1986, P. 41.



DRAWING AIDS



School Bus

Grade 1

Shape Lesson

Concepts:

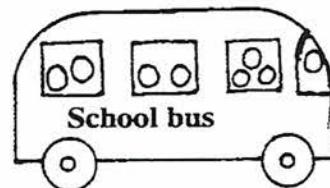
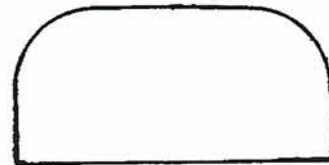
1. Everywhere we look we see shapes.
2. A shape is a closed line.
3. Shapes can be irregular.
4. Shapes we can identify include squares, circles, triangles, rectangles, etc.
5. Big things are often made up of many small shapes.

Materials:

18" x 24" paper (white or blue), black marking pens, tempera paints (include skin tones), paper plates, black tempera in separate containers, brushes, sponges, water cans, and a toy school bus if available.

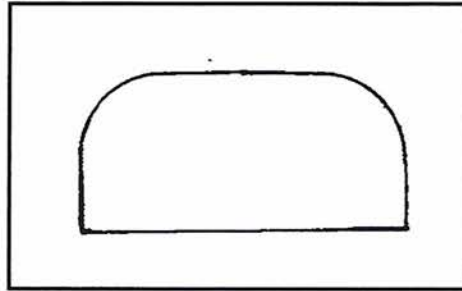
Procedure:

1. Discuss shape. Locate regular and irregular shapes in the room. Show art prints. Ask students to locate and identify shapes in the prints.
2. "Today we are going to paint something we see everyday. We are going to paint a school bus. A school bus is a big shape made up of many smaller shapes." Show a model of a toy school bus or a picture of a school bus.
3. "Let's think about the shapes that make up a school bus."
4. Draw on the board or easel as the students tell you what shapes are needed to make a school bus. Start with a big rectangle shape with rounded top corners.
5. "What should I add next?" The students will volunteer circles (wheels), squares (windows), circles (faces), etc.



6. Give the students step-by-step instructions:

- a. Have them stand up.
- b. Instruct them to draw the big bus shape with the black pen. Show them how big on the blackboard.



7. Now tell them to draw the other details:

- a. Circles for wheels.
- b. Rectangles or squares for windows.
- c. Circles for faces in the windows.
- d. Encourage students to design the background. "What do you see when you ride in a bus or a car?"

8. Now paint:

- a. "Let's all paint the bus yellow."
- b. "Let's paint the faces with solid skin tones. Start by painting some faces with a solid peach tone. Next add a little brown paint to the peach tone and paint some more faces. Now paint some of the faces with brown paint. Allow the paint to dry while you paint the rest of the picture. After you finish, you may go back and draw the faces with black pen."
- c. "Now, paint the background."



*The artwork on the title page of this manual is a sample of this lesson.
"School Bus" by David Fleigal, Grade 1*

Stylin' Stan the Striped Vest Man Daisy the Pattern Queen

Grade 1

Pattern Lesson

Concepts:

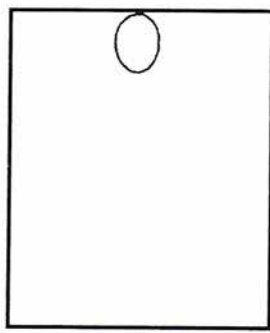
1. A pattern is an arrangement of shapes that suggest a design.
2. A pattern may use a shape or form that repeats itself.
3. Patterns are found everywhere: on our clothing, in nature, on buildings, on fabrics, on walls, etc.
4. A person is made up of many parts that can bend and move.
5. Poetry often uses words that create visual pictures. If we listen carefully, we can see the pictures in our heads.

Materials:

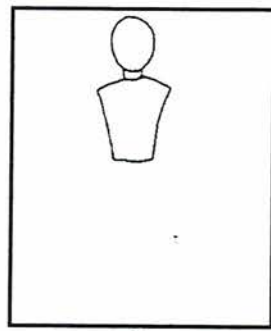
12" x 18" white paper, pencils, erasers, colored marking pens. Motivational: A collection of pattern-covered fabric or paper.

Procedure:

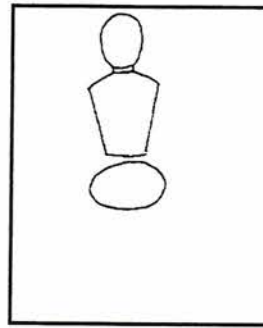
1. Have a collection of patterns on fabrics and paper to look at. It is possible to generate a discussion of pattern simply by examining the clothing on the students. Define pattern. "Where do you see pattern in this room? What kinds of patterns do you see?" (polka dots, stripes, plaids, irregular patterns, etc.)
2. "Today we are going to listen to two poems about two people who are very dressed up in patterns. First, we are going to draw a person on the paper with pencil. Then we will be ready to listen to the poems."
3. Discuss how the body is made up of many moveable parts. Using a student model or yourself as a model, demonstrate the bending and moving of body parts, head, arms (elbows, wrists), legs (knees, ankles), and waist line.
4. Have the students draw with pencil, placing the person vertically on the 12" x 18" white paper. Demonstrate on the board or easel, drawing the person in stages while students work along.



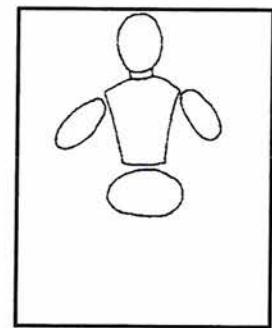
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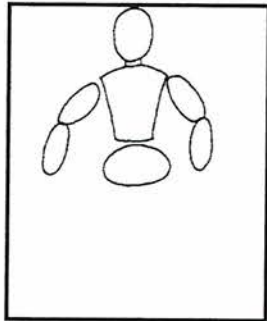
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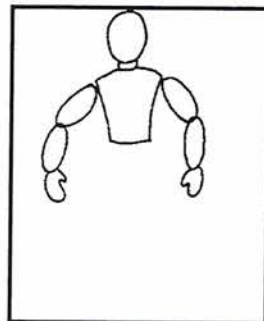
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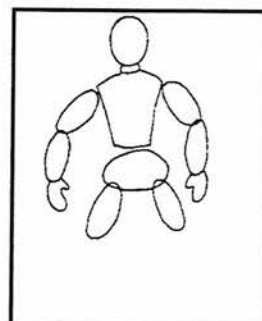
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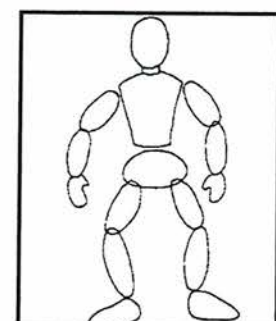
5.



6.



7.



8.

5. You may choose to do one poem at a time and make two separate lessons by doing the two poems on different days (this seems to work best); or you may choose to read both of the poems on the same day and have the students select the one they like best.
6. "Now I am going to read a poem for you. Close your eyes while I read it and listen carefully. See if you can remember everything the poem tells you about how Daisy (or Stan) dresses. When we are done reading the poem, you are going to dress your figure just like Daisy (or Stan)."
7. Read the poems (included).
8. Review the poems. "What was she wearing on her head? What sort of patterns were on his pants?"
9. Using marking pens, direct the students to dress their person like Daisy the Pattern Queen or Stylin' Stan the Striped Vest Man.

Note: The cover design for this book is Daisy the Pattern Queen by Ashley Smith, Grade 1.

Stylin' Stan, the Striped Vest Man

By Marcia Osterink

Stylin' Stan is a classy man,
He comes from a place called swinging land,
He wears a plaid coat and a striped hat,
His greatest pride is his calico cat.

His moves and his style are really quite bold,
So slick and so smooth, a sight to behold;
Polka-dots bright, all over his pants,
Make you quite dizzy when he starts to dance.

His spotted tie, a gift from his mother,
Checkered shoes passed on from his brother,
Sparkling red stripes all over his vest,
Create the garment that he likes the best.

You can see colors this radiantly good,
When you walk down to the neighborhood,
There you will find the man, Stylin' Stan,
Singing and dancing with the best in the land.

Daisy, the Pattern Queen

By Marcia Osterink

There once was a young lady named Daisy,
Who was the prettiest girl in the town;
She tied colored ribbons in her straight hair,
And had flowers all over her gown.

The shoes on her feet were plaid and quite neat,
In hues that glowed in the night;
And on her legs she wore colorful socks,
With polka-dots raging and bright.

Her favorite hat, though round and quite flat,
Had the fluffiest feathers on top;
When she moved around throughout the town,
Her hair flew around like a mop.

Her puffy sleeves, decorated with hearts,
Made her feel like a queen with a crown;
Yes, Daisy, Daisy was the pattern queen,
And the prettiest young lady in town.

ASSESSMENT

Guidelines for class discussion

The questions asked students for self-assessment at the end of each lesson are often the same as those asked by the teacher during the process of creation. Use this page as a guideline to your discussion. Start your discussion by defining the vocabulary terms. Then hold up the student artwork and ask some or all of the questions listed below.

VOCABULARY:

- Point of View • Mood • Traits • Emphasis • Irregular • Pattern
- Line • Variety • Square • Circle • Rectangle • Triangle

HAPPY BUG'S GARDEN:

1. What is the point of view of this picture? How can you tell?
2. Is Happy Bug a big bug or a little bug? Describe how you can tell the size of Happy Bug.
3. What do you think is the most important thing in this picture? How has the artist created emphasis? (Made one part more important than another part.)*

PAUL KLEE – CASTLES AND COLOR:

1. Describe the mood of this artwork. What colors has the artist used to create this mood?*
2. What time of day do you think it is in the picture? Why?
3. Describe the types of line you see in the artwork. Has the artist used a variety of lines?*

SCHOOL BUS:

1. Describe the shapes you see in this painting. Do you see irregular shapes? Describe them.*
2. Do the details in the background tell you anything about where the students live?
3. How has the artist used his/her own ideas in the painting?*
4. Did the artist make the school bus big?

STYLIN' STAN, THE STRIPED VEST MAN, AND DAISY, THE PATTERN QUEEN:

1. Has the student artist used the patterns described in the poem? (Either Daisy or Stan) Describe the patterns you see. Did the student artist forget anything from the poem that described Daisy or Stan?
2. Has the artist made the figure fill up the paper?*
3. Can you describe Daisy or Stan by looking at the picture?
4. When looking at art prints, say: Describe where you see pattern in the painting.*

ANALYZING ART PRINTS: After assessing the four lessons, you are ready to apply some of the same questions (indicated with stars) to the artwork of famous artists. Suggested art prints for the discussion are:

SINBAD THE SAILOR

THE PANTRY

SUNFLOWERS QUILTING BEE AT ARLES

ENAMEL SAUCEPAN

Paul Klee

Pieter de Hooch

Faith Ringgold

Pablo Picasso

Hey Diddle Diddle

Grade 1

Drawing Lesson

Concepts:

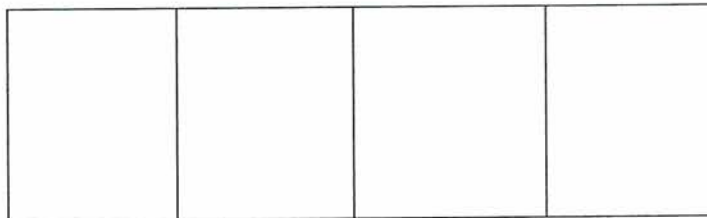
1. The action in a story takes place in a specific order.
2. In art, we can show the action or order of a story by making an action strip - like a cartoon.

Materials:

White paper cut into long strips (6" x 18" or 6" x 24"), scratch paper, pencils, erasers, colored marking pens.

Procedure:

1. Prepare strips ahead of time. Have them divided into four boxes or sections.



2. Any nursery rhyme is appropriate for this lesson. Some are better than others. Using "Hey Diddle Diddle", start your lesson by asking the students, "If you were going to tell a story with pictures, and you wanted to show all the things that happened, how would you do it? Where do we see this?" Have some cartoon samples to show.
3. "Today we are going to show all the things that happen in the nursery rhyme, 'Hey Diddle Diddle'. Now I am going to tell this nursery rhyme, and you must listen closely to see if you can remember all the things that happen in the story and the order in which they happen."

*"Hey Diddle Diddle, the cat and the fiddle,
The cow jumped over the moon,
The little dog laughed to see such fun,
And the dish ran away with the spoon."*

4. "Now tell me what happened first? What next? What next?" And so on.
5. "If you were going to make four pictures to tell this story, what would be in the first picture?" (The cat and the fiddle) "The second?" (The cow jumping over the moon) "The third?" (The little dog laughing) "The fourth?" (The dish running away with the spoon)
6. Bring in items to look at. Models of cats, dogs, cows, or stuffed animals, a fiddle, a dish, a spoon, etc.
7. "Practice your pictures on your warm-up paper before using your action strip."
8. Keep the action in order. Draw the story in the action strip. Color your pictures with colored marking pens.

