



**Volunteers Assisting Students and Teachers
Volunteer Services Department
Broward County Public Schools
Fort Lauderdale, Florida**



Meet the Masters

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Meet the Masters

Introduction

This manual is designed as an introduction to the Meet the Masters program and as a useful reference. The information on the following pages has been prepared to aid you in understanding your role and responsibilities in the program. It will also help you to discover techniques to use in the classroom with the children.

REMEMBER that your function as a Meet the Masters volunteer is to guide the children on an adventure in seeing. It is not to present a general survey of art. The teacher is to remain in the classroom during your presentation.

Above all, you and the children should have an enjoyable experience in the world of art. Through this program and your involvement with the children, you will find that learning to appreciate fine art is worthwhile and fun.

Meet the Masters

Program Synopsis

WHAT IS IT?

Meet the Masters is a volunteer art history and art appreciation program intended to acquaint children with the world of art. Meet the Masters seeks to cultivate a sustained awareness and interest in art by exposing children to selected prints.

WHO ARE THE MEET THE MASTERS VOLUNTEERS?

Volunteers are members of the community, parents and grandparents, who have a genuine interest and enthusiasm for bringing fine art to the young. No teaching or art experience is required.

WHAT DO VOLUNTEERS DO?

Trained volunteers make presentations on the lives and works of master artists in the classroom. These presentations, using reproductions of the artists' major works, last about 20-30 minutes. Each classroom will have a Meet the Masters presentation about every six weeks.

HOW ARE VOLUNTEERS TRAINED?

Training workshops in the fall prepare volunteers for their school experiences. A prepared packet of information on the artist and the print are provided, including sample questions for discussion with the class.

WHY IS MEET THE MASTERS IMPORTANT?

Awareness of art is important for all children, not just a privileged few. For some children, this will be their only exposure to fine art.

Children who are exposed to art appreciation will become the adults who support the arts and art institutions in the future.

Meet the Masters promotes an awareness of the arts in our community. Through the increased activity and interest of volunteers, parents, faculty members, and administrators, knowledge of the arts will be expanded.

Meet the Masters

Meet the Masters Volunteer

Meet the Masters is an art history and appreciation program for elementary students. Meet the Masters volunteers are guides for students as they embark on their adventure into the world of art. By presenting prints of fine art to classes, Meet the Masters volunteers help students understand and appreciate works of art.

QUALIFICATIONS:

Clear speaking voice, interest in art, ability to relate to students, creative flair, punctuality and reliability.

NOTE: Pre-service training will be provided for Meet the Masters volunteers.

DUTIES:

The Meet the Masters volunteer works under the direction of and in cooperation with the volunteer coordinator, art, and classroom teachers.

Activities include some of the following:

Presenting pairs of art prints to classes of students;

Pointing out the artists' use of color, shapes, texture and movement;

Highlighting significant aspects of artists' style and life;

Leading student discussions about the art prints - their differences and similarities;

Helping students to look at the art prints with understanding and sensitivity;

Encouraging students to examine their opinions about art.

Meet the Masters

Framework for Meet the Masters

Meet the Masters has been organized for use in Kindergarten through Grade Five. Prints of major artworks have been selected to complement the Social Studies curriculum at each grade level. The subject matter of these prints fit into the following categories:

Kindergarten:	Pictures are Fun
Pre-First:	Self
Grade One:	The Family
Grade Two:	Adventure
Grade Three:	City and Country
Grade Four:	We All Lead Different Lives
Grade Five:	American History: Living in America

The program has been designed to accommodate five or six classroom visits. During each visit the volunteer will present two prints to the class. These 'pairs' have been selected for interesting discussion about the Social Studies' topic and the artwork itself. Each print has an information sheet to guide the volunteer in the presentation. Included is a short biography of the artist. This is designed to inform the volunteer - not to be read to the children. Volunteers should choose the information that they feel would catch the children's interest.

There is a description of the artwork provided for the volunteer. This summary points out the style and details of the print. The information should be enough for the volunteer to lead the class discussion comfortably.

Sample questions for discussion are provided for each pair of prints. They are designed to bring out differences and similarities in the prints. The questions may be about style, subject matter, feelings or may relate to the Social Studies' curriculum. These questions are only suggestions. Some volunteers may find that they may like to add questions of their own, or the class discussion may lead to an entirely different point. This is acceptable. The idea is to look at and talk about artwork. There are no right or wrong answers.

Related activities have been included with the information as a follow-up exercise for classroom teachers to use as enrichment at their discretion.

Meet the Masters

Development of Meet the Masters

For several years, the community has worked with principals and teachers on plans and ideas to bring additional art programs into Broward County Schools. These programs have had a common goal - to enrich and add to the existing art programs. Many educators, interested community leaders and parents believe that a strong need still exists for more art appreciation programs in our schools, especially at the elementary level.

Students need many experiences interacting with works of art produced by masters from the past as well as the present. Art appreciation is viewed as an important and integral part of the art program in Florida and Broward County. At the high school level art appreciation is integrated into all art courses. At the middle school level art appreciation is an integral part of the scope and sequence and is reflected in the course title - Arts and Crafts/Art Appreciation, 1, 2, 3, 4, 5, and 6. At the elementary level, art appreciation has been addressed at the district level in the Meet the Masters Program.. The elementary art teachers provide a two and three-dimensional program of study which incorporates art appreciation weekly.

School districts nationally have found that an art appreciation program with volunteers presenting the language and concepts of art in elementary classrooms to be a valuable adjunct to the art curriculum offered.

The goal of the Meet the Masters program is to present an art appreciation program to elementary school children by volunteers associated with participating schools. Art is an essential part of the curriculum for all students. The Meet the Masters volunteers will introduce selected artists and their paintings. These presentations also help children to develop an appreciation and understanding of social and historical influences on art.

Specifically, Meet the Masters is designed:

- To develop in children an appreciation of art by helping them learn to look at various kinds of artwork.

- To acquaint students with well-known artists and their works. Specific periods or styles of art are featured so children may gain knowledge of man's visual heritage.

- To value art as an important real and human experience.

- To develop personal creativity in the children.

- To provide community-conscious volunteers with a means of improving the quality of life for themselves, their families, and their community in general.

- To help build art audiences and patrons of the future - as an integral part of our culture.

Meet the Masters

II. Presentation of Prints Presentation Techniques

1. The best presentation begins with genuine enthusiasm. When you are confident and prepared you will feel relaxed.
2. Take time to prepare your talk. Do some pre-planning and purposefully look at the picture. Be sure of what you want to lead the children into discovering in the picture. This will make it possible for you to be flexible in changing the order of your talk. If the children's participation and comments make it necessary, you will be prepared. Your prepared presentation should be close to 15 minutes.
3. On your first visit, tell the children who you are, and your purpose for being there.
4. Emphasize that what you are showing is a reproduction, not the original. Mention that the size of a reproduction is not the size of the original. Discuss the purpose and need for reproductions. Mention that more people can enjoy it, the artist can speak to people all over the world and that the cost is more reasonable etc. See Appendix.
5. Be sure to tell the students that one of the most important things about a painting is that no one can tell us what we should think about it. Encourage them to express their honest opinions. There are no wrong answers or feelings. Lead the class in describing the picture.
6. Be as creative and original in your approach as you can. Prepare your presentation with the age of the children in mind. See the grade level characteristics in the appendix.
7. You might begin your talk with a question to show the class that this is a conversational situation. Give a talk, not a lecture. Remember you are sharing art for enjoyment.
8. Use the Dialogue Technique, by asking questions such as:
 - What do you see in the picture?
 - How do you feel about the picture?
 - What colors do you see?
 - Why do you think the artist used that color to show this?
9. Lead children to discover the elements of art - line, form, color, and texture. (See Appendix)
10. Help children understand that the artist is communicating with them through visual language to tell how he feels and what he is trying to express. A painting can tell us a story in a language we all understand.
11. Encourage the children to explore pictures on their own. They could visit local art galleries or check out art books from the library.
12. Always include a summary at the end of your presentation. Review the major points of your presentation with the children.
13. Be sure to ask if there are any questions after presenting each picture. Also ask for questions at the end of the total presentation. Don't be afraid to say you don't know the answer. You might ask "What do you think?" or "Let's see if we can find out."

Meet the Masters

Hints For A Successful Presentation

Preparing for your presentation:

1. As soon as you know your schedule of classes, set up a time to meet with these teachers. Visit the classrooms to familiarize yourself with the physical arrangements.
2. Put a reminder slip in the teacher's mailbox the week before your visit.
3. In the lower grades (K-2) the teachers may be willing to allow their students to draw. If so, ask the teacher to make sure each child has crayons and paper when you arrive. BE SURE to show 2 or 3 of the children's drawings before you leave.
4. Being able to call the children by name will add to your success. Ask the classroom teacher if name tags or desk 'name plaques' will be supplied. If nametags are not possible, ask the teacher to make a seating chart so you may refer to it from time to time.
5. Gather any props you want to use in your presentation; drape cloth for paintings, poems, globe or map, or other pictures by artists.
6. Find out if your artist(s) relate to the class curriculum.
7. Go over your proposed schedule and double check dates and times.

Your presentation:

1. Arrive at least 15 minutes early and sign in at the office. Contact the school if you cannot attend. Wear your nametag or Meet the Masters T-shirt.
2. After knocking, walk into the classroom.
3. Show you're happy to be there. Look at the teacher and the students. Have a smile on your face and in your voice. Speak distinctly and directly.
4. Use the chalkboard to write the artist's name and title of the print.
5. Don't detract from your talk by reading notes or holding up a book.
6. Encourage the children to become involved. Never laugh at or ridicule the questions or opinions of the children. You want them to feel free to express themselves.
7. Explain to the children that looking at fine art is an adventure in seeing. It can take us to places we've never been. We can see people we will never meet. We can see how people lived and dressed in another age.
8. Do not hurry. Take your time and be at ease. This is enjoyment time for the children and you.

After your presentation:

Complete your evaluation form, giving your ideas and suggestions. Any additional research or hints can be put in the envelope on the back of the print. Sharing information helps everyone.

Meet the Masters

About The Artists

A brief biographical sketch of each artist is included in this Meet the Masters manual. A duplicate of this information is also on the back of each print. This information was written for the adult volunteer, not for the student. Meet the Masters volunteers are encouraged to find out more about the artist and the print through their own research.

Ask the children if they know the artist. If not, tell them the name and write it on the chalkboard in large letters. Have the children repeat the artist's name after listening to your pronunciation.

Have the children look for the signature on the print.

Tell the artist's nationality and where he lived (use a map or globe). Tell the children if he was married, and how many children he had. If information is available and appropriate, tell how he died. Children usually ask for this. Remember personal tidbits bring the artist to life.

A detailed biography is too boring for the students - tell unusual facts about the artist's life, work and personality. They will remember Michelangelo when they remember that he painted the Sistine Chapel ceiling while lying on his back. They will remember van Gogh when they remember that he cut off his ear.

Place the artist in history, using historic events that children know. "He was painting this picture when Columbus was discovering America."

Remember to compare and contrast this artist to other artists from previous Meet the Masters presentations.

Meet the Masters

About The Prints

A short description of each print is included in this manual. A duplicate of this description is also on the back of each print. Meet the Masters volunteers are encouraged to learn more about the print through their own research.

When showing the print:

Carry it around the room so the children can see it up close.

Find a place to display the print (chalkboard ledge).

For a little drama, drape a large dark piece of cloth over the painting while discussing the artist's background. When it is finally removed with a flourish, the children sense a special excitement.

Permit the class to enjoy looking at the picture before continuing.

Ask the students to guess what they think is the title of the painting. They really enjoy this at any age and often come up with the exact title.

Ask the students the following questions:

What medium did the artist use - oil, watercolor, pencil, etc.?

What is the focal point of the painting? (Where did the artist want the viewer to look and how did he accomplish this?)

What feeling do they get from looking at this picture?

Do they like the painting? Why? or Why not?

How do the colors used affect the painting?

For students in grades 3, 4, and 5, ask the following questions:

Where is the original displayed? What medium and support were used? (Oil on canvas, tempera on panel.)

When was it painted? How long did it take to paint it? Was it finished? What was happening in the world or in the artist's life while it was being painted?

What type of painting is it? Landscape, still life, or portrait?

Who were the models?

What do the costumes tell us?

Is there a theme taken from history, mythology or religion?

Meet the Masters

Additional Questions

Questions have been provided for you to go with each set of pictures. However, if you would like to add more questions, or substitute other questions, the following list may be of help:

What is the subject of the painting? Why did the artist paint it? What did he/she want to say? To record an event or history; to tell a story; or to suggest a feeling?

What do you see first? Where does your eye move next? Does color have anything to do with this? Does line?

Would you like to be inside the painting? Does the painting make you feel you are there or just watching? How does the artist accomplish this?

Who are the people? Would you like to talk to them? What would you ask them?

Does the picture tell a story? If so, what does it tell us.

How does the painting make you feel? Why?

Does the artist use perspective? Can you point to where he used it?

Is there movement or motion in the painting? How do you think the people would move?

What sound does this painting make?

What clothes are the people wearing? How are they similar or different from yours?

Do you think the artist is kidding us? Why?

Do you see light? Do you see shadows? What colors are used for light and shadows?

Do you like the painting? If not, how would you change it?

What would happen if we turned the picture upside down? Would it look better or worse?

What is your favorite color? Can you find it? It may be hiding or not mixed yet.

Does this picture make you feel warm or cool? What colors make it feel warm? Cool? You can do the same for happy and sad colors, exciting and calm colors.

Ask which is their favorite painting and why; take a vote.

Does the painting remind you of a place you have visited?

If there is a container (box, building, etc.) in the painting, ask what they think is inside.

Have the children name everything in the painting.

Look for repeated shapes and lines. Point to these repeated shapes in the pictures.

Meet the Masters

Evaluating Your Visit

SELF EVALUATION -

Do I enjoy myself and do I let the children know it?
Do I stand and address the group with confidence?
Does my voice carry to the back of the class?
Do I dress neatly and unobtrusively?
Do I avoid distracting mannerisms?
Am I dependable, punctual, and accurate?