Joan Miró

Grade 1

Artist Appreciation Lesson

Concepts:

1. Joan Miró (pronounced wan mee-roh) was a Spanish artist born in 1893, and is known for his imaginary paintings.
2. Miró's paintings were filled with brightly colored, fantastic, amoeba-like forms that were defined in clear outline against a largely plain background.
3. He used mostly primary colors, along with black and white.
4. Some of his line and form signified real objects.

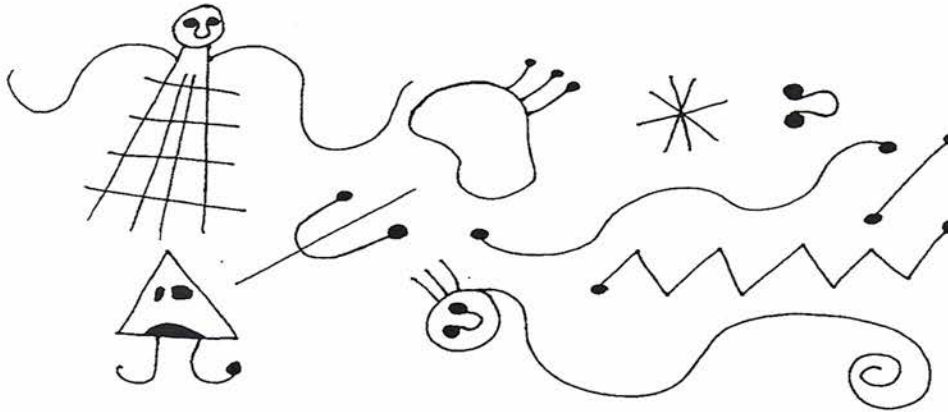
Materials:

12" x 18" white paper, tempera paints, paper plates, brushes, sponges, water cans, black marking pens, scratch paper.

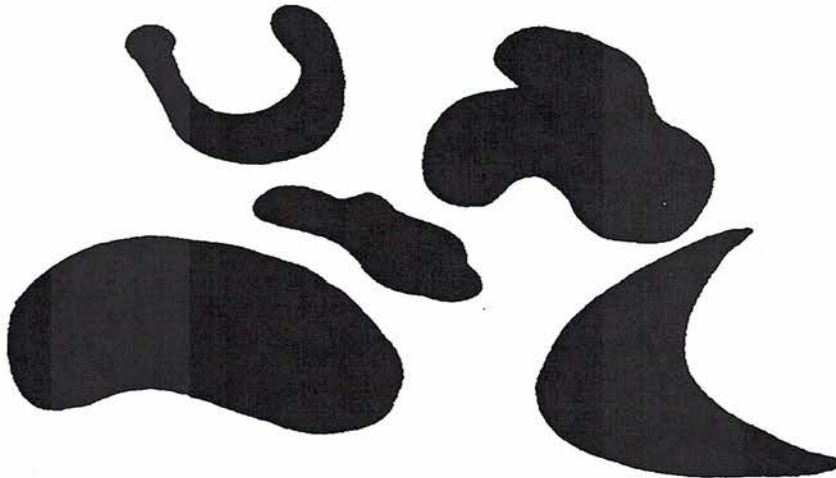
Procedure:

1. Show a collection of Miró prints. Some prints might be:
 - a. "Woman and Birds in the Night", 1944.
 - b. "People and Dog in the Sun."
 - c. "Dutch Interior", 1928.
 - d. "Personages and Star", 1949.
 - e. "The Escape Ladder", 1940.
 - f. "Personage and Bird in Front of the Sun", 1963.
 - g. "Carnival of Harlequins."
2. Ask questions that will pull responses from the children:
 - a. What kinds of feelings does it (the artwork) give you?
 - b. What shapes are repeated?
 - c. Does this picture look right side up? (People and Dog in the Sun.)
 - d. What would you name this painting?
 - e. How would you describe the shapes? The line?
 - f. What do you think this painting is about?

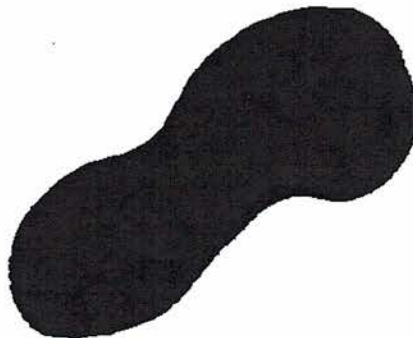
3. Focus on the lines in the paintings. "We are going to do some Miró-like paintings. Let's do some warm-ups on our scratch paper." Pick lines out of paintings for warm-up.





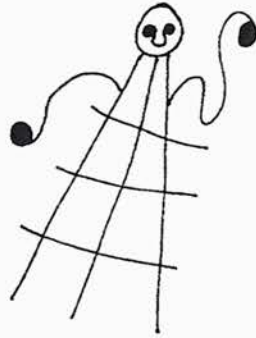
PRACTICE SHAPES:



4. After the warm-up is completed, guide the students through the first steps of their compositions. Then let them work on their own.
5. Example of guided lesson:
- "Somewhere on your paper make a red Miró-like shape."



- b. "Next with your black pen make a Miró-like line person. Start with the eyes,  then add head,  then add a tent shape filled with lines for the body. Add curvy arms."



- c. "Now add a blue Miró-like shape different from the first one you made."



- d. "Now add a large Miró-like head."



6. After the students get the idea, instruct them to continue on their own.

Chronology

Joan Miró 1893-1983

1. Miró was born in Montroig, near Barcelona, Spain on April 20, 1893.
2. His early work, after World War I, revealed the influence of Cubism and Catalan art.
3. In 1917, he moved to Paris, where he enjoyed close contact with fellow countryman, Pablo Picasso.
4. Miró was more influenced by the Fauves and the primitivism of Henri Rousseau than by Cubism.
5. His early paintings in Paris were often inspired by his homeland Catalan landscape and combined extreme realism with geometric abstraction.
6. Miró became acquainted with surrealism in the early 1920's through contacts with Dadaist poets.
7. In 1924, he signed the Surrealist manifesto, and was a key figure in the group of Andre Breton and other surrealists.
8. His art in 1926 revealed a concern for large areas of pure color with forms placed against them in intuitive, rather than logical, order, often showing brightly colored amoeba-like forms against a mostly plain background.
9. In the 1930's, Miró's work was influenced by the Spanish Civil War, and he painted a series of pictures with sombre colors and savage forms, which were a marked contrast to his earlier works.
10. In 1940, he painted a series of *Constellations*, showing a vision of man in harmony with nature.
11. Always inventive, Miró turned to ceramics, tapestry design and mural painting.
12. He designed murals for the UNESCO building in Paris (1955-58) and for Harvard University (1960) using a unique ceramic technique.

Miró, Joan. Academic American Encyclopedia, Grolier Electronic Publishing, Inc., 1995.

Piper, David, ed. Dictionary of Artists and Art Terms. New York: Random House, 1981.

Flowers – Crayon Resist

Grade 1

Drawing and Media Exploration Lesson

Concepts:

1. Flowers are made up of many beautiful parts.
2. To really see a flower, you must take time.
3. To appreciate a flower, you must use your other senses (touch and smell).
4. Flowers have many variations of color.

Materials:

12" x 18" white paper, crayons, watercolors, brushes, water cans, sponges, flowers around the room.

Procedure:

1. Bring all kinds of flowers for the students to look at. Do this lesson when you are ready to put some flowers in the garden. Bring in pony paks of petunias, geraniums, impatiens, prim roses, etc. - anything available. Roses are wonderful to look at, touch and smell.
2. Discuss the flowers in every detail. Talk about the importance of taking time to really see, touch, and smell flowers in order to appreciate their beauty .
3. Pass flowers around the room or have groups of flowers on the tables so that students can really experience them - so that they can touch and smell them, as well as see them.
4. "Today you are going to cover your paper with beautiful flowers. You will use your crayons. Show all the details and different colors inside your flowers. Look at the leaves and stems. Draw their shapes and colors carefully. Select any flowers you wish. Make a beautiful design with your flowers."
5. Remind students to press hard on their crayons.
6. "Our final step will be to paint over our flower pictures with watercolors. If you do not want to color in parts of your flowers and spaces with crayon, you can fill those areas with watercolors."



Using Your Senses

Grade 1

Self-Expression Lesson

Concepts:

1. Artists can draw on all their senses in creating pictures.
2. The sense of smell often stimulates memories and visual images.
3. Things can be drawn without seeing them by using your sense of touch. Feeling something carefully, running your fingers along the contours, and feeling the texture can tell you enough about something to draw it.
4. Listening to sounds or music may convey a sense of place or create a mood that can be portrayed visually.
5. The sense of taste can stimulate memories and feelings (comfort or discomfort, appealing or sickening).
6. A visual picture can be created as a response to a combination of your other senses.

Materials:

This lesson could be taught in any media good for illustrating. Suggested: 18" x 24" white paper (12" x 18" suitable), pencils, erasers, tempera paints or watercolors, water cans, brushes, sponges, paper plates.

Procedure:

1. Gather materials to stimulate the senses.
 - a. Smell – Potpourri, apples, roses, lavender, spices, chocolate, pine needles, etc.
 - b. Feel - Put items in a bag (whatever you want in the pictures). Examples: miniature cars, bikes. animals with different textures, sea shells, etc.
 - c. Hear – Play a tape of a pleasant place (a woods with birds, a stream, or waterfall; sounds that stimulate visual pictures). Play a tape with pleasant music.
 - d. Taste – Gingerbread, chocolate chip cookies, etc.
2. Discuss the senses other than sight and how they affect you. "Can you close your eyes and tell things about a place? Can you feel it (warm or cool breeze), hear it (wind, birds, crackling fire, laughter, shouting), smell it (food, apple blossoms, exhaust, perfume), and/or taste it (food)."
3. "Today we are going to create a picture that is a response to our senses other than sight. You will create the pictures in your head and then put them on paper."

4. Pass around objects to be smelled (crushed candy cane, orange peels, spices, rose petals, etc.). Play music or a tape of a place. Put objects to be felt in brown paper bags. Have enough of them so that most of the students can be feeling objects in bags at the same time. Instruct the students to feel the object carefully, trying not to miss any details. They should draw the object on their paper with pencil as they feel it.
5. Their task, after all their senses have been stimulated, is to put this all together in one picture.
6. The next step is to draw and paint the picture.
7. Be sure to share these pictures and discuss the memories and ideas behind the finished pictures.

ASSESSMENT

Guidelines for class discussion

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VOCABULARY:

- Action Strip
- Primary Colors
- Order
- Senses
- Contrast
- Balance
- Stimulate
- Amoeba-like
- Images

HEY DIDDLE DIDDLE:

1. Has the artist used the four parts of the story in his/her artwork? Are the parts in the same order as the action in the rhyme?
2. If you did not know the nursery rhyme, *Hey Diddle Diddle*, would you be able to tell what the action of the story is by looking at the pictures?
3. Which picture or pictures do you like best? Why? What do you think makes the picture good? (color contrast, drawing, choice of color, use of texture, the background, etc.)*

JOAN MIRÓ:

1. How has the artist made his/her painting "Miró-like"?
2. What colors did Miró use? Describe how the artist has used "Miró-like" colors?
3. Describe where you see "Miró-like" shapes and lines.
4. When looking at the Miró print, describe the colors, shapes and lines.*

FLOWERS – CRAYON RESIST:

1. Has the artist looked carefully at the flowers? How can you tell? Describe a flower that shows that the artist has looked and drawn carefully.
2. Has the artist used his/her whole paper? Is the artwork balanced? Is one area as important as another?*
3. Has the artist used a variety of colors? Describe the colors that the artist chose.*
4. Has the artist created contrast with the watercolors and the crayons? Describe where.
5. When looking at the art prints, ask: Where has the artist created contrast?*

USING YOUR SENSES:

1. Did this artist use all of the senses stimulated in the lesson to create his/her picture?
2. Describe the images or pictures the artist saw when listening to the tape. Describe the images the artist saw while feeling and smelling objects. Does the artwork tell a story?
3. Which sense do you think is the most important to this student artist? Why?*

ANALYZING ART PRINTS: After assessing the four lessons, you are ready to apply some of the same questions (indicated with stars) to the artwork of famous artists. Suggested art prints for the discussion are:

SUNFLOWERS

MOTHER AND CHILD

SUNFLOWERS QUILTING BEE AT ARLES

Vincent Van Gogh

Pablo Picasso

Faith Ringgold

GLOSSARY OF TERMS

ABSTRACT ART: A style of artwork that has no distinguishable subject-matter. It does not look real. It is an arrangement of color and forms independent of the natural world.

APPLIQUE: A decoration made by cutting out designs from one piece of material (usually cloth) and applying it onto a background surface (usually by sewing).