ATTITUDE TOWARDS THE CHILDREN -

Is my vocabulary suitable for the age group?
Can I relate what the children see to what they may know from their own experience?
Do I let the children know that their own observations are valuable?
Do I refrain from lecturing and encourage their participation in discussion?
Am I flexible enough to follow their lead and interests in the discussion?
Can I make the children really look at the painting?
Do I compliment children for their participation in the discussion?

PRESENTATION -

Do I plan my presentation?
Do I include comparisons?
Am I aware when to limit a discussion?
Do I realize I can't possibly use all the materials?

CONTENT -

Am I well acquainted with the information on the artist, print and questions for discussion?
Am I careful not to give misinformation if I don't know the answer? Did I say, "I don't know," rather than try to bluff it?

INDIVIDUAL GROWTH -

Do I try to expand my own knowledge?
Have I ever consulted the suggested reading?
Do I attend gallery tours, workshops, etc.?
Do I take the time to acquaint myself with the art institutions in my community?

REMEMBER . . . I am not an art historian . . . I am here to help the children learn to see.

ARE THE CHILDREN LEARNING SOMETHING?

ARE THE CHILDREN ENJOYING THEMSELVES?

WILL THEY WANT ME TO COME BACK?

Meet the Masters

Example of a presentation appropriate for 1st and 2nd grades.

Breezing Up by Winslow Homer

(Watercolor - 24" x 38")

Initial presentation: I introduced the Masterpiece Program and myself. Discussed original painting/reproduction. Showed tools of the artist: watercolors, palette, palette knife, brushes (let them feel the brushes).

Today we are going to look at a watercolor painting by Winslow Homer

Mr. Homer lived over 100 years ago. He was a famous American painter who lived in the East. During the Civil War, he worked as an illustrator for a magazine. He was an illustrator for a magazine named Harper's Weekly. After the Civil War, he painted a series of pictures of children and country life. In 1883, he moved to Maine and began a series of watercolors of the sea and its people. "Breezing Up" is one of these paintings.

Now, everyone carefully look at the reproduction of Mr. Homer's painting and think about what you see.

What do you think this painting is about? Do you see movement? What would be a good title?

Tell title: *Breezing Up*. What do you think 'breezing up' means?

What do you see first? What colors did Mr. Homer use? How do these colors make you feel? Would you like to be in the painting? Who are the people? What have they been doing? Would you like to talk to them?

If the painting could make a sound, what would you hear?

Do you like this painting? Why or why not?

The original painting hangs in the National Gallery in Washington, D.C.. I hope if you are ever there, you will ask your parents to take you to see *Breezing Up* by Winslow Homer.

Thank you!

Karen Campbell

Comments & Suggestions

Keep it short and simple for 1st and 2nd graders. Make sure the children have ample time and opportunity to react to the painting. The children especially enjoyed the discussion of colors and how they make you feel.

Meet the Masters

Example of a presentation appropriate for 3rd and 4th grades.

Portrait of Don Manuel

by Francisco Goya
(pronounced Goi-yah)

The painting we are going to look at today is by Francisco Goya. He was a great Spanish artist who lived 150 years ago. Like Picasso, he took his first art lessons from his father. (Picasso is mentioned because the children had a chapter about him in their reading book and were quite interested in his life and work.) According to legend, Goya's artistic talent was first noticed when he was a child. He was found drawing with a lump of charcoal on the walls of his village in northern Spain. From poverty he grew up to be one of Spain's greatest painters.

This is what Goya looked like (show self-portrait). He was a court painter. This means that he painted portraits of the King and the royal family. (Show painting of royal family with Goya in background.)

He was successful as a court painter. It is said that Goya was also a good singer, swordsman, boxer and dancer. He loved to go to bullfights and ran around with a rather wild crowd.

When Goya was 30 he got married. This really didn't change his lifestyle. While his wife stayed home and bore him 20 children, Goya continued to run around with dancing girls, musicians and matadors. However, Goya did love his children very much. Sadly enough, only 1 of the 20 lived to be an adult (show portrait of his grandson).

Like Picasso, Goya was very fond of women! The Duchess of Alba was attracted to Goya. He liked her, too. However, she also liked other men. Goya was jealous! (Show portrait of Duchess.) In this portrait of her, he signed his name in a special way - at her feet in the sand he wrote 'Solo Goya' (only Goya). She wears two rings - one says Alba and the other Goya.

When Goya was 50, his wild lifestyle came to an end. He became ill. He was sick for a long time. When he finally recovered, he was deaf. He moved into a house that became known as 'The Deaf Man's House.' (By this time both the Duchess of Alba and his wife were dead.) At Deaf Man's House, he painted dark paintings that showed the horror of war and nightmarish scenes. Goya died at age 82.

The painting we are going to talk about today is a portrait which Goya painted earlier in his career and not one of the nightmarish scenes! (Take drape off print. I have found it helpful to place a large dark piece of cloth over the print while discussing background information. The children think it is very dramatic when the drape is finally removed!) Goya painted this when he was 41 years old. If you go to New York, you can see it at the Metropolitan Museum of Art. It is painted with oil on canvas and is about 40" x 50."

Who is this person? Is it a boy or girl? His name is Don Manuel. How old do you think he is? Look at his clothes. What fabric was used to make them? (Pass around fabrics - piece of velvet, piece of white lace, piece of white satin.)

Try squinting and see if this helps you see the light and dark contrasts. Do you see how Goya has drawn our attention to Don Manuel's pale face? His dark hair stands out against the brightly-lit back-ground.

Meet the Masters

Portrait of Don Manuel Presentation, Continued

Does the painting seem to glow to you? Do you think it might be the contrast of light and dark colors?

Remember in the portrait of the Duchess of Alba that Goya signed his name in an unusual way. (in the sand at her feet) He has signed his name in an unusual way in this portrait too. Can you tell me where? (Calling card in bird's beak.) I will leave the magnifying glass in your classroom so you can take a closer look.

Does the scene look peaceful to you? Look at the black and white cat staring at the bird (a magpie). What is the cat thinking? Look carefully. How many cats do you see? Some people think Goya painted the cat's evil expression as a way of telling about the evils of his day.

If you could talk to Don Manuel, what would you ask him? Do you think Goya shows his love of children in this painting?

If you were painting a portrait of Don Manuel, what pets would you like for Don Manuel to have? You will have a chance to do this on a paper I will leave for you. I'll look forward to seeing what pets you have given Don Manuel in your drawing.

Before I leave, who can tell me the name of the artist? Who can tell me the title of this painting?

Thank you for being such a good audience.

Brenda Rayman

Materials brought into class for this presentation:

Drape for print (large piece of dark fabric)
Book - 'Francisco Goya' by Eric Young (to show other examples of his work)
packet of fabrics
magnifying glass
Francisco Goya (written on large piece of paper)

Meet the Masters

III. Presentation of Prints Kindergarten

Portfolio A

KLEE - *HEAD OF A MAN*
MOILLIET - *IN THE CIRCUS*

Portfolio B

FRANKENTHALER - *BLUE ATMOSPHERE*
RENOIR - *IN THE MEADOW*

Portfolio C

MIRO - *PORTRAIT NO. 1*
POLLOCK - *COMPOSITION*

Portfolio D

CHAGALL - *CHAMBON-sur-LAC*
PICKETT - *CORYELL'S FERRY, 1776*

Portfolio E

HOMER - *SNAP THE WHIP*
LINDNER - *CYCLIST*

Portfolio F

OVERSTREET - *JUSTICE AND PEACE*
VASARELY - *TRIDEM K*

Portfolio G

PICASSO - *THE ENAMEL SAUCEPAN*
DEMUTH - *FIGURE FIVE IN GOLD*

<p>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations.</p>
--

Meet the Masters



1233 KLEE, PAUL
Head of a Man

Kunstmuseum,
Basel



1361 MOILLIET, LOUIS
In the Circus

Kunstmuseum,
Basel

Meet the Masters

Kindergarten

ARTIST: KLEE, PAUL (CLAY, Paul) (1879-1940)

PRINT: *HEAD OF A MAN*
KUNSTMUSEUM
BASEL, SWITZERLAND

Expressionism
Date: 1922
Size: 16" x 15"
Medium: Oil on cardboard

ARTIST - Paul Klee was born in Switzerland, the son of a music teacher and a mother who liked to draw. He had an affection for cats as a child. He also enjoyed drawing. In fact, some of Klee's early unsigned works were recognized as his because they were line drawings of cats.

The artist was a serious student. He enjoyed history, the sciences, and languages. He was well respected, a fine writer, musician, and teacher.

Paul Klee was still a working artist when he died at the age of sixty. He left at least eight thousand, nine hundred and twenty-six works of art.

PRINT - A favorite saying of Mr. Klee's was "Learn how to look beyond the surface and get to the root of things." He thought we should think about and look closely at things. This is shown in *Head of a Man*.

The texture of this painting is flat. The paint is applied evenly. It has many squares of color. It is small and has many child-like symbols. These symbols tell us how Klee sees the world and the people who live in it. The color is used to brighten and fill the painting.

PORTFOLIO A

PAIRED WITH: MOILLIET
IN THE CIRCUS

Meet the Masters

Kindergarten

ARTIST: MOILLIET, LOUIS (MOI-yeh, LOO-ee) (1880-1962)

PRINT: *IN THE CIRCUS*
KUNSTMUSEUM
BASEL, SWITZERLAND

School of Paris
Date: 1914
Size: 78 3/4" x 31"
Medium: Oil on Canvas

ARTIST - Louis Moillet was born in Switzerland. He started painting and studying art as a young boy. His style was called "German Naturalism" which means he had a feeling for nature.

In 1914, he took a trip to Tunisia with two other artists, Klee and Gacke. The trip helped them learn a lot about a technique called expressive abstraction that influenced 20th Century Art.

PRINT - *In the Circus* shows Moillet's talent in watercolors. Some parts of this painting are in a style called cubism, which uses straight lines of different sizes and shapes. The shapes are geometric and the colors are bright and almost see-through.

PORTFOLIO A

PAIRED WITH: KLEE
HEAD OF A MAN

Meet the Masters

Kindergarten

KLEE - HEAD OF A MAN
MOILLIET - IN THE CIRCUS

QUESTIONS FOR DISCUSSION

1. Do the colors make you feel warm?
2. What do you see in the circus picture?
3. Which picture has more happening?
4. What colors can you find in *Head of a Man* ?
What shapes can you find in this picture?
5. Is this a sad or happy clown in Moillet's *In the Circus*?
6. Do you think this is a happy or sad face in Klee's *Head of a Man*?

RELATED ACTIVITIES

1. Some pictures are made using box-like shapes, whether square, rectangular or triangular. Make boxes of different shapes out of paper and balance them - three, four, five, six of them.
2. Choose one primary color (red, yellow or blue). Combine it with one of the other primary colors to see what results you get. For example, red combined with yellow makes orange; red combined with blue makes purple; yellow combined with blue makes green.

Meet the Masters



1410 FRANKENTHALER, HELEN
Blue Atmosphere

Collection of the Artist



1113 RENOIR, PIERRE AUGUSTE
In the Meadow

Metropolitan Museum of Art
New York

Meet the Masters

Kindergarten

ARTIST: **FRANKENTHALER, HELEN** (frank-en-THAL-er, HELL-en) (1928-)

PRINT: ***BLUE ATMOSPHERE***
 COLLECTION OF THE ARTIST

Abstract Impressionism

Date: 1963

Size: 5'10" x 9'

Medium: Acrylic Paints on Canvas

ARTIST - Helen Frankenthaler was born in New York City. She studied with a Mexican painter, Tamayo. She learned about Cubist Art at Bennington College. The abstract artists, Jackson Pollack and Wassily Kandinsky, influenced her work.

Frankenthaler's work is poetic. She used freely flowing forms and emotional colors. Her work has the light movement that we often find in Oriental art.

Lately, Helen Frankenthaler has painted large, flat forms. The original of *Blue Atmosphere* is an immense canvas measuring 5' 10" x 9'. This is one of the artist's first works using acrylic paints. She uses her feelings to decide how a color is applied.

PRINT - In *Blue Atmosphere*, we can see the basic way Helen Frankenthaler works. We see how she spreads, pushes, and allows paint to flow on the canvas. The color that starts at the top also is used on the side and bottom of the painting. Some areas of the canvas show through.

Atmosphere is the area surrounding the earth. In *Blue Atmosphere*, Helen Frankenthaler painted with free flowing forms. She paints color and form in a sensitive and powerful way.

PORTFOLIO B

PAIRED WITH: **RENOIR**
 IN THE MEADOW

Meet the Masters

Kindergarten

ARTIST: **RENOIR, PIERRE AUGUSTE** (REN-wahr, PEE-air, Oh-gust) (1841-1919)

PRINT: ***IN THE MEADOW***
METROPOLITAN MUSEUM OF ART
NEW YORK CITY

Impressionism
Date: 1882
Size: 32" x 25 3/4"
Medium: Oil on Canvas

ARTIST - Pierre Auguste Renoir was a very famous Impressionist painter. He was born in Limoges, France. By the age of 13, he was earning money as an assistant painter of porcelain. This work helped him gain decorative skill. He was a talented, skilled artist who painted realistically because he studied the important art of the past.

Renoir painted in the Impressionist style using a lot of color to make the picture light and warm. Because he wanted to be original, he sometimes used color itself without form.

When Renoir was 21 years old, he went to the Paris Art School. He enjoyed being with other art students, but Renoir did not like the strict rules and he felt the classes were boring. Renoir and his friends left school and began to paint together.

Renoir and the Impressionists did painting after painting of water -- flowing, sparkling, and moving. The Impressionists painted very quickly, right on the canvas. They used small strokes of bright color to get the effect of sunlight and movement. They painted their "first impressions" of scenes of everyday life, which give a different feeling from photographs.

PRINT - Renoir loved nature and enjoyed painting pictures of everything he saw. In every picture Renoir painted he made color and music. In this painting the colors sing to us because they are fresh and sparkling.

This painting shows girls brimming with life. The girls are sitting in an area shaded from the sunlight, similar to flowers sitting tall and bright. The artist uses color to show the beauty of the meadow and the beauty of the girls.

PORTFOLIO B

PAIRED WITH: **FRANKENTHALER**
 BLUE ATMOSPHERE

Meet the Masters

Kindergarten

FRANKENTHALER - *BLUE ATMOSPHERE*
RENOIR - *IN THE MEADOW*

QUESTIONS FOR DISCUSSION

1. What is happening in each painting?
2. Which picture happened a long time ago? How do you know?
3. Which picture uses more colors?
4. What is different about these paintings?
5. Which picture is brighter?
6. Which picture has sunlight?
7. What can you find in these two pictures?
8. Which painting would you like to touch? Why?

RELATED ACTIVITIES

1. Use red, yellow and blue markers or watercolor paint. Mix these colors to see what you get.
2. What new colors did you make?
3. What does your design look like?
4. Can you help complete these sentences?

Red + yellow = _____
_____ + blue = green
Red + _____ = purple

(red and yellow make orange)
(yellow and blue make green)
(red and blue make purple)

5. It is fun to experiment with colors. On a piece of tagboard, using several different colored crayons, layer several colors on top of each other. Scrape the layers carefully, revealing one color at a time.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses elements and principles of design.
Mathematics: Understands operations of math.

Meet the Masters



1190 MIRO, JOAN
Portrait No. 1

Baltimore Museum of Art
Maryland



840 POLLACK, JACKSON
Composition

Baltimore Museum of Art
Maryland

Meet the Masters

Kindergarten

ARTIST: **MIRO, JOAN** (mee-ROH, zhoo-AWN) (1893-1983)

PRINT: ***PORTRAIT NO. 1***
BALTIMORE MUSEUM OF ART
BALTIMORE, MARYLAND

Surrealism
Date: 1938
Size: 64 1/4"x 51 1/4"
Medium: Oil and Pencil on Canvas

ARTIST - Joan Miro was born in Spain, and painted until he was in his 80's. When he was 26 he went to Paris and was influenced by Braque and Picasso.

Miro was a playful artist. He created pictures that have a dreamlike quality and are very imaginative. By 1925 he was painting highly imaginative paintings and exhibited with a group of painters called the Surrealists.

During the 1930's he produced a group of collages that were shown in Paris and a large mural for the Paris Exhibition. In 1940 Miro left France and lived and worked on the island of Majorca. In 1944 he returned to France. For the remainder of his life he divided his time between Barcelona and Paris.

His works are full of brilliant color and carefully composed shapes. They may transport us to a timeless place full of magic and strange characters.

Miro was a very versatile artist. He also designed tapestries and rugs, made ceramics, and created sculptures in stone and wood.

PRINT - This is a picture of a very special woman. Her massive hair forms a frame around her yellow face. There are also fish and bird forms, and geometric shapes suggesting a happy light-hearted mood.

PORTFOLIO C

PAIRED WITH: POLLOCK
COMPOSITION

Meet the Masters

Kindergarten

ARTIST: **POLLOCK, JACKSON** (PAWL-ock, JACK-son) (1912-1956)

PRINT: *COMPOSITION*
BALTIMORE MUSEUM OF ART
BALTIMORE, MARYLAND

Abstract Expressionism
Date painted: 1934-1938
Size: 28 1/2" x 22 1/2"
Medium: Oil on Canvas

ARTIST - Jackson Pollock was born in Cody, Wyoming. He left high school to study art at the Art Students' League in New York. He began to experiment with over-all painting that includes lines, splatters, and paint drips to create drip paintings. Jackson Pollock became famous for this new type of art. This style of art, Abstract Expressionism, began in New York in the 1940's.

Jackson Pollock's paintings from the late 1940's and early 1950's are very well known today. He is remembered as a very important American artist representing the Expressionist movement. Pollock died in an automobile accident in 1956.

PRINT - For the painting *Composition*, Pollock spread the canvas on the floor of his art studio, so he could walk around on it or above it. He actually put himself in his work. Pollock painted a picture of this type, by slinging, dripping and pouring paint onto the canvas from a can. Art made in this way is called "action painting" because it represents the action of the artist's hand, arm, and whole body in making the painting. Pollock said he was in his painting.

Jackson Pollock also used a brush and palette knife in some areas. The lines and splatters are evenly worked over the entire surface of the canvas. There is no beginning or end. This reflects the idea that nature is equally everywhere and in everything. There are no objects to recognize.

PORTFOLIO C

PAIRED WITH: **MIRO**
PORTRAIT NO. 1

Meet the Masters

Kindergarten

MIRO - *PORTRAIT NO. 1*
POLLOCK - *COMPOSITION*

QUESTIONS FOR DISCUSSION

1. Which picture has bigger shapes?
2. Which picture has more lines?
3. Can you find a color that is the same in both pictures?
4. Do you see any familiar objects in these pictures?
5. Which picture is moving faster?
6. Which picture do you like better? Why?

RELATED ACTIVITIES

1. Look at the pictures and then make a picture of a person's head using string and buttons. Let the picture take up the entire paper. Use string and buttons to create the background.
2. Pick one object in one of the paintings, draw it on paper and cut it up into small pieces. Then put it back together on another sheet to create a different object. (This could be done using construction paper, scissors, crayons and glue.)
3. Which piece is the biggest? Which piece is the smallest?

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Assesses, evaluates and responds to works of art.
Mathematics: Uses direct and indirect measures for comparison.
Mathematics: Draws two dimensional shapes

Meet the Masters



1205 CHAGALL, MARC
Chambon-sur-Lac



832 PICKETT, JOSEPH
Coryell's Ferry, 1776

Whitney Museum
New York

Meet the Masters

Kindergarten

ARTIST: **CHAGALL, MARC** (shah-GAHL, Mark) (1889-1985)

PRINT: **CHAMBON-sur-LAC** (Sham-bon-sur-lak)
 MUSEUM OF MODERN ART
 PARIS, FRANCE

Expressionism
Date: Unknown
Size: 25 5/8" x 20 1/8"
Medium: Unknown

ARTIST - Marc Chagall was born and spent his childhood in a small humble village in Russia. He was one of nine children in a poor family. His parents recognized his art talent and made sure he had art lessons. He studied in St. Petersburg, Russia before he moved to Paris in 1910. He was soon a member of a group of artists living in Montmartre, France.

Chagall has a personal style using a bright range of colors and portraying his childhood memories. They do not look realistic because they are in a free-floating composition. There is a fantasy quality to his painting. His paintings show fanciful scenes and simple folk-life scenes.

ARTIST - This is a French village although the people look very much like Russian peasants. It is a combination of a real village and Chagall's memories. The painting is full of slanting houses, a church steeple, beautiful colors, and images of farm life.

PORTFOLIO D

PAIRED WITH: PICKETT
 CORYELL'S FERRY, 1776

Meet the Masters

Kindergarten

ARTIST: **PICKETT, JOSEPH** (Pik-et, Joseph) (1848-1919)

PRINT: *CORYELL'S FERRY, 1776*
 WHITNEY MUSEUM
 NEW YORK

Americana
Date: 1914-1918
Size: Unknown
Medium: Unknown

ARTIST - Joseph Pickett was born in New Hope, Pennsylvania. He taught himself to paint by decorating the walls of the booths and shooting galleries which he ran at carnivals and country fairs. After marrying, he opened a general store. When he was not busy with customers, he painted most of his pictures. He was a skilled artist.

PRINT - In *Coryell's Ferry, 1776* , Pickett brings a very special country feeling to mind. The painting may remind you of a place you once visited. It is a very American painting. The straight, short lines create rhythm and movement. The picture is very orderly and crisp.

PORTFOLIO D

PAIRED WITH: CHAGALL
 CHAMBON-sur-LAC

Meet the Masters

Kindergarten

CHAGALL - *CHAMBON-sur-LAC*
PICKETT - *CORYELL'S FERRY, 1776*

QUESTIONS FOR DISCUSSION

1. What are these two pictures about?
2. Count the houses in each picture.
3. Count the animals in each picture.
4. What shapes do you see?
5. What animals can you find in each picture?
6. Which picture shows where you would rather live? Why?
7. Which picture has people working in it?
8. Tell me about the weather. What makes it look like that?

RELATED ACTIVITIES

1. Make a picture of a country scene you have seen or one that you imagine. Create your scene using pieces of colored tissue paper or torn construction paper. Glue the pieces onto a white construction paper background.
2. As a class, make a list of words of objects you see in these pictures.
3. Artists draw pictures of places they know. Draw a picture of your street. Put different kinds of houses on your street. Add other objects you would find on your street (lights, trees, animals, people, cars, etc.).
4. Count how many houses you put in your picture. Write the number on the back of your paper.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses symbols to communicate meaning in art.
Mathematics: Understands the way numbers are represented and used in the real world.
Language Arts: Identifies words from illustrations.

Meet the Masters



867 HOMER, WINSLOW
Snap the Whip

Butler Institute
Youngstown, Ohio



1422 LINDNER, RICHARD
Cyclist

Kunsthalle
Hamburg, Germany

Meet the Masters

Kindergarten

ARTIST: HOMER, WINSLOW (1836-1910)

PRINT: *SNAP THE WHIP*
BUTLER INSTITUTE
YOUNGSTOWN, OHIO

Americana
Date: 1872
Size: 22" x 36"
Medium: Oil

ARTIST - Winslow Homer lived in America all his life. When he was six, he moved from the city life of Boston to the country. He developed a love for the outdoors that we see in his art.

Homer was a great storyteller. He began his art career as an illustrator. His work appeared in a popular magazine of that time, "Harper's Weekly." In the middle of his successful career as an illustrator, he took up painting.

Homer was a polite and independent man. He learned to paint on his own. Homer was interested in painting the 'real' America. There were no photographers at that time so people had to paint and draw pictures of what happened around them. He trusted only his own eyes - not those of other artists - to capture the people and the landscapes.

His pictures were so realistic that he became famous. He felt he had to be alone to work well. He moved to a quiet spot overlooking the ocean in Maine.

PRINT - *Snap the Whip* shows the sensitivity to light and color that Homer is famous for in his realistic landscapes. He had a special ability to select what is important. The painting shows the scene exactly as Winslow Homer saw it, in a moment of time.

PORTFOLIO E

PAIRED WITH: LINDNER
CYCLIST

Meet the Masters

Kindergarten

ARTIST: LINDNER, RICHARD (1901-1978)

PRINT: *CYCLIST*
KUNSTHALLE
HAMBURG, GERMANY

Expressionism
Date: 1951
Size: 40" x 20"
Medium: Oil on Canvas

ARTIST - Richard Lindner was a German-American painter. He was born in Hamburg. He trained and studied to play the piano, but later in his life he started painting. He came to the United States to work as an illustrator of magazines and books. He began teaching art at Pratt Institute in New York City in 1951.

During the 1950's and 1960's, Lindner did paintings of what he saw in New York City. He used bold, thick lines and forceful color.

PRINT - In the *Cyclist*, Lindner creates a curious and personal picture. He shows us one of his keen observations of American life. The figure is carefully painted. It almost looks like a caricature or a cartoon figure.

Lindner used many warm colors (yellows, reds, and oranges) when he painted the image. It is a very individual and forceful figure. The paint is applied evenly.

PORTFOLIO E

PAIRED WITH: HOMER
SNAP THE WHIP

Meet the Masters

Kindergarten

HOMER - *SNAP THE WHIP*
LINDNER - *CYCLIST*

QUESTIONS FOR DISCUSSION

1. Both pictures show scenes from life in America. Which picture happened long ago?
2. Which one is more modern?
3. Tell the main idea of each picture.
4. Which picture looks smooth? Which picture looks rough?
5. Who looks like they are having more fun?
6. Have you ever done what these people are doing?
7. Which picture looks more real?

RELATED ACTIVITIES

1. Describe things that we can do for fun today that people could not do a long time ago.
2. What kinds of objects do we use today that people did not have a long time ago?
3. Draw a picture of something that you like to do for fun. Are you wearing something special? Are you using something special? Make yourself very big and try to fill the paper.
4. Tell about the kinds of games or other recreational activities that make you happy.
5. Make up a story about the *Cyclist*.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands and applies media and techniques.
Visual Arts: Understands art in relation to history and culture.
Language Arts: Determines the main idea.
Social Studies: Understands historical chronology and perspective.

Meet the Masters



972 OVERSTREET, PHILLIP
Justice and Peace

Collection of the Artist



1420 VASARELY, VICTOR
Tridem K

Meet the Masters

Kindergarten

ARTIST: OVERSTREET, JOE (1934-)

PRINT: *JUSTICE AND PEACE*
COLLECTION OF THE ARTIST

20th Century American
Date: 1969
Size: Unknown
Medium: Unknown

ARTIST - Joe Overstreet was born in Conehatta, Mississippi, and moved to California when he was a boy. In the early 1950's, he lived and worked in Berkeley and San Francisco. In 1955, he worked for Walt Disney in Los Angeles, drawing the characters in animated films. He moved to New York City in 1957 where he designed displays for windows. He also studied art while living there.

Overstreet is now teaching at the University of California. His latest paintings are large, very colorful canvases shaped with rope or wooden stretchers. His designs are based on magical geometric patterns and African and American symbols. Of his paintings he says, "My paintings don't let the onlooker glance over them, but rather take them deeply into them and let them out - many times by different routes. These trips are taken sometimes subtly and sometimes suddenly. I want my paintings to have an eye-catching 'melody' to them - where the viewer can see patterns with changes in color, design and space. When the viewer is away from the paintings, they will get flashes of the paintings that linger in the mind like that of a tune or melody of a song that catches up on people's ear and mind."

PRINT - The idea for this large four-panel painting, came to Overstreet while standing by the Fountain of Temperance, Charity, Faith and Hope at a peace rally in New York City's Thompkin's Square Park.

The bright colors are placed to show the greatest color contrast and the patterns are arranged to give the feeling of movement. There is a yellow explosion around the diamonds on the end panels. The circles on the center panels bring the viewers eye around and inward. The painting has a magical feeling.