ARMATURE: A type of frame, often but not necessarily of metal or wire, that is firm and will support clay, plaster, papier mâché or other modeling materials.

ASSEMBLAGE SCULPTURE: A type of sculpture made by joining gathered objects or parts of objects together.

BALANCE: In a composition, the parts are arranged to have the appearance of equal importance.

BISQUE: A term referring to the first firing of pottery, which has not been glazed.

BLACK-FIGURE VASE PAINTING: A method used by the ancient Greeks of applying black glaze on natural clay rather than over a layer of glaze.

BLEED: A term describing a technique in which artists allow thin washes of watercolor or other medium to run together, combining with other areas.

BLIND CONTOUR DRAWING: A type of drawing in which the artist's full attention is focused on moving his eyes slowly around the outside edge of an object, while at the same time and at the same speed, the artist's pencil is recording what he sees. The eyes are always on the subject, not on the paper.

BLOCK PRINTING: A method of printing, usually using carved wood or linoleum, in which a different block must be used for printing separate colors.

CARICATURE: An exaggerated, satirical, often humorous portrait of a person.

CARTOON: A term usually meaning a humorous drawing.

CARTOON CHARACTER: A simplified or stereotyped drawing of a character type with exaggerated features to help identify it.

CAVE ART: Stone age paintings, drawings and carvings found in caves in France and Spain.

CERAMICS: All objects made of fired clay.

CHINESE DRAGON: A mythical animal believed to have fantastic and magical powers over the earth.

CLIPPER SHIPS: Large sailing ships designed for speed in the 19th century .

COIL POTTERY: A type of pottery made by rolling out coils of clay with your hands, and then wrapping the coils around and on top of each other to create a pot.

COOL COLOR: The colors in the varieties of blue, green and violet, which remind people of cool things. These colors appear to recede or move away from the viewer.

COLLAGE: Artwork made up of bits of pieces of paper, fabric or other materials adhered to a surface.

COLOR: A term describing a specific wavelength or frequency of light. All colors are contained in white light.

COLOR WHEEL: A circular diagram showing how colors are mixed from the three primary colors (red, yellow and blue) to create secondary and tertiary colors. It is also used to explain complementary colors and the relationship of warm and cool colors.

COMPLEMENTARY COLORS: There are three primary colors (red, yellow and blue). A complementary color of any primary color is the combination of the other two primary colors. Also, two colors are complementary if their pigments when mixed together yield brown. Examples of complementary colors are: yellow and violet, blue and orange, red and green. Complementary colors intensify each other when placed side by side.

COMPOSITION: The organization of shapes, lines and colors on the flat two-dimensional picture plane.

CONTOUR LINE: The line seen where two edges meet.

CONTOUR DRAWING: A drawing technique in which you move your eye very slowly along the outside edge or along any line formed where two edges meet. As your eye moves, your pencil moves - as if your eye and pencil were attached by an invisible string.

CONTRAST: A difference between two things such as light and dark, curvy and straight, thick and thin, etc.

CRAYON-RESIST: A process of picture making in which crayons are colored on the picture surface creating a wax resist to watercolors, which are brush stroked across the entire picture, beading up on the crayoned areas and filling in the other areas.

CROSS-HATCHING: A drawing technique using patterns of parallel, criss-crossing lines to create areas of lights and darks.

CUBISM: A movement in art in which objects are depicted from the point of view of what is known about their appearance rather than what can be seen from one point of view. Pablo Picasso and Georges Braque were the main exponents of CUBISM.

DESIGN: An artwork which has a planned arrangement of parts. It also refers to the overall conception, production and intended use of an object.

EXPRESSIONISM: A movement in modern art in which artists are more concerned with emotional response to a subject than representing it precisely. Distortion of shapes and forms, as well as the use of "wrong" colors, are two devices used to project emotions.

FANTASY ART: Art work meant to look unreal, imaginary or dreamlike.

FAUVISM: A group of artists, linked by friendship and mutual admiration, who painted outdoor scenery together (1904-1908). Their work was characterized by the use of pure, brilliant color, broken form, open canvas, and bold juxtapositions of broad complementary color areas on thickly painted surfaces.

FOREGROUND: The part of a picture that seems near or close to you.

FIGURE: A representation of the human form.

FIRING: A process of heating clay objects in a kiln to harden or to fuse a glazed surface.

FIXATIVE: A transparent liquid sprayed on artwork in order to seal or protect the surface from smearing, running or being damaged. It is often used on pastel, chalk or charcoal drawings.

FOLK ART: Art belonging to a group of artists or craftsmen who have no formal art training and which belongs to a certain culture or cultural tradition.

FORESHORTENING: The principles of perspective applied to the drawing of a figure in order to make it appear three-dimensional. Drawing things as they are perceived, not as they actually are in reality.

FORM: The form of an object is the combination of all its characteristics, including shape, size, texture, color, tone and movement.

FORMAL BALANCE: The plan in artwork such that one half of it looks very much like the other half.

GLAZING: In ceramics, the process of applying silicates to the surface of a ceramic piece which, when fired in a kiln, melts down and becomes glossy, decorating and protecting the piece.

GREEK ART: Art of Greece, spanning a period from 700 to 27 BC, usually divided into five periods, each having its own characteristics ranging from the development of rigid stylized art typical of Egyptian Art to a naturalistic idealized representation of the human figure.

GREEK OL YMPICS: Athletic competition and games dating back to 776 BC, taking place in Olympia, Greece.

GRAPHIC ART: Art that includes lettering and is used for books, posters and other materials.

HALF-TONE: Any tone or shade which is somewhere between the lightest and darkest extremes of its range.

HORIZON LINE: The line across the picture plane which is at the artist's eye-level and, in outdoor drawings, appears to be where the sky touches the earth.

HUICHOL INDIANS: A group of Indians living in the Sierra Madre Occidental of western Mexico.

ILLUSTRATION: A drawing or painting that interprets or explains a written text.

IMPRESSIONISM: A movement in art originating in France in the 1870's in which artists attempted to show the effects of light on color, applying bright, high-key color in broken brush strokes and allowing the eye to combine the color. Works were generally painted outdoors.

- INFORMAL BALANCE:** In a piece of artwork, both sides are different, but of equal importance.
- INTAGLIO:** A design in art that has been cut below the surface. In printmaking, the design is etched into a plate, which is inked and then pressed onto a paper.
- JAPANESE BLOCK PRINTS:** Prints made in Japan from pictures carved into wooden blocks, characterized by large masses of flat, subtle color, broken up into pleasing patterns and placement of figures with curving and diagonal line.
- KACHINA DOLLS:** Dolls made by the Hopi Indians to teach the children about the 300 Kachinas, which are powerful ancestor spirits called upon to bring rain, make crops grow, drive out sickness, etc.
- KILN:** A special oven or furnace that can be heated to very high temperatures, used for firing ceramics and fusing enamels.
- LANDSCAPE PAINTING:** A painting in which outdoor, natural scenery is the main subject.
- LIFE DRAWING:** A drawing of the human figure from a living model.
- LIFE-SIZE:** A term referring to the same size as the real natural or original object.
- LIMNERS:** Early American painters who moved from town to town painting signs, houses and portraits.
- LINE:** The path created by a moving point.
- LINEAR PERSPECTIVE:** A drawing in which a three-dimensional effect is achieved entirely through line.
- LINE DRAWING:** A drawing in which line alone is used, and areas of dark and light are achieved through hatching and cross-hatching of line.
- MASK:** A mold, reproduction or creation of a face or head.
- MEDIUM:** The material or process used in creation of art (oil paints, pencil, tempera, clay, watercolor, etc.).
- MIXED MEDIA:** A work of art in which the artist has mixed or combined mediums.
- MOBILE:** A hanging sculpture with parts that move.
- MOLA:** A native craft made of layers of brightly colored cloth by the Cuna Indians, who occupy fifty or more islands off the San Blas Archipelago off the Atlantic coast of the Isthmus of Panama.
- MOSAIC:** Artwork made up of small pieces of glass, tiles, paper, stone, etc.
- MODELING:** The manipulation and building up of a soft material such as clay or wax.
- MURAL:** A painting either painted directly on a wall or ceiling or painted on a surface that is attached to the wall.

NAIVE ART: A term used to describe modern painters who paint without training, usually in bright colors with a disregard for perspective. Grandma Moses and Henri Rousseau are two well known naive painters.

NEGATIVE SPACE: The empty space surrounding a line, shape, or form.

NEUTRAL COLORS: In artwork, the neutral colors are brown, black, white and gray.

NON-OBJECTIVE ART: Artwork which is concerned with the design of shapes, colors and lines, and does not attempt to represent any physical objects or figures.

OPAQUE: Something not possible to see through.

PALETTE: The surface on which an artist sets out and mixes his colors to use on a particular painting.

PAPIER MACHE: A process of using shredded or torn paper soaked in a liquid paste to adhere to a surface or form into an object.

PASTEL: A stick similar to chalk, comprised of powdered pigment and a gum binder, coming in three degrees of hardness and requiring a fixative to be sprayed on the surface of the artwork to preserve it.

PATTERN: 1. A decorative design in which shapes, colors or lines are usually repeated over and over in a planned way. 2. Also, a model or guide for making something.

PERSPECTIVE: Artwork in which an illusion of depth is achieved on a two-dimensional surface, usually with line, and which shows the point of view of the artist and the observer.

PIGMENT: In paint, the coloring matter which is derived from natural earth and minerals or synthetic sources.

PORTFOLIO: 1. A carrying case for works of art. 2. A selection of an artist's work.

PORTRAIT: A work of art - painted, drawn, modeled or carved - that is a likeness of a person or animal.

POST-IMPRESSIONISTS: A group of artists in the period 1885 to 1905 interested in the exploration of form in painting, and using bright intensified non-descriptive colors in a decorative fashion.

POTTERY: A term for ceramic objects made of porous clays which have been created with both aesthetic and utilitarian objectives (136).

PRIMARY COLORS: The primary colors are red, yellow and blue. They are the colors from which other colors can be mixed.

PRIMITIVE ART: Another term for naive art used to describe modern painters who paint without training. The art usually displays bright colors and a disregard for perspective.

PRINT: The image made by pressing an inked master block, screen or plate onto a surface.

PROPORTION: The comparison of the size, location or amount of one thing to another.

REALISM: A term describing art showing objects or scenes as they actually appear to the eye.

RELATED COLORS: The colors that are next to each other on the color wheel.

RELIEF SCULPTURE: An image that stands out or projects from a flat background in a carved or modeled work.

REPRESENTATIONAL ART: Artwork in which the subject matter is immediately recognizable, although it may not be completely realistic.

RESIST: A process in which a material is applied to a surface to prevent a liquid from acting on it, as in crayon-resist.

SECONDARY COLORS: Colors obtained by mixing two primary colors together. They are green, orange and violet.

SHADE: The degree a color is darkened by the addition of black.

SHADING: The action of darkening sections of a drawing or painting in various degrees, usually to convey the shape of a figure or object or make it appear to have volume.

SHAPE: The outline, edge or external appearance of a flat object.

SKETCH: A preliminary drawing usually used as a preparation for a general composition or finished work.

SLAB: A form that is solid, flat and thick.

STAINED GLASS: Sections of colored glass usually joined together with strips of leading.

STATUE: A sculptured or carved likeness of something, usually a person or animal.

STATUE OF LIBERTY: A national monument located in New York harbor on Liberty Island.

STENCIL: A reusable pattern made by cutting a design out of a thin but rigid surface. When the stencil is placed on fabric or paper, and paint or ink is brushed over the stencil, the image only appears on the paper or fabric.

STILL LIFE: A subject matter for painting or drawing consisting of an arrangement of inanimate objects.

STYLE: 1. The combination of characteristics that identify a work of art with an artist, school, movement, period or location. 2. An artist's special way of creating art.

SYMMETRY: In artwork, the parts are arranged the same way on both sides.

SYMBOL: Something that stands for or suggests something else by reason of relationship or association.

TACTILE: Three-dimensional, tangible. In art, a term meaning perceptible by touch.

TECHNIQUE: 1. The individual characteristics of a medium. 2. A special method of creating artwork or applying a medium.

TEMPERA: A paint made of powdered pigments mixed with a binder to be used with water as the vehicle.

TEXTURE: The way an object feels when it is touched (tactile texture) or the way an object looks like it feels (visual texture).

TINT: A lighter color value made by mixing the color with white.

tone: The range of light to dark of any color mixed with black or white.

TOTEM POLES: Carvings done on logs by the Northwest Coast Indians to illustrate the legends and lineage of a clan or family. After poles are carved, they are pulled into a standing position by the whole village.

TRANSPARENT: A term meaning “possible to see through”.

UKIYO-E: A form of Japanese art produced from the sixteenth century mostly comprising of wood block prints, incorporating flat areas of bright color and bold designs of landscapes, theatrical plays, everyday life, animals, birds and portraits of courtesans (174).

UNITY: The quality of having all the parts look as if they belong together .