PORTFOLIO F

PAIRED WITH: VASARELY
TRIDEM K

Meet the Masters

Kindergarten

ARTIST: VASARELY, VICTOR (VAS-ah-rel-ly, VIC-tor) (1908-1997)

PRINT: *TRIDEM K*

Op Art
Date: 1968
Size: Unknown
Medium: Unknown

ARTIST - Victor Vasarely was born in Hungary. He moved to Paris, France when he was 22. He became interested in creating optical illusions, pictures that change each time a person looks at them. He uses brilliant colors and geometric shapes to dazzle the eye.

PRINT - This is an example of "Op Art." Vasarely wants people to see motion in his paintings. This painting looks three-dimensional and the boxes appear to float in space. Look at the painting; look away; then, look at the painting again. The position of the boxes changes. This is called an optical illusion: Op Art.

PORTFOLIO F

PAIRED WITH; OVERSTREET
JUSTICE AND PEACE

Meet the Masters

Kindergarten

OVERSTREET - *JUSTICE AND PEACE*
VASARELY - *TRIDEM K*

QUESTIONS FOR DISCUSSION

1. What do you see in these pictures?
2. What kinds of shapes do you see?
3. Let's try to count the number of circles in Overstreet's picture.
4. Let's try to count the number of squares in Vasarely's picture.
5. What colors do you see in these pictures?
6. Which picture uses one shape over and over?
7. Does anything happen when you look at Vasarely's *Tridem K* for a while?
8. Are these pictures of real objects or are they just fun?

RELATED ACTIVITIES

1. Artists use designs with shapes and colors to design material for clothing, wallpaper, book covers and other things we use every day. Imagine that you are designing material for clothing. Draw some circles, squares and triangles on your paper. Use bright colors.
2. Count how many of each shape you used. You may color in your shapes when you are finished.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Makes connections between art and the real world.
Mathematics: Understands the different ways numbers are represented and used in the real world.
Mathematics: Draws and identifies two dimensional shapes.

Meet the Masters



1022 PICASSO, PABLO
Enamel Saucepan

Musée d'Art Moderne,
Paris



874 DEMUTH, CHARLES
Figure Five in gold

Metropolitan Museum of Art
New York

Meet the Masters

Kindergarten

ARTIST: **PICASSO, PABLO** (pi-KAHS-oh, PAH-blow) (1881-1973)

PRINT: ***THE ENAMEL SAUCEPAN***
 MUSEE d'ART MODERNE
 PARIS, FRANCE

Cubism
Date: 1945
Size: 32 5/8" x 41 3/8"
Medium: Oil on Linen

ARTIST - Pablo Picasso was born in Malaga, Spain. He lived a long and very productive life of 92 years. He experimented in painting, drawing, ceramics and sculpture.

Picasso's father, a professor at the Barcelona Academy of Art, was his first teacher. By the time he was 16 years old, he was working on his own. Throughout his career he passed through many periods which reflected what was going on in his own life. His 'blue period' from 1901-1909 for example, occurred when he was lonely, cold and hungry. His paintings of that period show very thin invalids, beggars and outcasts portrayed with only a few colors.

Between 1906-07, Picasso, and his friend, Georges Braque, invented Cubism, which led to modern art. Picasso wanted to 'free' the form in art. He achieved this in his paintings by breaking apart the object and assembling the parts in an odd way - emphasizing geometric shapes.

PRINT - *The Enamel Saucepan* was painted during Picasso's "Cubist" period. He thought that this style of painting was his most important contribution to art. It is a bold design and is similar to other still lifes painted then and to Picasso's earlier paintings. The colors and shapes are very striking. The spacing and lines are also important.

Picasso was able to bring drama into a still life, which very few artists can do.

(Students may need to be told that a saucepan is another name for a pot that is used in cooking.)

PORTFOLIO G

PAIRED WITH: DEMUTH
 FIGURE FIVE IN GOLD

Meet the Masters

Kindergarten

ARTIST: DEMUTH, CHARLES (1883-1935)

PRINT: *FIGURE FIVE IN GOLD*
METROPOLITAN MUSEUM OF ART
NEW YORK CITY

20th Century America

Date: 1928

Size: 36" x 29 3/4"

Medium: Oil on composition board

ARTIST - Charles Demuth, the first American Cubist-Realist, was born in Lancaster, Pennsylvania. He studied at the Pennsylvania Academy of the Fine Arts, Paris, London, and Berlin. Beginning with watercolor landscapes and flowers, Demuth moved on to book illustrations and theatrical works. Later he developed two distinct abstract styles. One style was soft, with symbolic forms that were often enclosed in circular frames. The other style was hard, encompassing flat, prismatic shapes, crisscrossing diagonals, and streams of light. His subjects were industrial motifs, ships, and simple country architecture. Using both oil and tempera, Demuth created a literal transposition of nature.

PRINT - *The Figure Five in Gold* was inspired by a poem by his friend, William Carlos Williams. The gold five echoes against three superimposed red rectangles. The blue and gray diagonals move toward the center of the piece. The lights, traffic signal, and theater marquee create a circular movement. This combination of movement gives the feeling of teetering on a curb amid light and noise. The effect resembles Dr. Williams' poetry.

This poem inspired the painting:

The Great Figure

Among the rain
And lights
I saw the figure 5
In gold
On a red
Firetruck
Moving
Tense
Unheeded
To gong clangs
Siren howls
And wheels rumbling
Through the dark city.

PORTFOLIO G

PAIRED WITH: PICASSO
THE ENAMEL SAUCEPAN

Meet the Masters

Kindergarten

PICASSO - *THE ENAMEL SAUCEPAN*
DEMUTH - *FIGURE FIVE IN GOLD*

QUESTIONS FOR DISCUSSION

1. What do you see in each picture?
2. Do these objects look real? Explain.
3. Where do you see shapes? What kind?
4. Where do you see lines?
5. What do you think the yellow circles represent in *Figure Five in Gold*?
6. How many numbers do you see in Demuth's picture?
7. Can you name the objects in Picasso's picture *The Enamel Saucepan*?
8. Why do you think these artists painted their pictures this way?

RELATED ACTIVITIES

1. In a sentence, verbally describe how each thing in Picasso's picture can be used.
2. Draw a picture that shows everyday things that we use in the classroom. Use simple shapes to show the objects.
3. Paint a picture of a dream that you have had. Does it help you understand the dream better when you paint a picture of it?
4. Draw a picture using numbers as objects.
5. Make a picture where the objects are composed of circles, squares, or triangles.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands that art can be realistic, symbolic or abstract.
Language Arts: Drafts simple sentences that express ideas clearly.

Meet the Masters

III. Presentation of Prints **Pre-First**

Portfolio A

FRAGONARD - *LE BILLET DOUX*
BECKMANN - *SELF PORTRAIT*

Portfolio B

CASSATT - *CHILD WITH RED HAT*
MIRO - *PORTRAIT 1938*

Portfolio C

RUBENS - *HEAD OF A BOY (PORTRAIT OF HIS SON, NICHOLAS)*
WATTEAU - *THREE NEGRO BOYS*

Portfolio D

DEGAS - *GIRL AT IRONING BOARD*
ROUSSEAU - *SELF PORTRAIT*

Portfolio E

MATISSE - *THE PURPLE ROBE*
VELAZQUEZ - *PRINCE BALTHAZAR - CARLOS ON A PONY*

Portfolio F

WYETH - *MRS. KUERNER*
PICASSO - *HEAD OF A HARLEQUIN*

Portfolio G

SARGENT - *BLACK BROOK*
KLEE - *GIRL WITH FLAG*

<p>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations.</p>

Meet the Masters



1322 FRAGONARD, JEAN HONORE
Le Billet Doux
Metropolitan Museum of Art
New York



525 BECKMANN, MAX
Self-Portrait

Bavarian State Collection
Munich

Meet the Masters

Pre-First

ARTIST: **FRAGONARD, JEAN HONORE** (frag-ah-NAHR, Zjahn, hah-nor-Ray)
(1732-1806)

PRINT: *Le BILLET DOUX* (Le Be-yeh Doo)
METROPOLITAN MUSEUM OF ART
NEW YORK CITY

Rococo
Date: circa 1776
Size: 32 3/4"x 26 3/8"
Medium: Oil on Canvas

ARTIST - Fragonard was born in Provence, France and went to Paris as a young man. In 1750, he became a pupil of a famous artist named Boucher, who was then at the height of his prestige. Fragonard was influenced by Boucher's subject matter, by his use of rich, delicate color and spontaneous line. In 1756 he traveled to Italy, visiting many different parts of the country. During this period, Fragonard made many drawings of gardens and monuments. He worked at the French Academy in Rome until 1761. Fragonard is considered to be a very typical and successful painter of courtly subjects in the second half of the 18th century.

After Fragonard's return to Paris, his teacher became ill. Fragonard began to produce paintings for his master's patrons. After a short time, Fragonard turned to lighter subjects and depicted mythological scenes and episodes of court life. He received many commissions from court circles and after 1770 he worked mainly as a decorative painter.

About 1772 Fragonard made a journey to the Netherlands, where he studied and copied many of the 'great masters' paintings. These paintings were to have an important influence on his work. He was especially influenced by Rembrandt's use of deep shadows and lighting.

Fragonard's career as a painter came to an end with the French Revolution. There was no longer a demand for his type of paintings and he was forced to take a job in the Museum's Service. Fragonard died in obscurity in 1806.

PRINT - The painting, *Le Billet Doux* (The Love Letter) is a good example of Fragonard's work. The subject is a finely dressed woman, who was probably a woman of high status. Fragonard's fine use of light and shadow and delicate use of color gives the picture a soft, pleasant look. Fragonard was a first-rate colorist. There is a decorative quality in the way he has painted the ribbons and lace on the woman's hat, the beautiful bouquet of flowers, and the graceful folds in her sleeves and gown. The scene is very characteristic of the Rococo Period. During that time, a popular theme to paint was beautiful ladies sitting in beautiful environments.

PORTFOLIO A

PAIRED WITH: BECKMANN
SELF PORTRAIT

Meet the Masters

Pre-First

ARTIST: BECKMANN, MAX (1884-1950)

PRINT: *SELF PORTRAIT in a TUXEDO*
BAVARIAN STATE COLLECTION
MUNICH, GERMANY

Expressionism
Date: 1944
Size: 54 1/2" x 37 3/4"
Medium: Oil on canvas

ARTIST - Max Beckmann was the master of post World War I Expressionism. The war had revealed to him how reality can be thrown into question by men's behavior. Beckmann tried to capture that reality in his pictures.

Beckmann was good looking and self-confident and from a wealthy society family. When he was 21 years old, he became known throughout Germany for a large painting called *Young Men by the Sea*. His paintings became popular among many of the important people in Europe.

Beckmann was concerned about what went on in the world and his paintings often reflected this concern. After World War I broke out, Beckmann served for a year in the Medical Corps on the Russian front and in France. This experience greatly influenced his paintings. In 1917, when he began to paint again, it was, as he said, "to reproach God for his errors." His art was affected by some of the darkest moments of the 20th century, when Nazi tyranny threatened European civilization. His paintings began to show the cruelty and human suffering that comes as a result of war. His paintings show us the nightmares of history - all of the bad and evil aspects of war. In a way, his paintings were a document of the times, showing us what it must have been like to live during that period.

PRINT - This painting is an example of a self-portrait in which an artist paints a picture of himself. The print shows Max Beckmann looking out at us with a very stern or grim expression on his face. There is a lot of expression in this self-portrait. This dramatic painting uses heavy outlines and areas of bold colors. Parts of the picture, such as the hands and eyes, are simplified leaving out some of the detail. In some areas, such as the man's jacket, almost no shading at all is used. In other places, such as the face, dramatic color changes create light and shadows. The expression on the man's face tells you a lot about the man's personality and how he may feel. The painting's style is bold, harsh, and direct.

PORTFOLIO A

PAIRED WITH: FRAGONARD
LE BILLET DOUX

Meet the Masters

Pre-First

FRAGONARD - *Le BILLET DOUX*
BECKMANN - *SELF PORTRAIT*

QUESTIONS FOR DISCUSSION

1. How would you describe the way people feel in these pictures?
2. Can you imagine why they feel that way?
3. What are some words that describe feelings?
4. Which picture looks happier?
5. Which picture looks softer?
6. What objects can you find in the picture *Le Billet Doux*?
7. Can you find colors that are the same in each picture? Which ones are the same?
8. How are these two pictures similar?
9. How are these two pictures different?

RELATED ACTIVITIES

1. Make up a story about what you think the person in either picture is thinking about. What would this person say if he/she were able to talk to us?
2. Draw a picture of yourself and try to put some type of expression in their face to show us how that person feels. Tell about your picture.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses two-dimensional media to depict works of art from personal experience.
Language Arts: Makes a plan including a central idea.
Language Arts: Creates vocabulary list (i.e. happy, sad, angry, calm, surprised, etc.)

Meet the Masters



1040 CASSATT, MARY
Child With Red Hat

Clark Institute
Williamstown, Massachusetts



1341 MIRO, JOAN
Portrait 1938

Kunsthhaus
Zurich

Meet the Masters

Pre-First

ARTIST: CASSATT, MARY (cah-SAT, mary) (1845-1926)

PRINT: *CHILD WITH RED HAT*
CLARK INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS

Impressionism
Date: Unknown
Size: Unknown
Medium: Pastel on Paper

ARTIST - Mary Cassatt was born near Pittsburgh, Pennsylvania into a wealthy family. When she was seven, the family moved to Paris and they lived there for five years. Mary studied painting at the Philadelphia Academy of Fine Arts and returned to Europe when she was twenty-four. She visited the museums of Italy, Spain and Holland to study their masterpieces. She settled permanently in Paris where she studied with Degas.

Degas invited her to exhibit with the Impressionists (Monet, Renoir, and Degas) who were very popular in the art world. She agreed and she also bought several of their paintings. These paintings may be viewed at the Havemeyer Collection in the Metropolitan Museum in New York.

PRINT - In the picture, *Child with Red Hat*, Mary Cassatt shows that she can draw a picture, which is both strong and sensitive. She used pastels to draw this picture, with simple lines and large, bold strokes of bright color to portray the child. Even though the picture has been drawn simply, Mary Cassatt captured the sensitive expression on the child's face. The child looks thoughtful, or maybe even a little sad. Cassatt used only a few colors. Rather than blend the colors together, she generally left them not blended, showing the chalk strokes and texture. As you look at this picture, the feelings of the child are shown in his or her facial expression.

PORTFOLIO B

PAIRED WITH: MIRO
PORTRAIT 1938

Meet the Masters

Pre-First

ARTIST: **MIRO, JOAN** (mee-ROH, Zhoo-AWN) (1893-1983)

PRINT: ***PORTRAIT 1938***
 KUNSTHAUS
 ZURICH, SWITZERLAND

Surrealism
Date: Unknown
Size: 63 1/8" x 50 3/4"
Medium: Oil on canvas

ARTIST - Joan Miro was born in Spain, and painted until he was in his 80's. When he was 26 he went to Paris and was influenced by Braque and Picasso.

Miro was a playful artist. He created pictures that have a dreamlike quality and are very imaginative. By 1925 he was painting highly imaginative paintings and exhibited with a group of painters called the Surrealists.

During the 1930's he produced a group of collages that were shown in Paris and a large mural for the Paris Exhibition. In 1940 Miro left France and lived and worked on the island of Majorca. In 1944 he returned to France. For the remainder of his life he divided his time between Barcelona and Paris.

His works are full of brilliant color and carefully composed shapes. They may transport us to a timeless place full of magic and strange characters.

Miro was a very versatile artist. He also designed tapestries and rugs, made ceramics, and created sculptures in stone and wood.

PRINT - In *Portrait 1938*, Joan Miro charms the viewer with his delightful picture of a person. He used black lines and flat shapes of yellow, red, green and black. These shapes look like they were cut from construction paper and glued to the canvas. Sometimes Miro's shapes suggest people, birds, and the sun. At other times his shapes and lines are purely abstract and suggest nothing. Miro loved to repeat colors, shapes and lines in his paintings. His paintings are very happy. Miro loved people and had a clever sense of humor.

PORTFOLIO B

PAIRED WITH: CASSATT
 CHILD WITH RED HAT

Meet the Masters

Pre-First

CASSATT - *CHILD WITH RED HAT*
MIRO - *PORTRAIT 1938*

QUESTIONS FOR DISCUSSION

1. Which picture has brighter colors?
2. Which picture has more objects in it?
3. Which picture looks more real?
4. How many circles do you see?
5. How do you think the child in Cassatt's picture feels?
6. How does Joan Miro's picture make you feel? Why?

RELATED ACTIVITIES

1. What do you think Miro was trying to tell us when he painted his picture?
2. Cut paper shapes to make a picture of your friend. Does your friend feel light-hearted and happy like Miro's person?
3. Create a collage of a favorite place. Overlap the paper shapes. Try to create a feeling about the place.

Meet the Masters



174 DR RUBENS, PETER PAUL
Head Of A Boy
(Portrait of His Son, Nicholas)



207DR WATTEAU, JEAN ANTOINE
Three Negro Boys

Meet the Masters

Pre-First

ARTIST: RUBENS, PETER PAUL (1577-1640)

PRINT: *HEAD OF A BOY*
(*PORTRAIT OF HIS SON, NICHOLAS*)

Dutch and Flemish Masters

Date: circa - 1620

Size: Unknown

Medium: Chalk

ARTIST - Peter Paul Rubens, studied art in his native Antwerp, Belgium until he was in his early twenties. He then went to Italy where he became the court painter for the Duke of Mantua. During his eight year stay in Italy, he studied the works of Michelangelo, Raphael, and Titian. He absorbed their ideas while developing his own style.

In 1608, he returned to Antwerp, and opened his own studio. He had so many commissions that he hired the best artists of his day to work with him. Rubens painted many religious works for various churches and cathedrals during this period.

After his first wife died in 1626, Rubens served as a diplomat in Spain and in England. In 1630, Rubens married again and lived in semi-retirement in his castle at Steen where he continued to paint.

Rubens paintings expressed the spirit of the seventeenth century and he is called the greatest northern artist of the Baroque period.

PRINT - In this drawing Rubens has made a study of a young child, his son. He has used delicate curving lines to capture the feeling of soft wavy hair. Since his medium was chalk, he was able to use different values to make the child's cheek look full and round. He also gave the drawing depth by showing three quarters of the child's face, as if he had just turned. The child looks as if he is pensive or deep in thought.

PORTFOLIO C

PAIRED WITH: WATTEAU
THREE NEGRO BOYS (Three Studies of the Head of a Young Negro)

Meet the Masters

Pre-First

ARTIST: **WATTEAU, JEAN ANTOINE** (wah-TOE, Ziahn, an-TWAHN) (1684-1721)

PRINT: *THREE NEGRO BOYS*
(*Three Studies of the Head of a Young Negro*)

Drawing
Date: circa 1715
Size: 9 1/2" x 10 1/2"

Medium: Black chalk, sanguine, white wash and gray green watercolor on cream colored paper

ARTIST - Jean Antoine Watteau was one of the great painters of the first half of the 17th century. Watteau came from Belgium, but lived in Paris until his death at age 37 from tuberculosis. He began his career by designing the interior decorations for the castles of the nobility. Watteau was not satisfied with just painting interior decorations. Soon he began to paint his own visions of a life divorced from all hardship and triviality. This was a dream life of happy picnics in fairy parks where it never rains, of musical parties where all ladies are beautiful and graceful. This was a society in which all the people are dressed in sparkling silk without looking showy and where the life of the shepherds is happy and peaceful. These paintings reflected the taste of the French aristocracy of the early 18th century. This period of art is known as Rococo and is characterized by dainty colors and delicate decoration.

Watteau's paintings and drawings were very sensitive and had very delicate brushwork. They have very refined and subtle color harmonies. The postures of the figures are carefully studied. Watteau has never been equaled for his distinctive and elegant poses. Watteau composed his usually small paintings from albums of superb drawings that have been preserved.

PRINT - In this drawing, Watteau has made a study of a boy. He has drawn him from several different angles or positions. He may later have used this drawing to help him with a part of a painting on which he was working. You can see how Watteau uses delicate lines by looking at the boy's features and in the way the clothes are drawn. In the eighteenth century, young boys who opened carriage doors and performed other minor services frequently attended fashionable ladies. There is no record that they were treated badly. Watteau shows this young man with sympathetic understanding and a wistful, questioning expression.

PORTFOLIO C

PAIRED WITH: **RUBENS**
PORTRAIT OF HIS SON (HEAD OF A BOY)

Meet the Masters

Pre-First

RUBENS -PORTRAIT OF HIS SON (HEAD OF A BOY)
WATTEAU - THREE NEGRO BOYS

QUESTIONS FOR DISCUSSION

1. A portrait is a picture of a person. Look at the three portraits.
None of these faces are looking straight at you.
Describe what you see when you look at each face.
2. Which way is each head tilted?
3. How many eyes do you see in each picture? How many ears?
4. In each portrait, do you see the whole or part of the mouth, the nose, the head, the chin, the hair?
5. Which picture looks rougher?
6. What is different about one of the boys? (one has a hat on)
7. Which picture looks darker?
8. Which picture looks more real?
9. In the drawing called *Head of a Boy*, can you imagine what the person is thinking?

RELATED ACTIVITIES

1. Draw a picture of a person who is not looking straight at you. Use the ideas we talked about in your picture.
2. Try to make a picture using unusual materials. Experiment with making a picture using glue and sand, or combining sand and paint, or gluing real twigs and sticks to a picture.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Describes a work of art.
Language Arts: Uses simple (visual) materials to obtain information.

Meet the Masters



1041 DEGAS, EDGAR
Girl at Ironing Board

Musee du Louvre
Paris, France



1310 ROUSSEAU, HENRI
Self-Portrait

National Gallery
Prague

Meet the Masters

Pre-First

ARTIST: **DEGAS, EDGAR** (da-GAW, ed-GAHR) (1834-1917)

PRINT: ***GIRL AT IRONING BOARD***
 MUSEE du LOUVRE
 PARIS, FRANCE

Impressionism
Date: circa 1869
Size: 29 1/4" x 24"
Medium: Pastel on Paper

ARTIST - Degas was born in Paris, France, the son of a banker. When he was starting his career as a painter, Ingres, a famous painter, advised him. "Draw lines, young man, many lines, from memory or from nature. It is in this way that you will become a good painter." Degas took this advice and became a master of line drawing.

Degas was mainly interested in painting two subjects: women and horses. He liked to take note of women in many different poses and painted them in many occupations. His favorites were ballerinas. He was not interested in the ballerinas because they were pretty girls, nor in telling a story in his painting. He was interested in the way light and shade affected the human form. He was also interested in the way he could suggest movement and space in his art.

Degas' horses were usually drawn from models, but he also drew horses at the racetrack. Besides being a painter, Degas was also a sculptor.

Degas, born in Paris was an unusual man. He was near-sighted from birth and his eyesight got worse as he got older. He spent much of his time alone. He never married, and devoted himself to his art. When Degas got older he could no longer see fine pencil lines. He switched to using charcoal, crayon and chalk. His favorite medium was pastels, because of their fresh and bright colors. Later, he did mostly sculpture, which he could feel with his hands.

When Degas' father died, he left Degas a small inheritance. This money kept Degas from having to sell his paintings unless he so desired. He did not care to impress anyone, or sell to anyone. His finished paintings were stacked and piled around his studio.

PRINT - In the print, *Girl at Ironing Board*, Degas used bright colored pastels, or chalk, to draw the picture. You can tell that it is chalk because of the broad strokes and lines that Degas left showing on the girl's clothes, arms, and in the background. In this picture, Degas has drawn a girl ironing. He has caught her in a pose where she is taking a moment to pause and look up from her job. This is a simple drawing, where Degas could convey his subject using a few simple lines and large broad strokes. He used only a few colors in this picture and they are left bold and bright, with very little mixing or blending.

PORTFOLIO D

PAIRED WITH: ROUSSEAU
 SELF PORTRAIT

Meet the Masters

Pre-First

ARTIST: **ROUSSEAU, HENRI** (roo-SOH, ahn-REE) (1844-1910)

PRINT: ***SELF PORTRAIT***
 (*MYSELF, PORTRAIT-LANDSCAPE*)
 NATIONAL GALLERY
 PRAGUE, CZECHOSLOVAKIA

Post Impressionism
Date: 1890
Size: 56 1/4" x 43 1/4"
Medium: Oil on Canvas

ARTIST - Henri Rousseau was a Douanier, a customs official of France. He gave up his government job at middle age and became a painter. He became a famous primitive, or untaught, painter. He was a charmingly simple man with a powerful creative imagination and a perfect sense of composition.

His paintings present enchanted and exotic worlds of forests, jungles, and desert scenes. They are filled with exotic flowers, fantastic animals, and an occasional person or two. Every detail is carefully drawn and painted to create an imaginary realism. Rousseau visited zoos and botanical gardens to gather information for his paintings.

Unfortunately, most people didn't appreciate the rhythmic beauty of his work. They considered him an untrained beginner and laughed at his magical pictures. Other painters like Gauguin, Redon and Picasso recognized him as a true artist who explored painting with a fresh vision unspoiled by standard ideas about style and techniques.

PRINT - In this painting called *Self Portrait*, Rousseau has painted a picture of himself. He portrayed himself as an artist and shows himself holding a paintbrush and pallet. The boat in the background with all of its flags, the bridge and the building beyond show Rousseau's careful way of painting detail. Rousseau's style, called primitive is also seen in this painting. Even though he has paid attention to detail, there is a simplicity about the painting. The house in the background with its many chimneys is painted in a flat manner with very little shading. The tree to the right is almost decorative as if he has painted it out of his imagination rather than from a real tree. Rousseau made himself look as if he is floating just a bit off the ground, creating a dream-like quality to the whole painting.

PORTFOLIO D

PAIRED WITH: DEGAS
 GIRL AT IRONING BOARD

Meet the Masters

Pre-First

DEGAS - *GIRL AT IRONING BOARD*
ROUSSEAU - *SELF PORTRAIT*

QUESTIONS FOR DISCUSSION

1. What is each person doing in each picture?
2. What other objects can you find in each picture?
3. Where is each person standing in each picture?
4. How can you tell that these pictures were painted a long time ago?
5. Can you count the chimneys and the flags in Rousseau's picture?
6. Do you see any other people in either picture? How many people do you see?
7. Name one bright color in Degas' picture.
8. What colors has Rousseau used to paint the water flowing under the bridge?

RELATED ACTIVITIES

1. Draw a picture of yourself doing something that you like to do. What else besides yourself, will you draw in your picture?
2. Draw a picture using pastels. Experiment with ways to use the chalk. Use the point, and also the sides. Blend some colors together, and leave some plain.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Knows that specific works of art belong to particular times and places
Mathematics: Understands whole numbers.
Language Arts: Determines the main idea or message.
Social Studies: Compares every day life in different places and times.

Meet the Masters



1126 MATISSE, HENRI
The Purple Robe

Baltimore Museum of Art
Maryland



305 VELAZQUEZ, DIEGO
Prince Balthazar-Carlos on a Pony

Prado, Madrid

Meet the Masters

Pre-First

ARTIST: **MATISSE, HENRI** (mah-TEES, ahn-REE) (1869-1954)

PRINT: ***THE PURPLE ROBE***
BALTIMORE MUSEUM OF ART
BALTIMORE, MARYLAND

Fauvism
Date: 1937
Size: Unknown
Medium: Unknown

ARTIST - Matisse was the first revolutionary among the early 20th century French painters to break completely with the representation of observed reality.

Matisse was a trained lawyer and looked closely at every side of a question. He was a slow painter, and tested the possible styles of painting one by one to see which one would work best for him. He had a talent for decorative simplification. He studied the color schemes and designs of oriental carpets and North African scenery. He developed a style that has had a great influence on modern design.

The bright colors and simple outlines in Matisse's paintings show a similarity to children's drawings. He simplified his subject to the point that shapes, colors and lines became more important than the subject.

As Matisse got older, his paintings became even more simple. A still life might consist of no more than a few contrasting colors and ornamental lines.