VALUE: The lightness or darkness of a color.

VANISHING POINT: A term in perspective meaning the point at which parallel lines meet on the horizon line.

VARIETY: In art, a term meaning to have different types of colors, shapes or lines.

VICTORIAN HOUSE: A type of house with the characteristics, tastes, and materials typical of the Victorian age. Houses were very decorative with large varieties of wood and shingle designs, leaded windows, and heavy moldings.

VIEWFINDER: A tool used by the artist to aid in drawing and developing composition. It is usually a piece of paper or cardboard with a window cut into it in proportion to the piece of paper being worked upon.

WARM COLORS: Colors that remind people of warm things (red, yellow and orange).

WASH: In art, diluted watercolor or ink which is spread over the surface evenly, usually by applying broad horizontal brush strokes.

WATERCOLOR: A painting medium soluble in water, usually referring to transparent colors.

WEAVING: A process of moving threads, yarns, fibers or other appropriate materials over and under each other to create a design or fabric.

WOODCUT: An art print created by carving into a smooth block of wood, inking it, and pressing it onto a paper or cloth surface.

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APPENDIX A

THE “GREAT ART APPRECIATION” PROGRAM

WITH ART PRINT GUIDES

This Art Print Program is designed for use in conjunction with the ARTS ATTACK hands-on art lessons. It provides a complementary and related learning experience, as well as an opportunity for students to reinforce what they have learned by doing the lessons in a number of other ways.

The “Great Art Appreciation” Program provides commentary, analysis and connections to a total of 70 different works of art, grouped into seven Portfolios of 10 works each: one for each grade level (K-6). These works include many masterpieces and represent a wide variety of artworks from different artists, periods, styles, and cultures. In general, the works selected for each level were chosen to correlate with the lessons being taught at that level; however, any of the 70 art prints may be used in conjunction with any grade or unit of the Arts Attack Curriculum.

Each Portfolio consists of 10 Art Print Guides, located in the rear of the associated Teacher's Manual. Each Guide can be removed from the Teacher's Manual and used by the teacher to guide a class discussion of the art print.

The front of each Guide has a small black-and-white picture of the relevant Art Print, as well as background information for the teacher - a section giving biographical information on the artist and a section giving background information on the particular work of art, and includes information on the period, art style, history, culture, etc.

The back of each Guide offers a number of questions for class discussion - intended to develop the students' ability to understand, to critique, to compare, and especially to appreciate a work of art. Hints at what to look for in the students' answers are also given. These are not meant to be the only right answers, but ideas to guide the discussion.

Also, on the back of each Guide, are ideas for several related activities or extensions of the discussion. Often, the focus of these activities is to establish and point out connections between the particular work of art and other school subjects (such as music, dance, drama, language arts, history, social studies, etc.) and/or other parts of life (such as home, community, country, etc.).

Art Print Kits (10 Art Prints in each kit), which correlate with the Guides, are available from Arts Attack as supplementary materials - either in a mounted and laminated format or in a non-mounted and non-laminated format. Alternatively, schools or teachers may already have some or all of the art prints, may order them individually from another source of supply, or may, in some cases, be able to access them on the Internet.

For guidance on how to use the Great Art Appreciation Program, study pages 19- 23 in this manual and see the guidelines on the following pages.

The Art Prints in this program were selected to be used in several ways:

- 1) The art prints can be used as a single lesson on a piece of artwork and the artist who created it. This lesson would provide biographical information about the artist. The focus of the lesson would be "How to Read a Picture" or "How to Critique Art" and would include everything the Art Guide includes. It is a lesson unit of itself.**

- 2) A selection of art prints may be grouped to aid teaching an art element or art principle or to accompany a particular hands-on videotaped lesson. See the chart below for examples.

USING THE ART PRINTS TO ACCOMPANY THE LESSONS	
CONCEPT OR LESSON	ART PRINT / ARTIST
LINE	Houses at Auvers – Vincent van Gogh Mother and Child – Pablo Picasso Enamel Saucepan – Pablo Picasso Sinbad the Sailor – Paul Klee Don Manuel Osorio – Fransisco Goya
SHAPE	Houses at Auvers – Vincent van Gogh Mother and Child – Pablo Picasso Sunflowers Quilting Bee – Faith Ringgold Sinbad the Sailor – Paul Klee
COLOR	Enamel Saucepan – Pablo Picasso Sunflowers Quilting Bee – Faith Ringgold Mother and Child – Pablo Picasso Houses at Auvers – Vincent van Gogh Portrait of Mlle. Violette – Odilon Redon Sinbad the Sailor – Paul Klee
TEXTURE / PATTERN	Don Manuel Osorio – Fransisco Goya Sunflowers Quilting Bee – Faith Ringgold Sunflowers – Vincent Van Gogh Harvesters – Pieter Brueghel
SPACE	Harvesters – Pieter Brueghel The Pantry – Pieter de Hooch Sunflowers Quilting Bee – Faith Ringgold
PICTURES TELL A STORY	Harvesters – Pieter Brueghel The Pantry – Pieter de Hooch Sinbad the Sailor – Paul Klee Don Manuel Osorio – Fransisco Goya
PAUL KLEE	Sinbad the Sailor – Paul Klee

- 3) Schools who have purchased the whole set of art prints and who have them centrally located for all to check out, may wish to group art prints together to teach other art concepts or concepts which fall into categories such as social science or science. Any number of topics could be discussed this way. A sample list of possible subjects follows.

USING ART PRINTS FOR OTHER SUBJECTS

AFRICAN-AMERICAN ART

Dancing at the Louvre - Faith Ringgold (K)
Sunflowers Quilting Bee - Ringgold (1)
Going to Church - William Johnson (K)
She-Ba - Romare Bearden (6)
Parade - Jacob Lawrence (3)
Boy with a Tire - Hughie Lee-Smith (5)
Victorian Interior - Horace Pippin (2)
The Banjo Lesson - Henry Tanner (4)

THE SEASONS

Home for Thanksgiving - Currier & Ives (K)
Les Sables d'Olonne - Albert Marquet (4)
Harvester's Meal- Pieter Brueghel (1)
Tulip Fields - Claude Monet (6)
Sunflowers Quilting Bee - Ringgold (K)
Luncheon of the Boating Party - Renoir (5)
Plaza After the Rain - Paul Cernoyer (4)
Haystacks - Monet (3)

PICTURES TELL A STORY

Sunflowers Quilting Bee - Ringgold (1)
Snap the Whip - Winslow Homer (1)
Dancing at the Louvre - Ringgold (K)
The Dugout - Norman Rockwell (4)
Christina's World - Andrew Wyeth (3)
Ballet School - Edgar Degas (2)
Fur Traders on the Missouri - Bingham (5)
Coryell's Ferry - Joseph Pickett (5)
Dismounted - Frederic Remington (5)
Home for Thanksgiving - Currier & Ives (K)
The Harvester's Meal- Pieter Brueghel (1)

HOW DO I FEEL?

The Dugout - Norman Rockwell (4)
The Banjo Lesson - Henry Tanner (4)
Breezing Up - Winslow Homer (5)
Don Manuel Osorio - Francisco Goya (1)
El Vendedor - Diego Rivera (K)
The Scream - Edvard Munch (7)
Mrs. Kuerner - Andrew Wyeth (7)
Portrait of Mlle. Violette - Odilon Redon (1)
Mona Lisa - Leonardo Da Vinci (4)

MAJOR STYLES OF ART

Impressionism:

Boats Leaving the Harbor - Claude Monet (2)
Haystacks - Claude Monet (3)
Woman with Dog - Mary Cassatt (3)
The Ballet School - Edward Degas (2)
Plaza After the Rain - Paul Cernoyer (4)

Post-Impressionism:

Cypress Trees - Vincent van Gogh (4)
Houses at Auvers - Vincent van Gogh (1)
Sunflowers - Vincent van Gogh (1)
Ta Matete - Paul Gauguin (2)
Poster - Moulin Rouge - Toulouse Lautrec (6)
The Purple Robe - Henri Matisse (4)

Expressionism:

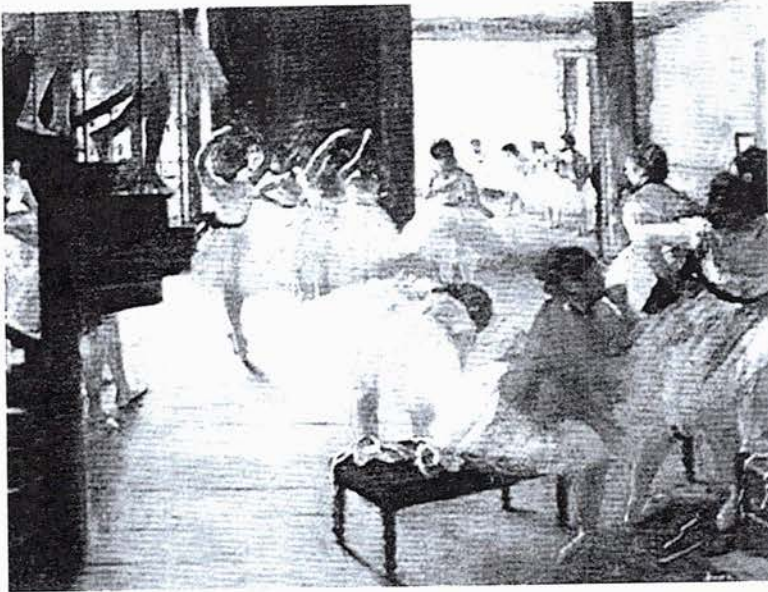
Deer in the Forest I - Franz Marc (K)
Blue Girl Reading - Auguste Macke (K)
Landscape with Cows and Camel - Macke (2)
Hot Springtime - Karl Schmidt-Rottluff (4)

AMERICAN ART

American artists are represented in every grade, and include: Currier and Ives, Henry Tanner, George Bellows, George Bingham, William Michael Harnett, Joseph Pickett, Georgia O'Keeffe, Hughie Lee Smith, Edward Hopper, Ansel Adams, Joseph Stella, Henry Gasser, Edward Hopper, Edward Hicks, Albert Bierstadt, Andy Warhol, Stuart Davis, Robert Rauschenberg, Richard Woodville, Winslow Homer, Faith Ringgold, Horace Pippin, Phillip Evergood, Andrew Wyeth, Grant Wood, Mary Cassatt, Jacob Lawrence, William H. Johnson, Norman Rockwell and Romare Bearden.

WE ALL LEAD DIFFERENT LIVES

The Harvester's Meal- Pieter Brueghel (1)
Sunny Side of the Street - Evergood (2)
Christina's World - Andrew Wyeth (3)
Ballet School - Edgar Degas (2)
Boy with Tire - Hughie Lee-Smith (5)
Breezing Up - Winslow Homer (5)
Snap the Whip - Winslow Homer (1)



BALLET SCHOOL

Edgar Degas
(1834-1917)

ABOUT THE ARTIST

Edgar Degas, an Impressionist more interested in movement than in color, was born in Paris, the son of a banker who wished him to go into business. Degas, therefore, did not begin to study art until he was twenty-one. A year later he went to Italy and studied the art of the Middle Ages and the Renaissance, having previously studied that of Clouet and Poussin at the Louvre. His greatest early admiration was for Ingres and, until he met Manet and the Impressionists, Degas painted quite classical historical works. After he joined the Impressionists, Degas changed his subject matter, painting racetrack scenes sketched from life and finished in his studio, theatrical and ballet scenes, and many pictures of women in different poses. He worked in many different mediums and concentrated upon the portrayal of movement that hints always at the action immediately preceding and immediately following that of the moment, captured by his rapid pencil or brush. Degas discarded classical rules of composition and frequently used oblique angle, with light coming from below to create a new type of theatrically focused space. In his oils, he applied his color in translucent crosshatching. And for his pastels he used a technique in which color was applied in many successive layers, each layer except the last fixed to give a powdery, soft effect that was particularly effective in his ballet scenes. His hundreds of dancers - in oils, pastels, tempera, gouache, charcoal, pencil, and bronze - are revelations of human movement; his horses seem alive, and his studies of women during quiet moments have a sense of reality that is both emotional and intellectual.

ABOUT THE ARTWORK

The compositional direction in this painting moves diagonally from upper left to lower right, and then back toward the center background in a shorter diagonal, forming what may be described as a left-handed check mark. This is accented by the spiral staircase, which is presented at such an angle that a section protrudes into the room and at first glance appears to be suspended in space. The angle is deliberate; it enabled Degas to offer a pair of disembodied legs on the floor, and the split-second motion of another pair of legs descending the stairs. The bright, warm, golden sunshine streams through the large window to create a pool of light on the floor and adds a gossamer texture to the filmy tutus of the dancers.

DISCUSSION QUESTIONS

1. **Describe the colors in the painting.** (Warm) **How do they make you feel?**
2. **What time of day do you think it is?** (Early morning.) **Why do you think the artist chose these colors?** (Because they are warm. And to invite us into the room to feel the beauty of the dance while, at the same time, showing us the discipline of the Ballet School.)
3. **Where does your eye go first?** (To the full figure at center left.) **Describe the path (or line) your eyes travel from that figure.** (The eyes move diagonally from upper left to lower right and then back toward the center background in a shorter diagonal.)
4. **What shapes do you see repeated?**
5. **How has the artist used black to create contrast and focal points? Look at just the black shapes. Imagine the painting without the black. Why does the artist need the black? Describe the painting without the black.**
6. **How has the artist created space?** (Figures get smaller in the background. Figures are overlapping and move up the picture plane.) **Notice the large piece of empty space or negative space.** (The floor.) **What effect has this created?** (It feels like a large room. It helps create the focal point. Your eye goes through the empty space to the dancer's legs.)
7. **How has the artist created movement?** (Arms in the air; curved figures going down the steps in motion; bending figures.)
8. **Notice the artist has not painted the faces in detail. Why are the faces unimportant in this painting?** (The painting is not about the individual dancers.)
9. **This painting was painted about 100 years ago. Do you think this could be a painting of a ballet school today?** (Yes) **Why? What is the same?** (The costumes and ballet slippers are the same, and the rooms could be a dance school today.)
10. **Why do you think the artist painted this painting? Do you think the artist achieved his goals? Do you like this painting? Why? Is it realistic?**

ACTIVITIES AND EXTENSIONS

Ballet is an art about movement. But it is much more. It is an art that combines music, visual arts, and dramatization.

1. Discuss how dance performance is a visual art.
2. With what art elements is the dance concerned? If you have ballet students, ask them to demonstrate to the class some of the movements. Have them freeze a movement. Talk about how dance is about line and shape, color and contrast, movement and balance.
3. Ask the students, "If you were to stage a ballet, what would be some of your concerns?" (For example: lighting, scenery, costumes.) All of these would be concerned with color, lights and darks, contrast, etc.
4. Discuss how ballets tell stories. Read or tell the story of *The Nutcracker*, *Swan Lake* or *Giselle* - or others.
5. Direct students to write a story that could be made into a ballet. The students should describe the different scenes, the settings, the costumes, and the dancers. Have them describe the type of music for the ballet. Do they have any music in mind? Bring it to school.
6. Note when a ballet will be appearing on PBS. This is an opportunity to ask the class to look for the elements of art in a live performance.



THE PANTRY

Pieter de Hooch
(1629 – ca.1688)

ABOUT THE ARTIST

Pieter de Hooch, an important genre painter of interior domestic scenes, was born on the outskirts of Rotterdam, the son of a village butcher who fancied himself a painter. De Hooch was a pupil of Berchem in Haarlem until the age of twenty-three, when he became “painter and lackey” to a wealthy and eccentric Delft merchant. Delft was the city of the artist’s greatest happiness and finest work; there he married the daughter of a master faïence-maker and knew both Fabritius, Rembrandt’s best pupil, and Vermeer. His works show the influence of Berchem in the boxlike construction that his teacher borrowed from Claude Lorrain; from Fabritius he learned an elaborate use of perspective; and from Vermeer, he learned the use of light, that in de Hooch’s work is golden rather than silvery. De Hooch’s interiors are softly warm in color and quiet in atmosphere. Space in his paintings is handled in definite planes divided by walls and doors, receding in perspective and variously lit through windows on different levels. He was particularly skilled in painting the glow of filtered sunshine. De Hooch was deeply distressed when his wife died in 1667, and he moved to Amsterdam, where he began to paint fashionable scenes of the more sophisticated affluent society in the larger city. Thus, as many other Dutch painters had done, de Hooch ceded to popular demand in order to earn a livelihood. De Hooch’s straightforward style and unassuming temperament did not lend themselves to the new subjects (which he continued to paint until his death at an unknown date after 1688), and they are less satisfying than the middle-class interiors of his life in Delft.

ABOUT THE ARTWORK

Pieter de Hooch’s paintings, in form as well as subject, pull away from the Renaissance classicism of Greek gods and goddesses, the nobles in fine array, and the suave flourishes of line of the Italian painters. But the basic contributions of Florence and Venice, the principles of deep-space design and richly colored texture, he retained and adapted to the subject matter of portraying the everyday life of plain people. The Pantry appeals to the basic human interest in home and family in a well balanced combination of design and expressive values. The simple, characteristic attitudes and dress of mother and child and the plain walls of the unpretentious interior present a picture satisfying to the eye. In typical de Hooch style, the doors are wide open and we can see to the cellar, the front part of the house and through to the window to the street. The rectangles in the tiles, doors, and windows contrast to the irregular curves of the two persons. The deeply textured wooden beams and the color pattern of dark reddish browns and gray-greens on the tiled floor, the chair, and the opened window are carefully painted to indicate what light does to space and to color. He creates receding compartments of deep space in a fairly complex design of planes and angles. Soft gradations of shading and focal points are created in the child’s golden hair and cap and in the two distant windows by light from various sources.

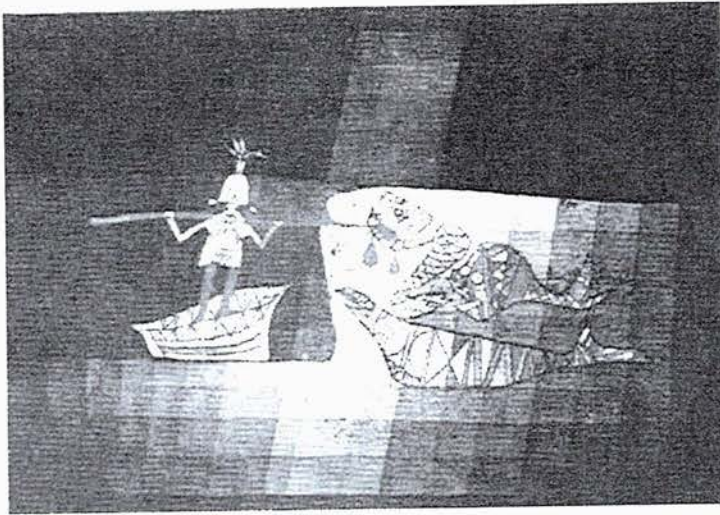
DISCUSSION QUESTIONS

This is called a genre painting because it includes a scene from the everyday life of common people.

1. **Describe what you see in the painting.** (A woman handing a child a pot, two doorways and two windows, a chair with a pillow, a portrait on the wall, a barrel-end.)
2. **Have you ever seen people dressed like this? If yes, where?** (Maybe in a movie or a storybook.) **What does the dress tell us?** (That these people lived a long time ago.)
3. **When you look at the faces of the mother and child, you know they are just like people you know today. Do you think that they are happy? Look at the mother's face. How do you think she feels about her little girl?** (She looks happy and gives her daughter an adoring smile.)
4. **The name of the picture is *The Pantry*. Do you know what a pantry is? Do you have one in your house? What do you put in the pantry?** (Food and drinks.) **This painting was painted almost 400 years ago. Do you think the foods stored in this pantry would be different than the foods stored today?** (Yes. Foods would not be canned. They could only store what was in season or was growing at the time.)
5. **What are the mother and daughter doing?** (The mother is handing the daughter a stoneware pot. The top is open. It looks like she might be about to take a drink from it.)
6. **Where is the light coming from in this picture?** (Through the windows. There are two windows that you can see in the background, but most of the light comes from a window that you cannot see.) **How does the artist use the light to make the figures show up?** (The light shines on the wall, creating contrast to the darkly dressed figures.)
7. **This is a painting of contrasts. Discuss where you see contrasts of lines, shapes, colors and textures.** (There is a contrast of rectangles [in the tiles, doors, and windows] with the short, irregular curves of the two persons, the barrel-end, the pillow on the chair and the face in the portrait. The color pattern of dark reddish-browns and gray-greens is enriched by the softly tinted, deeply realistic textures of wood, stone and cloth.)
8. **How does the painter create space in this painting?** (There are two open doors, which lead into other rooms. In one you see down into the dark pantry, where there is a window. In the other, you see into a room with an open window. Additional space is created by seeing the window outside of this window. The diminishing size of the square tiles on the floor adds to the sense of space.)
9. **What do you think someone would do if they sat in the chair?** (It is on a raised platform, and is a perfect place to sit and look out of the window.)
10. **What do you think are the highest points of interest in this painting?** (The child's silky golden hair and beautifully detailed and decorated cap, the mother's loving face, the room with the leaded-glass window, chair and portrait.)
11. **How does this painting make you feel?** (Open. Maybe: at ease, relaxed, homey.) **Do you like this painting? Why or why not?**

ACTIVITIES AND EXTENSIONS

The Pantry was painted in Holland almost 400 years ago. Imagine yourself sitting on the chair in the painting and looking out the window onto the street below. Write a paragraph describing what you see.



SINBAD THE SAILOR

Paul Klee
(1879-1940)

ABOUT THE ARTIST

Paul Klee was born near Bern, Switzerland. His Swiss mother was an amateur painter and his Bavarian father was a professor of music. As a child, Klee showed both musical and artistic talent, but finally decided to become an artist and went to Munich to study at the Fine Arts Academy. Klee's first exhibition, held in Bern in 1910, showed the influence of Cézanne, Matisse, and van Gogh. In 1912, Klee exhibited with the Blaue Reiter, but by the following year, in a series of essays that appeared in Zurich, he had begun to state his own personal and spiritual approach to art. Until 1914, Klee worked only in black and white or watercolor, but during that year, on a trip to Tunisia with Macke, he saw the possibilities in the use of color. Influenced by Cubism and interested in both children's and primitive art, he created small, jewel-like paintings in a personal language. His basic themes are nature and the man-made world of buildings and machines; and his results, although simple in appearance, are complicated in their inner meaning. Klee's subtly differentiated moods range from laughter to tears. His witty titles are often as important as the painting, and he combines economy and precision of technique with limitless imagination. Klee taught at the Bauhaus from 1921 to 1931, and then became a professor of Fine Arts in Dusseldorf. In 1933, nine of his works were included in the degenerate art exhibition, the Nazis invaded his studio, and he was suspended from his post. Luckily, Klee was able to take his paintings, drawings and writings with him when he sought refuge in his native Bern, where he continued to work until his death in 1940.

ABOUT THE ARTWORK

In this painting, Klee makes a design with lines that tell a story. His many free-flowing line drawings often described scenes similar to this one and seem like woven pictures. Klee's world is one of magic and one of wonder, as we can go to the bottom of the sea and float on its surface at the same time. In *Sinbad the Sailor*, we see a battle scene for a fantastic comic opera, using delicate color, fine drawing, imagination, and intricate spatial relationships. The stylized water is presented as squares of shaded color. The juxtaposition of the square shapes of the "background" creates contrast and interest with the curved lines of the figures. The green and brown squares represent the land and shore, while the blue and white squares represent the waves and the caps of waves. The fish scales are indicated in geometrical patterns, so that the fantastic beasts seem to be moving in all directions. The curved line of the water adds excitement, as a wave is about to break and the boat is tipping precariously. Your eye is led to the central action at the intersection of the "cross" and the brighter colors in the center of the painting.

DISCUSSION QUESTIONS

1. **Look at the lines. How would you describe the lines?** (Lines are decorative, bold, define composition, create interesting shapes and outlines for color; fanciful and unrealistic.) **Can you follow the lines through the picture?** (Geometrical patterns.)
2. **Describe the colors.** (Delicate color - both transparent and opaque values. Good example of value scale. Cool and warm colors separate the composition.)
3. **What shapes do you see?** (Well-defined shapes of Sinbad's boat. The monster and fish have grid-like square shapes with variations of color; large shapes are strong, bold. Negative space: the black, the red, the white, and the blue areas.)
4. **How does the artist create Emphasis? How does he create a Focal Point?** (Emphasis is created by sharp contrast, lights against dark. Sinbad is the most defined [focal point]. The lighted white area is a focal point as a whole shape. The S-shaped division of light and dark in the center of the painting keeps our eye right there.)
5. **Is this a realistic picture? What is happening?** (A fanciful battle between "fish" and "Sinbad", where we are at the bottom of the sea and floating on it at the same time.)
6. **Is the water realistic?** (No, it is stylized, presented in squares of shaded color. The geometrical fish scales make the fanciful beasts appear to be moving in all directions; a fantasy - a fairy tale.)
7. **Do the different colored squares in the water have different moods? Is this a friendly ocean?**
8. **This picture tells a story. What do you think it is? Stand up and tell us the story of this painting. What is the ending?**
9. **This picture shows action. What do you think happened before the time of this picture? What do you think will happen next?**

ACTIVITIES AND EXTENSIONS

1. Paint a fanciful picture that tells a story. Make up a character and make up a setting. Make up other characters or animals to define the action of the scene. Now write a story about your picture, describing the character and setting in detail. Also, describe the action. What happens, step by step?
2. Write a story in which you are Sinbad. Tell about the sounds of the ocean. Describe the big, fantastic fish you are battling. Are you afraid? Tell what happens.
3. Dance the story of Sinbad. What music will you choose? (Give students a choice of music.)
4. Sinbad is a fairy tale character drawn with line. Make up your own fairy tale character and draw him/her with line.
5. Tell the story of Sinbad in pantomime.