PRINT - In this painting called *The Purple Robe*, you can see how Matisse loved to use bright colors next to each other. This print also shows how he liked to decorate and pattern his subject. Almost every part of this painting has some type of decoration on it. The woman's robe is striped and she wears a flowered blouse and a bright green skirt with designs. The walls in the background have bright bold stripes and wavy curved lines. The floor is striped and checkered and even the table has a design. Matisse used all bright colors in this picture, and used very little shading. He decorated the subject so much that it almost fits together as one large design. The flowers blend into both the purple robe and the girl who, herself blends with the wall.

PORTFOLIO E

PAIRED WITH: **VELAZQUEZ**
PRINCE BALTHAZAR - CARLOS ON A PONY

Meet the Masters

Pre-First

ARTIST: **VELAZQUEZ, DIEGO** (vah-LASS-kess, dee-AYE-goh) (1599-1660)

PRINT: ***PRINCE BALTHAZAR - CARLOS ON A PONY***
PRADO
MADRID, SPAIN

Baroque
Date: circa 1634
Size: 82 1/4" x 68 1/8"
Medium: Oil on canvas

ARTIST - Velazquez, a Spanish painter, was trained in Seville. Early in his life he came to the attention of Philip IV, the king. He became the court painter at Madrid and he spent the rest of his life there. His close friendship with Philip and his high office as Marshall of the Palace gave him an opportunity to show and develop his talent through a variety of artistic assignments.

Velazquez was interested in painting his subjects bluntly real. He believed that art should concern itself with realities and not with dreams. Velazquez did not want to paint in the fancier Italian Baroque style that was popular. He did appreciate the achievements of the great masters, like Michelangelo, who came before him. By studying masterpieces, he learned to soften his somewhat heavy-handed realism and to lighten and brighten his palette.

Velazquez is thought of as a master of brilliant optical realism. His paintings are an optical report of a subject or event, authentic in every detail. He used paint both thick and thin. He used many different shades and tones of color to paint his picture as realistically as possible. His ability to match shades and tonal gradations approached the effects that were later discovered in the age of the photograph.

PRINT - *Prince Balthazar - Carlos on a Pony* is one of many portraits of the royal family painted by Diego Velazquez. It is a picture of a prince, dressed in his fine clothes, riding a horse. Velazquez painted him in a realistic fashion, making everything very life-like and realistic. Velazquez paid attention to details and the paint was blended to create soft shades. Darker colors were used in the foreground, on the ground, on the horse, and on the boy's clothing. In the background, Velazquez created the illusion of distance by using lighter colors on the mountains and sky.

PORTFOLIO E

PAIRED WITH: **MATISSE**
THE PURPLE ROBE

Meet the Masters

Pre-First

MATISSE - *THE PURPLE ROBE*
VELAZQUEZ - *PRINCE BALTHAZAR - CARLOS ON A PONY*

QUESTIONS FOR DISCUSSION

1. Both of these pictures show people wearing clothing very different from what we would wear to school today. Describe the clothing in each picture.
2. How are they alike?
3. How are they different?
4. Which one shows many kinds of lines, shapes, patterns and colors?
5. What are the people doing in each picture?
6. Which picture uses brighter colors?
7. Which picture shows action?
8. How many places can you find stripes in the Matisse picture?
9. Describe the clothes that the prince in Velazquez's picture is wearing.
10. Which picture is outdoors? Indoors?
11. What else do you see in each picture besides the people?

RELATED ACTIVITIES

1. Artists design clothing. Design an outfit that you would wear for a special activity. Use many kinds of lines, shapes, patterns and colors.
2. Look closely at all the colors Matisse uses in his picture. Make your own picture, and color it in using colors that you can see in Matisse's picture. How many did you use?

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands that people create art for various reasons and that artists create everyday objects.
Language Arts: Lists observations about topic.
Mathematics: Identifies patterns.

Meet the Masters



981 WYETH, ANDREW
Mrs. Kuerner, 1957



1309 PICASSO, PABLO
Head of a Harlequin

National Gallery
Prague

Meet the Masters

Pre-First

ARTIST: **WYETH, ANDREW** (1917-)

PRINT: **MRS. KUERNER**

20th Century American
Date: 1957
Size: 13 1/2" x 19 1/2"
Medium: Tempera

ARTIST - Andrew Wyeth was born in Chadd's Ford, Pennsylvania. His father was a famous illustrator and mural painter who trained Andrew. Wyeth usually paints objects and landscapes from his own life. The people portrayed in his paintings are usually his wife, his two sons or his neighbors. When he starts a new piece of art, he makes a very careful pencil drawing of his subject. Then he decides whether he is going to use watercolor or tempera for his paint. Wyeth puts great amount of feeling into his paintings. He tries to paint his subjects the way he sees and feels about them. He also pays close attention to texture and detail.

In 1963 Andrew Wyeth was awarded the 'Medal of Freedom' by President Kennedy. This is the highest honor a civilian in our nation can receive.

PRINT - In the painting *Mrs. Kuerner*, Andrew Wyeth has painted a picture of a woman seated in a chair. She is facing away from us, looking out of a window. Wyeth usually paints people whom he knows. This person could be a neighbor or friend, or someone else who lives in his town. The woman looks as if she has spent many hours gazing out of the same window, sitting in the same chair. The sun is streaming through the window and shines on the woman's face. Wyeth uses very little color in this picture. Most of the picture has been painted using blacks, browns, grays and white.

PORTFOLIO F

PAIRED WITH: **PICASSO**
 HEAD OF A HARLEQUIN

Meet the Masters

Pre-First

ARTIST: **PICASSO, PABLO** (pi-KAHS-oh, PAh-blow) (1881 -1973)

PRINT: **HEAD OF A HARLEQUIN**
 NATIONAL GALLERY
 PRAGUE, CZECHOSLOVAKIA

Cubism
Date: 1905
Size: 39 1/2" x 39"
Medium: Oil

ARTIST - Pablo Picasso was born in Malaga, Spain. He lived a long and very productive life of 92 years. He experimented in painting, drawing, ceramics and sculpture.

Picasso's father, a professor at the Barcelona Academy of Art, was his first teacher. By the time he was 16 years old, he was working on his own. Throughout his career he passed through many periods which reflected what was going on in his own life. His 'blue period' from 1901-1909 for example, occurred when he was lonely, cold and hungry. His paintings of that period show very thin invalids, beggars and outcasts portrayed with only a few colors.

Between 1906-07, Picasso, and his friend, Georges Braque, invented Cubism, which led to modern art. Picasso wanted to 'free' the form in art. He achieved this in his paintings by breaking apart the object and assembling the parts in an odd way - emphasizing geometric shapes.

PRINT - In this painting Picasso used his style of painting known as Cubism. A harlequin is a clown-like character. Instead of painting the person realistically, he painted the person by using geometric shapes. He then reduced the subject to flat planes and simple forms. He broke apart his subject, and then reassembled it using simple geometric shapes. Picasso used very little color in this picture; it is mostly made up of whites, blacks, browns and combinations of those colors.

Picasso shows a lot of texture in this painting, allowing his brush strokes to show and layering the lines on many of the shapes. Though Picasso used the Cubist style in this painting, he was still able to paint his subject in a sensitive way. By the pose, and expression of the figure, one can almost imagine the mood of the person.

PORTFOLIO F

PAIRED WITH: WYETH
 MRS. KUERNER

Meet the Masters

Pre-First

WYETH - *MRS. KUERNER*
PICASSO - *HEAD OF A HARLEQUIN*

QUESTIONS FOR DISCUSSION

1. Look at each portrait. How are the two portraits different?
2. Find the shapes in each portrait.
3. In which picture is the person looking at us?
4. What do you think the woman in Wyeth's picture is watching?
5. In which picture can you see sunlight?
6. How is Picasso's picture different from Wyeth's picture?
7. Which picture has more shapes? More lines?
8. How does each picture make you feel?

RELATED ACTIVITIES

1. Cut out a variety of large and small shapes from construction paper. Arrange the shapes to form a portrait.
2. Identify the shapes in your portrait. You may add details with crayons.
3. Draw a picture of someone in your family or someone that you know, like a friend or a neighbor. Tell us about your picture - why did you pick the person you did?

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses art materials and tools to develop basic processes and motor skills in a safe and responsible manner.
Mathematics: Understands and describes basic two dimensional shapes.
Mathematics: Visualizes and illustrates ways in which shapes can be combined, subdivided and changed.

Meet the Masters



880 SARGENT, JOHN SINGER
Black Brook

Tate Gallery
London



1087 KLEE, PAUL
Girl with Flag

Kunstmuseum
Basel

Meet the Masters

Pre-First

ARTIST: **SARGENT, JOHN SINGER** (1856-1925)

PRINT: ***BLACK BROOK***
 TATE GALLERY
 LONDON, ENGLAND

19th Century American
Date: 1909
Size: 21 3/4" x 27 1/2"
Medium: Unknown

ARTIST - Sargent was born to American parents in Florence, Italy. He grew up in Europe and did not make his first visit to the U.S. until he was 20. As a boy, he often went on sketching trips with his mother, an amateur artist. By the time he was 12, he began painting lessons. When he was 19, his family moved to Paris where he studied with Carolus-Duran, a painter who was famous for his portraits of fashionable people.

Sargent's paintings were mostly society portraits - portraits of women in beautiful and stylish gowns. He was very good at capturing his subject's personality in these paintings. Sargent was also known in the U.S. as a mural artist. Some of which were hung in the Boston Public Library.

PRINT - In *Black Brook*, John Singer Sargent painted a portrait of a woman sitting by the side of a brook. The woman is gazing off to the side. The expression on her face helps to tell us about her personality or feeling. This picture has many colors in it. Sargent left many of his brush strokes showing which help create texture in the picture. His bold brush strokes can be seen in the flowers and in the woman's clothing. The brush strokes in the water help to create the illusion of movement. Sargent also used splashes of white and other light colors to give the feeling of light reflecting off objects, including the rocks in the water.

PORTFOLIO G

PAIRED WITH: KLEE
 Girl with a Flag

Meet the Masters

Pre-First

ARTIST: KLEE, PAUL (CLAY, Paul) (1879-1940)

PRINT: *GIRL WITH A FLAG*
KUNST MUSEUM
BASEL, SWITZERLAND

Expressionism
Date: 1929
Size: 25 1/2" x 19 1/2"
Medium: Watercolor on paper
Mounted on cardboard

ARTIST - Paul Klee was born in Switzerland, the son of a music teacher and a mother who liked to draw. He had an affection for cats as a child. He also enjoyed drawing. In fact, some of Klee's early unsigned works were recognized as his because they were line drawings of cats.

The artist was a serious student. He enjoyed history, the sciences, and languages. He was well respected, a fine writer, musician, and teacher.

Paul Klee was still a working artist when he died at the age of sixty. He left at least eight thousand, nine hundred and twenty-six works of art.

PRINT - In this picture, *Girl with a Flag*, Klee used watercolor as a medium. He painted the girl in a simple, flat style, reducing parts of her figure to basic simple shapes. Her eyes become straight lines; her mouth and nose are shaped like triangles; and her head and body meet at a point. The colors in this picture are soft and subtle, gradually going from lights to darks. The girl is not drawn realistically but drawn rather the way Klee wanted to portray her. She is almost a 'make believe' or fantasy person, somehow not quite real. The flag is just there at the top of the picture. We are not sure whether it is far away in the background, being held by the girl or in some way attached to the girl's hair.

PORTFOLIO G

PAIRED WITH: SARGENT
BLACK BROOK

Meet the Masters

Pre-First

SARGENT - *BLACK BROOK*
KLEE - *GIRL WITH A FLAG*

QUESTIONS FOR DISCUSSION

1. Without looking at the two pictures, tell what you think each will be about after you hear the title of the picture.
2. Look at the two portraits.
3. Were your ideas correct?
4. Are you surprised by what you see?
5. Which one is made of simple shapes and colors?
6. Which picture has more colors in it? Name some of the colors.
7. Find one color that is in both pictures.
8. How do you think each girl feels?
9. How many shapes can you find in Klee's picture? Name them.

RELATED ACTIVITIES

1. If the character in the painting could talk to you, what do you think she would say?
2. Draw a picture of yourself in your favorite place. Is it indoors or outdoors? Why do you like that place?
3. Tell why this place is so relaxing.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS:

Visual Arts: Understands that works of art can be rendered realistically, symbolically, or abstractly.
Language Arts: Uses age appropriate vocabulary to describe, analyze, interpret and make judgments about works of art.
Language Arts: Expresses ideas clearly.
Language Arts: Predicts information based on the title.

Meet the Masters

III. Presentation of Prints Grade One

Portfolio A

CASSATT - *WOMAN WITH DOG*
PICASSO - *CHILD WITH DOVE*

Portfolio B

RENOIR - *CHILDREN ON THE SEASHORE*
HOMER - *BOYS IN A PASTURE*

Portfolio C

MOORE - *FAMILY GROUP*
ALSTON - *FAMILY, NO. 1*

Portfolio D

PICASSO - *THE ARTIST'S SON*
WHISTLER - *ARRANGEMENT IN GREY AND WHITE, -*
THE ARTIST'S MOTHER

Portfolio E

DEGAS - *THE IRONERS*
MORISOT - *THE CRADLE*

Portfolio F

BRONZINO - *ELEANORE AND SON*
MODIGLIANI - *BRIDE AND GROOM*

Portfolio G

LE NAIN - *FAMILY OF PEASANTS IN AN INTERIOR*
CURRIER & IVES - *HAPPY FAMILY*

<p>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations.</p>
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Meet the Masters



870 CASSETT, MARY
Woman with Dog

Corcoran Gallery
Washington, D.C.



1093 PICASSO, PABLO
Child with a Dove

Lady Aberconway Collection
London

Meet the Masters

Grade One

ARTIST: CASSATT, MARY (cah-SAT, mary) (1845-1926)

PRINT: *WOMAN WITH DOG*
CORCORAN GALLERY
WASHINGTON, D.C.

Impressionism
Date: 1883
Size: 39 1/2" x 25 1/2"
Medium: Oil on Canvas

ARTIST - Mary Cassatt was born near Pittsburgh, Pennsylvania into a wealthy family. When she was seven, the family moved to Paris and they lived there for five years. Mary studied painting at the Philadelphia Academy of Fine Arts and returned to Europe when she was twenty-four. She visited the museums of Italy, Spain and Holland to study their masterpieces. She settled permanently in Paris where she studied with Degas.