PORTRAIT OF M^{lle}. VIOLETTE HEYMANN

Odilon Redon
(1840-1916)

ABOUT THE ARTIST

Odilon Redon, the Symbolist painter and lithographer, was born in Bordeaux, France. A visit to the Louvre in Paris when he was seven so impressed him that by the time he was fifteen he had decided to become an artist. He studied watercolor painting at first, during a period when he also studied botany, and his interest in nature was to influence his entire career. Redon then studied architecture in Bordeaux, and in 1858 went to Paris to study painting with Gerome, where he met the etcher Besnard, who encouraged and instructed him in this medium. In 1870, Redon settled in Montparnasse, where his most intimate friends were Corot, Courbet, and Fantin-Latour. It was Fantin-Latour who went with him to the Louvre to study the old masters and who gave him his first lessons in lithography, influencing him profoundly. Redon's first collection of lithographs appeared in 1879. Entitled *Dans la reve (In the Dream)*, it revealed that this contemporary of the Impressionists was a Symbolist artist, not in the academic manner of Gustave Moreau and Puvis de Chavannes, but with a personal talent for delicate expression, fine drawing, and exquisite color; and with the ability to create a hauntingly beautiful, mysterious dream world that hovers between the real and unreal as it explores the subconscious approach to beauty. *Dans la reve* attracted as little attention as did Redon's exhibitions of 1881 and 1882. However, when the literary Symbolist movement led by Mallarme discovered him in about 1886, Redon attracted the attention of the critic Huysmans, and of younger painters such as Gauguin, Bernard, and the Nabis, as well as Matisse, who admired his use of color. Redon's modest but solid success enabled him finally to buy a small house near Paris. Here he retired in 1909 to lead a quiet, meditative life, reading, studying botany, and painting until his death in 1916. During the 1920's, the literary movement led by Andre Breton made it clear that Redon had been the true precursor of Surrealism in painting and the exploration in symbols of the unconscious mind.

ABOUT THE ARTWORK

Also known as *Girl and Flowers*, this pastel composition, painted in 1910, is a subtle combination of reality and fantasy. The young woman, whose cloud of misty dark hair falls softly around a dreamy, adolescent face, is placed before a frieze of flowers. The colors seem to have come from a brightly colored romantic dream. Exquisitely beautiful, these flowers wander across the painting as if they had a life and will of their own, glowing in pink, violet, blue, cream and green.

DISCUSSION QUESTIONS

1. **What do you see when you look at this painting?** (A young girl surrounded by flowers while sitting in a chair.)
2. **Would you say that this is a realistic painting?** (In some ways it is.) **What is realistic about it?** (The young girl looks very realistic.)
3. **What is it about this painting that seems unreal?** (The young girl is surrounded by flowers that are suspended in air.)
4. **Instead of “realistic”, what word would you choose to describe this painting?** (Fanciful, dreamlike.)
5. **Describe the colors in this painting.** (They are glowing in pink, violet, blue, cream, and green.) **How do these colors make you feel?**
6. **Describe the flowers in the painting.** (They are exquisitely beautiful. The colors are both soft and iridescent. They are painted in fantastic forms and seem to wander across the painting as if they had a life of their own.)
7. **Would you say that the flowers are realistic or fanciful?** (The longer that you look at the flowers, the more mysterious they become. As the eye wanders over the colors and forms, one experiences a dream-like image.)
8. **Discuss the following.** Redon is a Symbolist painter who created dream-like art that explored fantasy and emotion. Although the young girl is painted in a traditional manner, is it possible that the flowers exist only in her imagination? Is she dreaming of flowers while she sits in the chair and poses? What do you think?
9. **Has the artist successfully combined fantasy and reality? How do you feel about the painting? Would you hang this painting in your home?**

ACTIVITIES AND EXTENSIONS

1. Have you ever had a dream in which you were surrounded by strange and unusual images? Create a painting or drawing in which you sit in profile like Mlle. Violette Heymann. Surround yourself with images from your dream. Use color to convey how you felt in the dream. If you can not remember a dream, surround yourself with images of something that you like (such as – many images of cats).



HARVESTERS

Pieter Brueghel
(ca.1525-1569)

ABOUT THE ARTIST

Pieter Brueghel the Elder, the great Flemish artist of the 16th century, was born in Brueghel, near Breda. According to the Dutch historian van Mander, he studied in Antwerp, first with the engraver Pieter Coecke van Aelst, and then, in about 1550, with Hieronymous Cocke. By 1551, when he set out on a long trip to Italy, he was an active registered member of the Antwerp Guild. During his Italian journey, Brueghel made many sketches from nature and disregarded the antique monuments that so impressed other northern artists. Upon his return to Antwerp in about 1555, Brueghel made drawings for etchings by Cocke before moving to Brussels in 1563 when he married and began raising a family. Brueghel had a successful life as a painter and a stimulating one as a member of a distinguished group of humanists. His paintings of peasant life, his landscapes, and his religious subjects are realistic and often satiric. An optimist and a naturalist, he believed that peasant life was rough rather than vulgar and saw it in relationship to the larger background of nature. Brueghel's peasants are painted in a manner that emphasizes their stolidity. He portrayed them in broad, flat areas of color, reminiscent of Giotto, with very little modeling or shadow, and with Giotto's structural perspective and grandeur of composition. Although objective and open in his approach to his genre scenes, Brueghel was by no means simple in his proverbial and religious paintings, which are presented with a grandeur of landscape that offers an uneasy feeling of man's smallness and futility in face of the universe. Brueghel died in 1569, while still a young man, leaving behind two sons, Jan and Pieter (the Younger), both of whom became well-known painters.

ABOUT THE ARTWORK

In 1565, a wealthy merchant named Jonghelinck commissioned Brueghel to paint a series of large landscapes representing the months of the year by typical outdoor activities. This was an old Flemish tradition in miniature calendar adornment. Five of Brueghel's paintings from this commission, including *Harvesters*, have survived. Their titles are more recent additions, for the artist simply called them after the months of the year. This painting depicts the harvest month of August. The work is predominantly golden in color with the ripe wheat cut out in an elaborate pattern dominating the composition. Brueghel's use of perspective creates a specific relationship between man and nature. Man is small in comparison to the grandeur of nature, but the abundant harvest is dependent upon his labor, and his activities of repose, work, and the simple enjoyment of well-earned food become vitally essential in the large pattern of life. This scene from the everyday life of ordinary people was painted on wood with oil. Brueghel applies the paint thinly, with such delicacy that the brush strokes are difficult to see. This work can be classified as both a landscape and a genre painting.

DISCUSSION QUESTIONS

This painting is oil on wood.

1. **Describe the picture. What do you see?** (Wheat fields, people working or relaxing, haystacks, trees.)
2. **What is the dominant color?** (Gold, yellow-orange.) **Does it make you feel warm or cool?** (Warm.) **What time of the year is it?** (Late summer.)
3. **This painting has deep space. You can see way off into the distance. How does the artist create space?** (The shapes up front are larger and they get smaller as they go off into the distance. The haystacks and trees get smaller in the distance. There are more details up front than off in space. Examples: you can see each strand of hay up front, but in the back the hay is solid gold. We can see details of clothing on the people up front, whereas the people in the background are like little dots.)
4. **What is happening in this painting?** (The people are cutting wheat and putting it into stacks. Some of the people are resting and having lunch. Someone is taking a nap. The fact that they are under the shade of a tree suggests that it is a warm day.)
5. **How does the artist use line to help your eye travel or move around the painting?** (The strong line at the top of the wheat field carries your eye from left to right and then travels down the strong vertical line of the tree and back along the edge of the wheat field to the left edge of the paper. Or it might travel the same path in reverse. The lines also carry you back to the houses in the background.)
6. **What do you think is more important in this painting – the land or the people? Why?** (Open. The land dominates the painting. It is enormous compared to the people. There are many people, but they look small.)
7. **How are the people important to the land?** (The people have planted the wheat and are harvesting it. The land and the people have a relationship.)
8. **The artist has created emphasis in certain places in the painting. Where are these spots of emphasis and how does he create them?** (The three harvesters up front and those sitting under the tree stand out because of their white shirts surrounded by black. All emphasis is created with contrasts of lights and darks. The black trees in the distance draw our attention; the strong black tree in the center background pulls our eye right to that spot and the houses around it.)
9. **Where do you see repetition of shapes?** (The haystacks, the bending harvesters.) **Notice how your eye moves along these shapes to the background.**
10. **The painting is primarily about the land, so it is called a landscape. What else is this painting about?** (The people harvesting the wheat.) **Paintings about everyday people doing work or other ordinary things are called genre paintings.**

ACTIVITIES AND EXTENSIONS

1. This is a late summer or fall painting. Imagine this same scene as it would look in the winter, spring or summer. How would the scene be different? Choose a season other than late summer/fall and paint it the way you think it would look. Think about how the colors would change. Would there be any people in your painting? If so, what would they be doing?
2. This painting was painted over 400 years ago. Discuss how wheat harvesting has changed today.
3. Compare a group of paintings showing people living different lives (*Snap the Whip* - Homer, *Sunflowers* *Quilting Bee at Arles* - Ringgold, *Mother's Helper* - Rivera, *Sunny Side of the Street* - Evergood, *Fur Traders on the Missouri* - Bingham). Discuss how and why the people in these paintings lead different lives.



MOTHER AND CHILD

Pablo Picasso
(1881-1973)

ABOUT THE ARTIST

Pablo Ruiz Picasso was born in Malaga, Spain. The son of a Basque art teacher, Picasso showed a very early talent for drawing. He was fourteen when his family moved to Barcelona where his father was a professor at the School of Art. Two years later Picasso had his first exhibition of rather somber, quite classical paintings. Between 1900 and 1904 he made three trips to Paris, where he studied the works of the Impressionists and of Cézanne. In 1904, he settled in France, where he remained all his life. From 1901 onwards, Picasso's work may be divided into periods, each showing different influences and personal interests. From 1901 to 1904, the Blue Period, his paintings were melancholy in mood and subject matter, flat of form and strong contour, nearly monochromatic, and of intense blue. In some of these works, the Mannerist influence of El Greco is easily visible. The Rose Period (1905-1906) offers the same flat forms but with a softer contour, a more romantic mood, and a delicate ink tonality that is often used with the blue of the earlier works. In 1906, Picasso met Matisse, with whom he shared an interest in the works of Gauguin and Cézanne. At the time, he was also influenced by primitive African carvings. His translucent, blocky planes led to the Analytical Cubism practiced by Picasso from 1909 to 1911, in which familiar objects such as glasses and pitchers were broken down into geometric planes. From about 1912 to 1915, the collage or paste-up method of Synthetic Cubism, in which bits of cloth or paper were used to build up an image, was developed. From 1915 until 1936, Picasso painted in various Cubist manners, experimented with Surrealism, and entered his classical (sometimes called white) period in the early 1920's, producing works that are sculptural and yet tender in mood. In the 1930's he was working in a Cubist style that is metamorphic in its visual approach. In 1948 Picasso returned to themes of women, children, animals, and birds, painting in various manners and synthesizing all of his previous styles. He has also produced lithographs and etchings on classical and literary subjects, sculpture, murals, jewelry, and ceramic works. Picasso's enormous talent, imagination, and vitality add up to an artistic temperament that can be called genius. Picasso's influence upon modern art has been immeasurable.

ABOUT THE ARTWORK

This painting is a purely representational work, delicately drawn in soft pastel tones. The subject, placed against a background of fragile leaves, has an almost religious quality of tenderness. Picasso has made the baby almost as large as the mother, emphasizing a reciprocal feeling between mother and child. The mood of this work is as fragile and ethereal as that in the works of Picasso's Rose Period.