Degas invited her to exhibit with the Impressionists (Monet, Renoir, and Degas) who were very popular in the art world. She agreed and she also bought several of their paintings. These paintings may be viewed at the Havemeyer Collection in the Metropolitan Museum in New York.

PRINT - In *Woman with Dog*, Mary Cassatt clearly shows us both her strong and tender feelings. She shows a simple, touching, realistic scene of a woman and a dog. It is a very sentimental painting. Cassatt used different lines to help us feel what she wanted to portray. A writer uses words to express feelings about a subject. This artist used line, color, shapes, form, and texture to present her ideas.

PORTFOLIO A

PAIRED WITH: PICASSO
CHILD WITH A DOVE

Meet the Masters

Grade One

ARTIST: **PICASSO, PABLO** (pi- KAHS-oh, PAH-blow) (1881-1973)

PRINT: ***CHILD WITH A DOVE***
 LADY ABERCONWAY COLLECTION
 LONDON, ENGLAND

School of Paris
Dated: 1901
Size: 28 3/4" x 21"
Medium: Oil on Canvas

ARTIST - Pablo Picasso was born in Malaga, Spain. He lived a long and very productive life of 92 years. He experimented in painting, drawing, ceramics and sculpture.

Picasso's father, a professor at the Barcelona Academy of Art, was his first teacher. By the time he was 16 years old, he was working on his own. Throughout his career he passed through many periods which reflected what was going on in his own life. His 'blue period' from 1901-1909 for example, occurred when he was lonely, cold and hungry. His paintings of that period show very thin invalids, beggars and outcasts portrayed with only a few colors.

Between 1906-07, Picasso, and his friend, Georges Braque, invented Cubism, which led to modern art. Picasso wanted to 'free' the form in art. He achieved this in his paintings by breaking apart the object and assembling the parts in an odd way - emphasizing geometric shapes.

PRINT - In *Child with a Dove*, Picasso shows that he could paint objects realistically. He wanted to do more than just copy real objects; he wanted his paintings to show how he felt. This painting depicts the figure set before a basic background. Here, he painted with mostly blue and dark yellow.

This picture does not represent a new style. It is simply a romantic painting done with skill and sensitivity. The space and color are brought together well.

PORTFOLIO A

PAIRED WITH: CASSATT
 WOMAN WITH DOG

Meet the Masters

Grade One

CASSATT - *WOMAN WITH DOG*
PICASSO - *CHILD WITH A DOVE*

QUESTIONS FOR DISCUSSION

1. Look at the two paintings.
Can you describe how are they the same?
Can you tell us how are they different.
2. What is the relationship between the person and the animal?
3. What must a person do to take care of a pet?
4. What colors have the artists used in these pictures?
5. Can you say which picture has lighter colors?
6. What else do you see in the pictures?
7. Why are these two pictures alike?
8. Can you name some of the objects in the picture?
Can you describe them?
Can you tell us about them?

RELATED ACTIVITIES

1. Make up a story about people and their special pets.
2. Create a dance or pantomime that tells a story about pets and their friends/family.
3. Create a picture of a person taking care of a pet (a dog, a cat, a bird, a hamster or a fish).

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Art: Uses two dimensional media to depict work of art.
Language Arts: Gives simple explanations.
Social Studies: Shows examples of situations involving responsibility.

Meet the Masters



1206 RENOIR, PIERRE AUGUSTE
Children on the Seashore

Museum of Fine Arts
Boston, Massachusetts



803 HOMER, WINSLOW
Boys in a Pasture

Museum of Fine Arts
Boston, Massachusetts

Meet the Masters

Grade One

ARTIST: **RENOIR, PIERRE AUGUSTE** (REN-wahr, PEE-air, OH-gust) (1841-1919)

PRINT: ***CHILDREN ON THE SEASHORE***
 MUSEUM OF FINE ARTS
 BOSTON, MASSACHUSETTS

Impressionism
Date: 1883
Size: 25 1/2" x 35 1/2"
Medium: Oil on canvas

ARTIST - Pierre Auguste Renoir was a very famous Impressionist painter. He was born in Limoges, France. By the age of 13, he was earning money as an assistant painter of porcelain. This work helped him gain decorative skill. He was a talented, skilled artist who painted realistically because he studied the important art of the past.

Renoir painted in the Impressionist style using lot of color to make the picture light and warm. Because he wanted to be original, he sometimes used color itself without form.

When Renoir was 21 years old, he went to the Paris Art School. He enjoyed being with other art students, but Renoir did not like the strict rules and he felt the classes were boring. Renoir and his friends left school and began to paint together.

Renoir and the Impressionists did painting after painting of water -- flowing, sparkling, and moving. The Impressionists painted very quickly, right on the canvas. They used small strokes of bright color to get the effect of sunlight and movement. They painted their "first impressions" of scenes of everyday life, which give a different feeling from photographs.

PRINT - In *Children on the Seashore*, Renoir surrounded the entire painting with a halo of light. The painting shows the pinkness of the skin (even under clothing) and the shape of the face. Notice the blondness of the boy's head and the dark velvet accent of the young girl's eyelashes. The hands splashing and waving in shimmering sunlight show us a scene of childhood joy.

PORTFOLIO B

PAIRED WITH: HOMER
 BOYS IN A PASTURE

Meet the Masters

Grade One

ARTIST: HOMER, WINSLOW (1836-1910)

PRINT: *BOYS IN A PASTURE*
MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

19th Century American
Date: 1874
Size: 15 1/2" x 22 1/2"
Medium: Oil

ARTIST - Winslow Homer lived in America all his life. When he was six, he moved from the city life of Boston to the country. He developed a love for the outdoors that we see in his art.

Homer was a great storyteller. He began his art career as an illustrator. His work appeared in a popular magazine of that time, "Harper's Weekly." In the middle of his successful career as an illustrator, he took up painting.

Homer was a polite and independent man. He learned to paint on his own. Homer was interested in painting the 'real' America. There were no photographers at that time so people had to paint and draw pictures of what happened around them. He trusted only his own eyes - not those of other artists - to capture the people and the landscapes.

His pictures were so realistic that he became famous. He felt he had to be alone to work well. He moved to a quiet spot overlooking the ocean in Maine.

PRINT - *Boys in a Pasture* is one of the many pictures that Winslow Homer did of farm life. Basic down-to-earth subjects attracted Homer because they represented stability against war and industry. He painted them with such longing that he gave them a fresh quality.

In this print we see a sensitivity for light and color. The sunlight falls in a bright shaft, illuminating the whites of the cap and shirt. The mood is quiet, warm and pleasant.

As a boy, Homer promised to paint scenes as they actually were. It was a promise kept. In this, his style was honest, simple, and forceful. His brush strokes were quick and sure.

PORTFOLIO B

PAIRED WITH: RENOIR
CHILDREN ON THE SEASHORE

Meet the Masters

Grade One

RENOIR - *CHILDREN ON THE SEASHORE*
HOMER - *BOYS IN A PASTURE*

QUESTIONS FOR DISCUSSION

1. Look at the two pictures. Where is the setting of each picture?
2. Which picture has more people in it?
3. What are the people doing?
4. Do you think they are having a good time? Why?
5. Which picture is clearer?
6. Which picture is softer?
7. Which picture is lonelier?
8. What color has the artist used most?

RELATED ACTIVITIES

1. Count the children in the *Children on the Seashore* painting.
2. How many boys are in the *Boys in a Pasture* painting?
3. How many people are in both painting?
4. Write the answers to questions 1, 2 and 3 as a number sentence. (4+2+6)
5. Draw a picture that takes place outdoors. Show each member of the family and some friends doing what they like to do best or do most often. Include yourself in the picture.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Art: Uses two dimensional media and techniques to depict works of art from personal experiences.
Mathematics: Computes for problem solving.
Language Arts: Identifies meaning from illustration.

Meet the Masters



200 MOORE, HENRY
Family Group

National Gallery
Canada



929 ALSTON, CHARLES
Family, No. 1

Whitney Museum
New York

Meet the Masters

Grade One

ARTIST: MOORE, HENRY (1898-1986)

PRINT: *FAMILY GROUP*
NATIONAL GALLERY
CANADA

Expressionism
Date: 1948
Size: Height 59 1/4"
Medium: Bronze cast

ARTIST - Henry Moore is a distinguished British painter and sculptor. He always liked the art lessons given at school. When he was eleven, he heard a story about Michelangelo and decided he wanted to become a sculptor. Moore said he owed a debt to an art teacher in elementary school who encouraged him as much as she could. He attended the Royal College of Art from 1922 to 1925. He was then hired as a teacher for two days a week and thus began his career.

During World War II, he worked for the government as a war artist. His sketches of life in the air raid shelters have an exceptional emotional quality. In them is found the heavy primitive feeling of his sculptures.

PRINT - This drawing is based on life in the underground shelters of wartime London. Moore abstracted the human figure and drew the heads out of proportion to the size of the body - a characteristic of the artist. In this work, which may be a study for a future sculpture, the very massive male and female figures offer protection and security. The controlled gestures between the parents and children represent the give and take of human relationships.

PORTFOLIO C

PAIRED WITH: ALSTON
FAMILY NO. 1

Meet the Masters

Grade One

ARTIST: ALSTON, CHARLES (OL-sten) (1907 -1977)

PRINT: *FAMILY NO. 1*
WHITNEY MUSEUM
NEW YORK CITY

20th Century American
Date: 1955
Size: 48 1/4" x 35 3/4"
Medium: Unknown

ARTIST - Charles Alston, painter, sculptor, muralist and teacher of art, was born in North Carolina. He received his Bachelor of Arts and Master of Arts degrees from Columbia University. He taught Art at the University of the City of New York.

Alston's work includes many styles, from pure abstraction to almost pure realism. His later work was influenced by African sculpture. His work is always strong and highly individualistic. It is either warm with rich color, sharp in blacks and clear white, or soft and compassionate in texture and color. It is so varied that it prevents classification. Alston said he "feels a need to relate to humanity in a more direct way...and as a black American... is sensitive and responsive... to the injustice, the indignity and hypocrisy suffered by black citizens." Such responsiveness is "the predicament of any artist, black or white, concerned with the dignity of man."

PRINT - Alston paints in a style called cubism, where shapes are more important than details. It is surprising that Alston took a realistic subject and painted it as a cubist design. He did not pay very much attention to the faces of the people. You can still see that they are a close family group by the way that he has presented the figures. They are arranged in a circle, the father standing behind the mother, who is seated, and two children, a boy and a girl, standing before them. Notice the gestures of the family members towards each other.

The members of this family are bound together by their placement and gesture. The little girl is facing her brother. The father has his hand on his son's shoulder. The children stand close beside the mother. The mother is strong and solid, her sturdy legs sketchily outlined beneath her apron. Perhaps this is the artist's way of showing us that the mother of this family is a strong woman.

PORTFOLIO C:

PAIRED WITH: MOORE
FAMILY GROUP

Meet the Masters

Grade One

MOORE - *FAMILY GROUP*
ALSTON - *FAMILY NO. 1*

QUESTIONS FOR DISCUSSION

1. Look at the two paintings. Each shows a family. How are the pictures different?
2. Are the pictures painted in a realistic style, or do the artists work with simpler shapes?
3. Do you think that the families are close?
4. How many people are there in each picture?
5. Where do you see lines?
6. Can you find straight lines and curved lines?
7. Where do you see shapes?
8. Can you find round shapes and square shapes?
9. Which picture has more colors? Can you name them?

RELATED ACTIVITIES

1. Explain your feelings about the pictures in one sentence.
2. Use simple shapes to draw or paint a picture that shows a scene from life in your house or on your street. Try to have the picture tell us something about your life, or your feelings about yourself and your surroundings.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Knows how to use symbols to communicate meaning in art.
Language Arts: Drafts simple sentences.
Mathematics: Visualizes and illustrates ways in which shapes can be combined, subdivided and changed.

Meet the Masters



1230 PICASSO, PABLO
The Artists's Son

Musee d'Arte Moderne
Paris, France



860 WHISTLER, JAMES MCNEILL
Study in Grey and White, "The Artist's Mother"

Musee du Louvre
Paris, France

Meet the Masters

Grade One

ARTIST: **PICASSO, PABLO** (pi-KAHS-oh, PAh-blow) (1881-1973)

PRINT: ***THE ARTIST'S SON***
 MUSEE d'ART MODERNE
 PARIS, FRANCE

School of Paris
Date: 1924
Size: 51 3/16" x 38 3/16"
Medium: Oil on Canvas

ARTIST - Pablo Picasso was born in Malaga, Spain. He lived a long and very productive life of 92 years. He experimented in painting, drawing, ceramics and sculpture.

Picasso's father, a professor at the Barcelona Academy of Art, was his first teacher. By the time he was 16 years old, he was working on his own. Throughout his career he passed through many periods which reflected what was going on in his own life. His 'blue period' from 1901-1909 for example, occurred when he was lonely, cold and hungry. His paintings of that period show very thin invalids, beggars and outcasts portrayed with only a few colors.

Between 1906-07, Picasso, and his friend, Georges Braque, invented Cubism, which led to modern art. Picasso wanted to 'free' the form in art. He achieved this in his paintings by breaking apart the object and assembling the parts in an odd way - emphasizing geometric shapes.

PRINT - This is a painting of Picasso's son Paul when he was three years old. It was one of Picasso's favorites and he kept this picture with his own collection.

The work is from Picasso's 'Greco-Roman' phase. Look at the hands, the round head, and the immobility of the pose. If you look closely, the lines from an earlier drawing are visible. The colors are light and bright.

PORTFOLIO D

PAIRED WITH: **WHISTLER**
 ARRANGEMENT IN GREY AND WHITE -
 THE ARTIST'S MOTHER

Meet the Masters

Grade One

ARTIST: WHISTLER, JAMES McNEILL (1834-1903)

PRINT: *ARRANGEMENT IN GREY AND WHITE -
THE ARTIST'S MOTHER*
MUSEE du LOUVRE
PARIS, FRANCE

19th Century American
Date: 1871
Size: 57" x 64 1/2"
Medium: Oil on canvas

ARTIST - James McNeill Whistler was born in Lowell, Massachusetts. Although he lived most of his life in England, he felt little commitment to either country. Both in art and his personal life, he refused to be stereotyped. His painting ranged from very realistic to Impressionistic. He had many changes in style. Whistler had his own ideas. In his private life, he had many types of friends - both rich and poor. He did not get married until he was 54 years old.