DISCUSSION QUESTIONS

1. **Describe what you see in the painting.** (A woman and a child.) **The students will most likely answer “mother and child”. “What you see is a woman and child, but you are right. The name of the painting is *Mother and Child*. Let’s examine what Picasso has done to make us feel this way.”**
2. **Let’s look at the lines first. What kinds of lines do you see?** (Fine lines, surely but delicately drawn.) **Does Picasso use lots of lines?** (The lines are not one too many or too few – they are just right.) **Why do you think Picasso used just enough lines to draw the outlines or contours of the shapes?** (He wanted to keep the picture simple and restful.) **If Picasso had used heavy, bold, dark lines, how do you think that would change the feeling of the picture?** (It would not have the quiet, peaceful feeling that it has.)
3. **How would you describe the color?** (Soft, thin, light, transparent.) **How has Picasso applied the color?** (It is brushed on so thin that it scarcely covers the background.) **How do the colors make this moment between the mother and child feel?** (Quiet, peaceful, gentle, tender, restful.) **How do they make you feel?** (The colors do not startle us in any way. We are helped to enjoy the quiet mood of the painting by the very colors themselves.)
4. **Would you say the woman and child themselves are delicate?** (No.) **What other kind of art form do they make you think of?** (They have a monumental quality suggestive of a sculpture.)
5. **What do you notice about the proportion of the figures?** (The child is almost as large as the mother.) **Why do you think Picasso did this?** (He emphasizes a reciprocal feeling between the mother and child.)
6. **How important are shapes in this painting?** (Color and line are more important. The colors run together, blurring the shapes.) **How do you think bold, flat, well-defined shapes would change the mood of the painting?** (The tenderness of the moment would be lost.)
7. **Do you see any movement in this painting?** (No.) **Why is it so still?** (The leaves in the background are not moving. The figures look so relaxed that you can almost hear them breathe.)
8. **How has Picasso created unity in his painting?** (With simplicity: simple flowing lines, uncluttered. Continuation: colors flow together.)
9. **What is the artist’s primary concern in this painting?** (To express a feeling.) **Describe the feeling of the painting.** (Contentment, peace, quiet, relaxed, calm, pleasant.)
10. **What type of music would you choose to accompany this painting?** (A lullaby - soft, soothing music.)

ACTIVITIES AND EXTENSIONS

1. Sometimes artists use only color to create a painting that expresses a mood or feeling. Think of a mood you would like to express on paper. Experiment using only color (no pictures) to create the mood. Then give your painting an imaginative title such as “Sounds in the Night” or “The Happy Day”.
2. Have you ever noticed, when you are reading a story, how the writer uses color words to intensify his “word pictures”? Sometimes colors suggest quite opposite qualities. Red for example may suggest danger or courage. Make a list of several colors. Write beside each color the different qualities or meanings they may express.



HOUSES AT AUVERS

Vincent van Gogh
(1853-1890)

ABOUT THE ARTIST

Vincent van Gogh, for whom color was the chief symbol of expression, was born in Groot-Zundest, Holland. The son of a pastor, brought up in a religious and cultured atmosphere, Vincent was highly emotional and lacked self-confidence. Between 1860 and 1880, when he finally decided to become an artist, van Gogh had two unsuitable and unhappy romances and had worked unsuccessfully as a clerk in a bookstore, an art salesman, and a preacher in a dreary mining district in Belgium, where he was dismissed for overzealousness. He remained in Belgium to study art, determined to give happiness by creating beauty. The works of his early Dutch period are somber-toned, sharply lit genre paintings. In 1886 he went to Paris to join his brother Theo, the manager of Goupil's gallery. In Paris van Gogh studied with Cormon, inevitably met Pissarro, Monet, and Gauguin, and began to lighten his very dark palette and to paint in the short brushstrokes of the Impressionists. His nervous temperament made him a difficult companion and night-long discussions, combined with painting all day, undermined his health. He decided to go south to Arles, where he hoped his friends would join him and help found a school of art. Gauguin did join him, but with disastrous results. In a fit of epilepsy, van Gogh pursued his friend with an open razor, was stopped by Gauguin and ended by cutting off his own ear. Van Gogh then began to alternate between fits of madness and lucidity, and was sent to the asylum in Saint-Remy for treatment. In May of 1890 he seemed much better and went to live in Auvers-sur-Oise. Two months later he was dead, having shot himself "for the good of all." During his brief career he had sold only one painting. Van Gogh's finest works were produced in less than three years in a technique that grew more and more impassioned in brushstroke, in symbolic and intense color, in surface tension, and in the movement and vibration of form and line. Van Gogh's inimitable fusion of form and content is powerful, dramatic, lyrically rhythmic, imaginative, and emotional, for the artist was completely absorbed in the effort to explain his struggle against madness and his comprehension of the spiritual essence of man and nature.

ABOUT THE ARTWORK

This scene was painted in 1890, during the last months of van Gogh's life, when the artist's inner conflict touched whatever he saw with such emotion and drama that everything seemed alive and in constant movement. Color is used arbitrarily to express inner vision. Brushstrokes and paint are thick and curling, wide and tongue-like on the roofs of the central houses, shorter and curved elsewhere. The thatched hut takes on the aspect of a gigantic head, the road ripples like water, trees writhe upward, the sky is full of wildly swirling clouds. Thus, despair, turmoil, and a love of nature and life combine to create this intense and emotional work of art.

DISCUSSION QUESTIONS

1. **Describe the painting. What do you see?** (Houses, a path, a figure, trees, clouds.)
2. **What do you look at first in this painting?** (The houses in the center of the painting.) **How has the artist attracted your eye to that area first?** (The houses are in the center and at the viewer's eye level. The large solid, bold red roof shape pops out and attracts your eye.)
3. **Would you call this a calm or peaceful painting?** (No) **Why Not?** (Everything looks like it is alive and in motion.)
4. **Describe how Van Gogh has created a restless feeling. Analyze the sky, the thatched hut, the road or pathway, and the trees and bushes.** (The sky: Van Gogh has used thick brushstrokes to fill the sky with wildly swirling clouds. It feels like the clouds are moving quickly through the sky. The thatched hut: It has layers of thickly and aggressively applied brushstrokes on the thatched roof. Even the brick walls move up and down in a wavy motion. The path: It has ripples with heavy brushstrokes. The trees: The heavy brushstrokes in the trees twist, curl, and writhe upward.)
5. **If the figure was not in the path, what might the path look like?** (A stream of wild, moving water.)
6. **How has Van Gogh used color to keep your eye moving around the picture?** (He uses the warm colors {reds and oranges} to create little steppingstones for your eye to jump around from one place to another.)
7. **Do you think that Van Gogh used the colors of nature or did he paint this picture in the colors he liked best? What colors did he like? Are all the colors bright?** (He likes blues and greens. His colors are bright.)
8. **How do you think Van Gogh was feeling while he painted this picture?** (Open-ended. But not restless; the painting is emotional and suggests inner conflict or turmoil.)
9. **In what ways does this street differ from the street where you live? Do you think you would like to visit Auvers? Why or why not?**
10. **Do you like this painting? Why or why not?**

ACTIVITIES AND EXTENSIONS

1. Find a picture in a book or magazine that is a peaceful landscape. Select either oil crayons, crayons, marking pens or paints; and recreate the picture in the style of Van Gogh, using heavy swirling strokes to create a picture with emotion. Use color to help create the feeling you are trying to convey.
2. Listen and select a piece of music that you think best describes *Houses at Auvers*. The list of possible selections might include:

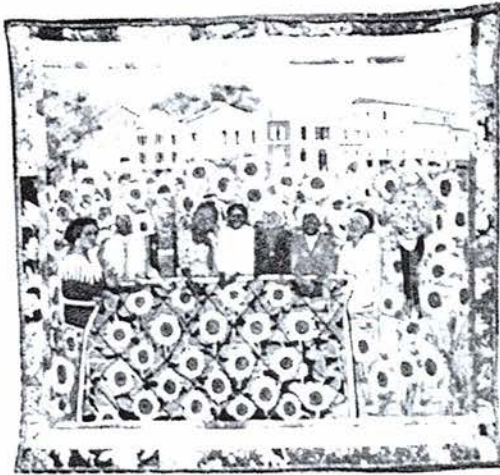
Fast: Polovstian Dances Nos. 8 and 17 from *Prince Igor* by Borodin.

Slow: *Canon in D* by Pachelbel.

Fast: "Allegro from *The Spring* in *The Four Seasons* by Vivaldi.

Slow: Clarinet Concerto in A Major, *Adagio* by Mozart.

Explain why you selected this particular piece of music.



THE SUNFLOWERS QUILTING BEE AT ARLES

Faith Ringgold
(1930-)

ABOUT THE ARTIST

Faith Ringgold is an American artist who brings to her work many of the African-American traditions of her family background. She was born in the Harlem section of New York City in 1930; her ancestors were former slaves who had received higher education after emancipation and helped to establish Harlem as a vibrant and stable community. Willie Edell Posey Jones, Ringgold's mother, was a successful fashion designer and garment maker who had a pronounced impact on Ringgold's development as an artist. Ringgold was acquainted from an early age with the art in New York's museums and the design traditions in New York's fashionable stores. Quilt making was another important tradition in Ringgold's family: her mother had learned quilt making techniques from a great-grandmother, a former slave. Ringgold's mother also exposed her children to jazz. These seminal contributions of African-Americans to American culture had a powerful impact on Ringgold's mature work. Ringgold began making art as a child. In the 1960's her work often involved strongly colored shapes, reminiscent of stencils; her subjects focused with militant intensity on the oppression of black people in America. By the early 1970's Ringgold was shifting from traditional oil painting to soft cloth sculptures; she also made masks, costumes, and fiber art, and her work confronted issues of both racism and sexism. In the 1980's Ringgold began blending quilt making with painting and narrative. Ringgold's quilts are characteristically bed-sized, but are meant to hang on walls. Works such as *Church Picnic* (1988) combine painted figures with traditional and innovative quilting techniques; they also include verbal narratives written around borders. African aesthetics can be seen in the quilts' lush colors, repeated patterns, and stylized figures. The quilts' stories often confront issues of race, class, and gender. Her work has been shown at the Whitney Museum of American Art, the women's prison at Riker's Island, and many galleries.

ABOUT THE ARTWORK

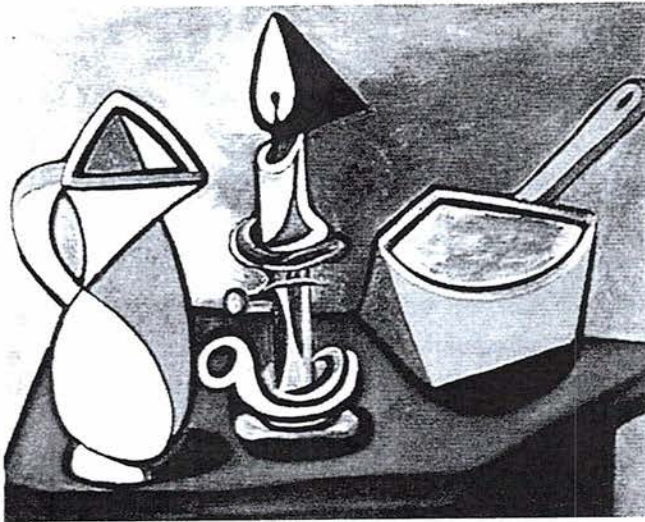
The Sunflowers Quilting Bee at Arles is an example of an art form in which the artist combines her love of painting with quilt making, storytelling, and African aesthetic traditions. This painting shows Ringgold's training as a painter in the tradition of a modern European artist, while, at the same time, reflecting African design traditions, including the use of repeated patterns, lush colors, and highly stylized human figures. This quilt belongs to a series of twelve entitled the *French Collection*. In these quilts, Ringgold tells a fictional story about a young woman who has moved to France at the age of 16 to become an artist during the 1920's. The woman is named Willia Marie as a tribute to Ringgold's mother, Willie Posey. In the script of the quilts, Willia writes to her Aunt Melissa, telling her stories of her successes and joy mixed with the realities of balancing one's life as a woman, as an artist and as an African American. In the *Quilting Bee at Arles*, Ringgold portrays heroic African American women from various time periods called together by Aunt Melissa for an imaginary quilting bee to work on a quilt of sunflowers. The gathering takes place in the southern French town of Arles where the Dutch artist Vincent van Gogh painted many still life images of sunflowers in his lifetime. Van Gogh stands in the sunflower field to one side, leaving the center of the painting to the group of African-American women. The group of woman quilting around the table is in strong contrast to the lone figure of van Gogh, who appears to blend in with the sunflowers. The lone van Gogh standing next to the large gathering of women contrasts the method of the women quilters, who are working together as a team, to the lonely manner in which men in the Western tradition have painted alone. In the story, van Gogh "just settled inside himself, and took on the look of the sunflowers in the field as if he were one of them".

DISCUSSION QUESTIONS

1. **At the beginning of your discussion, ask the students if they know what the women in the picture are doing. Tell them the title of the painting/quilt. Discuss with them the art of quilt making.** (Quilt making is an art form developed by women of many cultures where scraps of materials are sewn together to make a blanket or wall hanging. Groups of women gather to sew together the pieces of fabric, usually in patterns, and then to quilt the final cloth by adding layers of backing to it and then stitching over it. These gatherings are called quilting bees and the quilts are often made in celebration of an important life event such as the birth of a child or a marriage.)
2. **Tell me what you see in the painting. Where are the women?** (In a sunflower field outside a town. Remind them of the name of the painting.) **Where is Arles?** (France) **What gave you a hint this is not an American town?** (The style of the houses and their colors.)
3. **Do you think this is an important event?** (Yes) **Why?** (Some answers: the women are all dressed up. They look serious. It looks like a meeting.)
4. **Who do you see in the painting besides the women?** (A man holding a bouquet of flowers.) **Do you know who this man is?** (He is the artist Vincent van Gogh, who often painted sunflowers.) **Why do you think the artist made him fade into the background?** (To put the emphasis on the women.)
5. **This quilt is one of 12 that tell a story about a young woman who goes to France to study art. It is like the page of a picture book. Where did the artist write her story?** (Around the edges of the quilt.) **How big do you think this quilt is?** (It is 74" x 80".)
6. **Do you think this is a real event that happened?** (Open: why or why not?) **It did not happen. It is a story in which the artist/author imagines that all these women came together to make this quilt. The women in the quilt represent famous African-American women who actually lived at different times. Why do you think these famous women would come to make a quilt together?** (Maybe they all have the same cause or contribute something different to a single cause.)
7. **Do you see pattern in this painting? Describe the repeated shapes and colors that you see.** (Sunflowers - round brown shapes, repeated yellows on flowers and houses, window shapes.) **Where else do you see pattern?** (On the women's clothing.) **This is a quilt painting. Can you tell what part of the quilt is painted and what parts use pieces of fabric?** (The outside edge is fabric.)
8. **Do you have a quilt at home? Who made your quilt? Do you use it or do you display it? Sometimes quilts are hung on walls.**

ACTIVITIES AND EXTENSIONS

1. **LOWER GRADES:** Make a paper quilt in your classroom. Decide on a theme for your quilt. Suggestions: a quilt of different types of flowers or all the same flower, an animal quilt, a face quilt (a Martin Luther King quilt- each square is his face done by a different person), a clown quilt, a bird quilt, etc. Pass out squares of desired background colors. Have students tear or cut and paste their designs with colored construction paper or using white squares, instruct students to color or paint with crayon, colored marking pens or paints. Their designs must fill up the square. Have students work together to assemble the quilt.
2. **UPPER GRADES:** Divide the class into groups. Each group will plan and design their own quilt selecting a theme, color scheme, and materials used (they may choose a combination of materials). Then have them write the story that their quilt tells.
3. Book to read: Faith Ringgold, *Portrait of Woman Artists for Children*.



ENAMEL SAUCEPAN

Pablo Picasso
(1881-1973)

ABOUT THE ARTIST

Pablo Ruiz Picasso was born in Malaga, Spain. The son of a Basque art teacher, Picasso showed a very early talent for drawing. He was fourteen when his family moved to Barcelona where his father was a professor at the School of Art. Two years later Picasso had his first exhibition of rather somber, quite classical paintings. Between 1900 and 1904 he made three trips to Paris, where he studied the works of the Impressionists and of Cézanne. In 1904, he settled in France, where he remained all his life. From 1901 onwards, Picasso's work may be divided into periods, each showing different influences and personal interests. From 1901 to 1904, the Blue Period, his paintings were melancholy in mood and subject matter, flat of form and strong contour, nearly monochromatic, and of intense blue. In some of these works, the Mannerist influence of El Greco is easily visible. The Rose Period (1905-1906) offers the same flat forms but with a softer contour, a more romantic mood, and a delicate ink tonality that is often used with the blue of the earlier works. In 1906, Picasso met Matisse, with whom he shared an interest in the works of Gauguin and Cézanne. At the time, he also was influenced by primitive African carvings. His translucent, blocky planes led to the Analytical Cubism practiced by Picasso from 1909 to 1911, in which familiar objects such as glasses and pitchers were broken down into geometric planes. From about 1912 to 1915, the collage or paste-up method of Synthetic Cubism, in which bits of cloth or paper were used to build up an image, was developed. From 1915 until 1936, Picasso painted in various Cubist manners, experimented with Surrealism, and entered his classical (sometimes called white) period in the early 1920's, producing works that are sculptural and yet tender in mood. In the 1930's he was working in a Cubist style that is metamorphic in its visual approach. In 1948 Picasso returned to themes of women, children, animals, and birds, painting in various manners and synthesizing all of his previous styles. He has also produced lithographs and etchings on classical and literary subjects, sculpture, murals, jewelry, and ceramic works. Picasso's enormous talent, imagination, and vitality add up to an artistic temperament that can be called genius. Picasso's influence upon modern art has been immeasurable.

ABOUT THE ARTWORK

This work is a painting in which the geometric qualities of shadows are explored. *The Enamel Saucepan* is a variation on Picasso's earlier Cubist themes. His focus on curvilinearity in his paintings of the 1920's became more pronounced in the 1930's and 1940's. As straight lines are almost eliminated, the still life has an explosive agitation that transcends a simple domestic interior, as the forms twist and turn, writhing with uncanny vitality. Picasso uses intense and powerful color with thick, black contours as he explores the geometric qualities of shadows, seen in the semi-circular shadows cast by the pitcher, the candlestick and the casserole, the triangular projection of the flame of the candle and the treatment of curves in the candlestick and pitcher. The three objects firmly sitting on the distorted warm-brown table recall the difficult days in the Paris of World War II, when food was hard to get and electricity frequently shut off - basically reflecting the painter's preoccupation with the basics of life during wartime. This still life with its spatial distortion and playful use of shadows is a carry-over from Picasso's Cubist period.

DISCUSSION QUESTIONS

1. **How would you describe the lines in this painting?** (Thick, bold, black, curvy or straight.)
2. **Let's identify the straight and curvy lines. Ask a student to come up and run his/her finger along a straight line. Ask another student to come up and run his/her finger along a curvy line.**
3. **Lines that go around the outside of an object are called contour lines. Have students come up and trace their fingers around the contours of the objects.**
4. **What shapes do you see? Describe them.** (White shapes on pitcher, blue shapes on table, saucepan shape, flame shape, etc.) **Once again you may want to ask a student to come up and point out the shapes.**
5. **Do you see any triangle shapes? Where are they?**
6. **Do you see any shadow shapes? Do you think there is light coming from somewhere other than the candle? Why?** (The shadows show light is coming from the left.)
7. **Describe how this painting makes you feel.** (Happy, sad, gloomy, exciting, fun?) **What do you think makes you feel that way?** (The shapes and colors.)
8. **How important is the way it makes you feel?** (Very important. The gray is gloomy and dark.) **Imagine this painting with everything the same except the background. Imagine the background with brightly colored wallpaper and yellow flowers on it. Would this change the mood of the painting?**
9. **Would you say this painting is realistic? (No.) Why?** (The objects are not really shaped like this. The artist made them geometric.)
10. **Notice how you can see inside the objects and see the objects from more than one side all at once. This type of painting is called Cubism.**
11. **Does this painting communicate something to you? What kind of place do you think this table with objects is in? Is this a happy place? Is there an abundance of food and things in this place?** (The simple objects in this painting recall the difficult days in the Paris of World War II, when food was hard to get and electricity was frequently shut off.)

ACTIVITIES AND EXTENSIONS

1. Have the students find an object at home (a rose, pitcher, a saucepan). Instruct them how to make windows to take home. Have them move their object around in a variety of places in their home. Each time the object is placed, tell them to hold up their window and frame the object as if it were in a painting. Instruct them to notice how it looks in a dark place, a bright place in a window, in a place with a plain background and in a place with a patterned background. Discuss the results of this exercise the next day in class.
2. Bring to class some simple objects like a pitcher or vase. **PRIMARY GRADES:** Instruct the students to draw one object large enough to fill up the paper. Draw thick lines with a black pen. First, draw the opening or top of a vase as if looking inside, then draw the side of the vase. Try geometric shapes. Now put the vase on a table. Paint the vase with a solid color. Paint the background with a contrasting color. Compare the paintings when they are finished. Talk about how the colors make the painting feel. **HIGHER GRADES:** Instruct students to draw three objects in a geometric fashion with strong contour lines. Students should also attempt to show the objects from the top and 2 sides and include shadow shapes. Ask the students to paint their still life in the same colors of Picasso's painting.
3. Bring to the classroom 5 choices of music that represent different moods. Play for the class. Ask the students to select one that they think best represents the mood of Picasso's painting.



SUNFLOWERS

Vincent van Gogh
(1853-1890)

ABOUT THE ARTIST

Vincent van Gogh, for whom color was the chief symbol of expression, was born in Groot-Zundest, Holland. The son of a pastor, brought up in a religious and cultured atmosphere, Vincent was highly emotional and lacked self-confidence. Between 1860 and 1880, when he finally decided to become an artist, van Gogh had two unsuitable and unhappy romances and had worked unsuccessfully as a clerk in a bookstore, an art salesman, and a preacher in a dreary mining district in Belgium, where he was dismissed for overzealousness. He remained in Belgium to study art, determined to give happiness by creating beauty. The works of his early Dutch period are somber-toned, sharply lit genre paintings. In 1886 he went to Paris to join his brother Theo, the manager of Goupil's gallery. In Paris van Gogh studied with Cormon, inevitably met Pissarro, Monet, and Gauguin, and began to lighten his very dark palette and to paint in the short brushstrokes of the Impressionists. His nervous temperament made him a difficult companion and night-long discussions, combined with painting all day, undermined his health. He decided to go south to Arles, where he hoped his friends would join him and help found a school of art. Gauguin did join him, but with disastrous results. In a fit of epilepsy, van Gogh pursued his friend with an open razor, was stopped by Gauguin and ended by cutting off his own ear. Van Gogh then began to alternate between fits of madness and lucidity, and was sent to the asylum in Saint-Remy for treatment. In May of 1890 he seemed much better and went to live in Auvers-sur-Oise. Two months later he was dead, having shot himself "for the good of all." During his brief career he had sold only one painting. Van Gogh's finest works were produced in less than three years in a technique that grew more and more impassioned in brushstroke, in symbolic and intense color, in surface tension, and in the movement and vibration of form and line. Van Gogh's inimitable fusion of form and content is powerful, dramatic, lyrically rhythmic, imaginative, and emotional, for the artist was completely absorbed in the effort to explain his struggle against madness and his comprehension of the spiritual essence of man and nature.

ABOUT THE ARTWORK

Van Gogh painted a number of flower studies while experimenting with complimentary colors in Paris. In 1888, during his year in Arles before entering the asylum at Saint Remy, van Gogh painted a series of "Sunflowers", which are among his most popular paintings. Yellow became his favorite color. The sunflower paintings were intentionally decorative and a deliberate experiment in precise form and the use of variations of one color. Although impossible to see in reproductions, in each of the "Sunflower" paintings the large central sections of the flowers, containing the stamens, were painted in a heavy impasto to add a three-dimensional depth, the paint often as thick as 1/4 inch and roughly textured. The individual petals are also painted in relief, the edge of each one standing out from those behind. The paintings are large and the blossoms are full size. In this *Sunflowers*, the juxtaposition of various yellows with green as the only contrast, the nonspecific light source, and the total absence of perspective create a monochromatic study that vibrates with drama, light and space.

DISCUSSION QUESTIONS

1. **What kind of flowers is in this painting? Have you ever seen sunflowers or had them in your home?**
2. **What colors do you see?** (Yellows, orange and green.) **This is a monochromatic color scheme. Discuss what a monochromatic color scheme is.** (Use of one color in its many values. Value is the darkness or lightness of a color. This color scheme creates a feeling of unity.)
3. **What adjectives would you use to describe the colors in this painting?** (Intense, sunny, cheery, happy.)
4. **What shape do you see repeated in this painting?** (Circle)
5. **Describe the lines in the painting.** (They are wiry and curvy. They give a feeling of unruliness - dark thickly applied lines. The curvy lines on the sunflower stems make them seem like they might jump out of the vase, like they have a life of their own.)
6. **Where do you see texture?** (The petals of the flowers; the paint is so thickly applied that it sometimes stands out 1/4" from the canvas.)
7. **How has the artist created contrast?** (The yellow in the background has a lot of white in it and creates a solid contrast to the unruly flowers. Notice how, on the vase, van Gogh draws a line through the middle and then reverses the colors to create contrast with the table.)
8. **This painting was created over 100 years ago. Many paintings from the past show us something about the period or tell us something that shows they were painted a long time ago. Why could this painting have been painted today?** (Because sunflowers are the same today as they were 100 years ago.)

ACTIVITIES AND EXTENSIONS

1. It is a fun and valuable exercise to copy this painting. Use a large piece of paper (18" x 24") or a paper in this proportion. Draw with yellow chalk.
 - a. Draw the line of the table and the vase shape. All of this is in the bottom third of the painting.
 - b. Instruct students to look at all of the circle shapes and draw them. Next, draw the petals and the stems.
 - c. Now color with dry colored chalk, chalk dipped in liquid starch, oil pastels or tempera paint. Crayons can be used if working on a small paper.
2. Bring a vase (simple shape) filled with flowers of the same color. Use sunflowers if you have them. Discuss the problems of creating contrast with monochromatic color. What will the students need to do? (Paint in different values of the color using tints and shades.) Use large 18" x 24" paper. Draw with yellow chalk, paint with tempera or color with colored chalk or oil crayons.