Whistler was a tireless, even tiresome joker. He was very witty and used his wit sometimes to cover up his pain. He was a charming man who occasionally liked a challenge. When his wits failed, he used his fists - even though he was only five feet four inches tall.

PRINT - Whistler's best known work is *Arrangement in Grey and White - The Artist's Mother* commonly known as *Whistler's Mother*. The portrait of the delicate woman is very realistic. She is placed against a carefully designed background of vertical and horizontal rectangular shapes, which balance the painting. Whistler's title is significant because he loved music and thought of his paintings in musical terms.

Whistler used thin coats of color to build up his subtle grays. Every item in the painting is an important part of the design: the drapes, the pictures on the wall, the floor, and the placement of his mother's hands. The completed picture on the wall is one of Whistler's own etchings. In this picture, Whistler was interested in primarily using impressionist forms.

PORTFOLIO D

PAIRED WITH: PICASSO
THE ARTIST'S SON

Meet the Masters

Grade One

PICASSO - *THE ARTIST'S SON*
WHISTLER - *ARRANGEMENT IN GREY AND WHITE* - *THE ARTIST'S MOTHER*

QUESTIONS FOR DISCUSSION

1. Look at the two pictures. How are they alike? How are they different?
2. What does the clothing in each picture tell you about the person?
3. Which picture has brighter colors?
4. Can you tell us how the boy feels?
5. Can you tell us how the mother feels?
6. Have you ever seen people dressed like the people in these pictures? Where?
7. Which person is looking at you?

RELATED ACTIVITIES

1. Tell what each person will do when he or she stands up from the chair.
2. Pretend that you are a clown. Draw a picture that shows your costume. Remember that costume designers are artists. Use bright colors and geometric shapes such as circles, squares, rectangles and triangles.
3. Draw a picture of your family and put yourself in it. Show all the people who live in your house, including any pets. Arrange the picture as a portrait, and put the members of the family in any order you like.
4. Draw a picture of a person you know in a Harlequin outfit or in a dress like Whistler's mother. Arrange the surroundings very carefully.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: People create art for various reasons.
Mathematics: Draws two dimensional shapes.
Language Arts: Makes predictions based on illustration.

Meet the Masters



1133 DEGAS EDGAR
The Ironers

Musee du Louvre
Paris, Franch



1223 MORISOT, BERTHE
The Cradle

Musee d'Orsay
Paris, Franch

Meet the Masters

Grade One

ARTIST: **DEGAS, EDGAR** (da-GAW, ed-GAHR) (1834-1917)

PRINT: **THE IRONERS**
 MUSEE du LOUVRE
 PARIS, FRANCE

Impressionism
Date: 1884
Size: 29 15/16" x 32 1/8"
Medium: Oil on Canvas

ARTIST - Degas was born in Paris, France, the son of a banker. When he was starting his career as a painter, Ingres, a famous painter, advised him. "Draw lines, young man, many lines, from memory or from nature. It is in this way that you will become a good painter." Degas took this advice and became a master of line drawing.

Degas was mainly interested in painting two subjects: women and horses. He liked to take note of women in many different poses and painted them in many occupations. His favorites were ballerinas. He was not interested in the ballerinas because they were pretty girls, nor in telling a story in his painting. He was interested in the way light and shade affected the human form. He was also interested in the way he could suggest movement and space in his art.

Degas' horses were usually drawn from models, but he also drew horses at the racetrack. Besides being a painter, Degas was also a sculptor.

Degas, born in Paris was an unusual man. He was near-sighted from birth and his eyesight got worse as he got older. He spent much of his time alone. He never married, and devoted himself to his art. When Degas got older he could no longer see fine pencil lines. He switched to using charcoal, crayon and chalk. His favorite medium was pastels, because of their fresh and bright colors. Later, he did mostly sculpture, which he could feel with his hands.

When Degas' father died, he left Degas a small inheritance. This money kept Degas from having to sell his paintings unless he so desired. He did not care to impress anyone, or sell to anyone. His finished paintings were stacked and piled around his studio.

PRINT - In this print, *The Ironers*, (also called *The Laundress*) Degas was not an Impressionist painter of sunlight but of artificial light. This is a realistic portrayal of tired, hard working women.

Fearing total blindness, he was trying very hard to record all he could remember. He could no longer see to draw the details of faces, hands and costumes. Instead he made broad strokes, filling the spaces with big brilliant color. The results are very different here from his careful earlier work. *The Ironers* conveys, with a few simple lines, the same graceful rhythmic motion so typical of all his work. The artist has caught a moment in time, painting it with sympathy and without sentimentality.

PORTFOLIO E
PAIRED WITH: MORISOT
 THE CRADLE

Meet the Masters

Grade One

ARTIST: MORISOT, BERTHE (MOH-ree-zoh, BAIRT) (1841-1895)

PRINT: *THE CRADLE*
MUSEE d'ORSAY
PARIS, FRANCE

Impressionism
Date: 1872
Size: 22" x 18 1/8"
Medium: Oil on Canvas

ARTIST - Berthe Morisot was a member of a well-to-do middle-class family. After studying with the artist/teacher Corot for six years, Berthe Morisot formed her own style. She became a successful painter at the age of twenty-three. Morisot's theory of painting was feminine and the treatment is delicate. Her subjects usually create a mood of loneliness. Studying masterpieces influenced Morisot's design and composition.

In 1874 Berthe married Eugene Manet, Eduardo's younger brother. Through Manet, she learned to use looser and freer brush strokes and to paint current subjects. By her early 30's, Berthe Morisot joined the group of artists known as the Impressionists. She was the only French woman Impressionist painter.

Her life from then on continued calmly. She spent most of the year in Paris working in her art studio. Morisot vacationed in summer at the seashore and took occasional trips to the South in the winter. She died in 1895 at the age of fifty-four.

PRINT - *The Cradle* is a painting of Morisot's sister Edna and her daughter. One of the great events in Berthe Morisot's personal life was the birth in 1878 of her daughter, Julie. Her daughter later became a favorite subject of Morisot's paintings.

In this painting, she painted color in almost flat patches showing Manet's early influence on her work. The loose, airy lines, the soft draperies, and window curtains filtering soft light, stress the feminine approach to love. The contrast of dark and light stresses the fragile innocence of the child.

PORTFOLIO E

PAIRED WITH: DEGAS
THE IRONERS

Meet the Masters

Grade One

DEGAS - *THE IRONERS*
MORISOT - *THE CRADLE*

QUESTIONS FOR DISCUSSION

1. What is the main idea of each picture?
2. What objects do you see in each picture?
3. Describe how you think each person feels in the pictures?
4. What are these ladies doing?
5. Which picture has more colors and can you name some of the colors?
6. Which picture shows people working?
7. Can you see through something in *The Cradle* ?

RELATED ACTIVITIES

1. Draw a picture of yourself doing something that you do every day. Show the object(s) that you use. For example: When you comb your hair, you use a comb. When you draw, you use crayons.
2. Make up a play to do for the class that shows a scene that you think probably occurs in homes/families. You might want to do this with other members of the class.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Knows that specific works of art belong to particular times and places.
Language Arts: Determines the main idea or message.
Social Studies: Compares every day life in different places and times.

Meet the Masters



112 BRONZINO
Eleanore and Son

Uffizi Gallery
Florence, Italy



1181 MODIGLIANI, AMEDEO
Bride and Groom

Museum of Modern Art
New York

Meet the Masters

Grade One

ARTIST: **BRONZINO, II** (brahn-ZEE-noh) (1503-1572)

PRINT: *ELEANORE AND SON*
UFFIZI GALLERY
FLORENCE, ITALY

Italian Renaissance
Date: 1545
Size: 45 1/4" x 37 3/4"
Medium: Oil on panel

ARTIST - Angelo di Cosimo di Mariano who is commonly referred to as Il Bronzino was a Florentine Mannerist painter. (Bronzino means suntanned in Italian.) He was a pupil of Pontormo. He became court painter to the first Grand Duke of Tuscany, Cosimo I, de' Medici. His main works are court portraits that were painted with elegance and restraint. They show very little feeling and are cool in color. He also painted a few religious works.

PRINT - This oil painting is of Eleanore of Toledo and her son, Giovanni, in 1546. Everything in this painting suggests a sense of wealth and grandeur, restrained but luxurious. The picture is painted in the Mannerist tradition that was a revolt against the classical devices of balance and harmony. The figures appear frozen in place and yet active. The cloth looks almost brittle; the fingers and arms are long and thin. The colors appear a bit unreal, featuring ones that are peculiar to Bronzino. His brush strokes were well controlled.

PORTFOLIO F

PAIRED WITH: MODIGLIANI
 BRIDE AND GROOM

Meet the Masters

Grade One

ARTIST: MODIGLIANI, AMEDEO (moh-dee-lee-AH-nee, ah-may-DAY-oh) (1884-1920)
PRINT: *BRIDE AND GROOM* School of Paris
MUSEUM OF MODERN ART Date: 1915
NEW YORK Size: 21 3/4" x 18 1/4"
Medium: Oil on Canvas

ARTIST - Modigliani was born in Livorno, Italy. "Dedo" was Modigliani's childhood nickname. His mother encouraged his early interest in art and he was given painting lessons at 14.

When he was 16, he was stricken with tuberculosis, and was sent south to Naples for the winter. His training as an artist was often interrupted by illness. He managed to get to Paris by the age of 22. While there, he became friendly with the artists Pablo Picasso and Marc Chagall.

Modigliani is famous for his portraits and figure studies. He did not paint his subjects realistically. His portraits were usually of a sad family with a sickly sweet smile and long slender oval heads.

Modigliani was a very handsome, charming man, without any will power, and incapable of prolonged effort. He had recurrent bouts of tuberculosis. He died at the age of 36 in the charity ward of a hospital.

PRINT - *Bride and Groom* is almost a caricature of self-satisfaction and self-sufficiency. The artist used Cubist planes and straight lines to give added stiffness to his subjects. The two subjects look smug and prim. This appearance is due to the primitive techniques of painting blank eyes and a profile nose in full face.

The figures have oval faces, long cylindrical necks and almond shaped eyes. This work is also noted for its delicacy of line and sad beauty.

Frederic Clay Bartlett who designed and owned the Bonnet House on Fort Lauderdale Beach donated this print to the Museum of Modern Art.

PORTFOLIO F

PAIRED WITH: BRONZINO
ELEANORE AND SON

Meet the Masters

Grade One

BRONZINO - *ELEANORE AND SON*
MODIGLIANI - *BRIDE AND GROOM*

QUESTIONS FOR DISCUSSION

1. Look at the two pictures. How are they the same? How are they different?
2. Which painting do you see shapes in?
3. Which people look more real to you?
4. Which one do you like the best? Why?
5. Which picture has more blue in it?
6. Which picture is fancier?
7. Which faces are longer?

RELATED ACTIVITIES

1. Draw a large oval on your paper. Make it fill your page. Cut different shapes from construction paper to use in making a face. Use circles, squares, rectangles and triangles. Glue these onto your paper to make your picture of a face. Add details with crayon.
2. Make up a play without words, just movement, showing different members of a family. See if the class can guess who they are.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Describes and makes judgments about art.
Visual Arts: Understands that art can be realistic or abstract.
Mathematics: Illustrates ways in which shapes can be combined.

Meet the Masters



1314 LE NAIN, ANTOINE AND LOUIS
Family Of Peasants

Musee Du Louvre
Paris, France



891 CURRIER & IVES
Happy Family

Museum of the City of New York
New York

Meet the Masters

Grade One

ARTIST: **LE NAIN, ANTOINE AND LOUIS** (luh-NAIN, an-TWAHN & LOO-ee)
(Antoine, 1588-1648; Louis, 1593-1648)

PRINT: ***FAMILY OF PEASANTS IN AN INTERIOR***
MUSEE du LOUVRE
PARIS, FRANCE

Baroque
Date: circa 1640
Size: 44 1/2" x 62 1/2"
Medium: Oil on canvas

ARTIST - Antoine, Louis and Mathieu Le Nain were three brothers, all painters, who were born in France. There are about 15 signed and dated pictures left by the brothers. Since none of these paintings have first initials, there is no certain way of telling which brother painted which painting.

There is a group of small pictures, mostly on copper, with figures painted in strange colors associated with Antoine. Pictures of religious subjects are generally associated with Louis and any remaining are attributed to Mathieu.

PRINT - *Family of Peasants* is associated with Antoine or Louis. It is painted in cool tones, and it is considered one of their most valuable artistically. This picture expresses the grave dignity of a family close to the soil. A family made stoic and resigned by hardship. Le Nain obviously sympathized with the subjects and wanted to emphasize their simple merit, very different from the artificiality of the courts.

Note: Students may need to be told that peasants were farm workers who were very poor.

PORTFOLIO G

PAIRED WITH: CURRIER & IVES
 HAPPY FAMILY

Meet the Masters

Grade One

ARTIST: CURRIER & IVES (CURRIER, 1813-1888; IVES, 1824-1895)

PRINT: *HAPPY FAMILY, RUFFLED GROUSE AND YOUNG*
MUSEUM OF THE CITY OF NEW YORK

Americana
Date: 1866
Size: 21.3" x 27.8"
Medium: Lithograph

ARTIST - Nathaniel Currier, published a highly colored print of the burning of the steamboat "Lexington" in Long Island Sound, three days after the disaster in 1840. The edition sold like wildfire; he became the most important publisher of colored engravings. James Ives joined the firm in 1852, and the firm became Currier & Ives in 1857.

The prints were lithographs; hand colored using a mass production system. For nearly 50 years they published about three new prints each week on every aspect of American life. These lithographs featured portraits of notables, Wild West, Indians, sporting and pioneering scenes, fires and other disasters, the Civil War, temperance and political tracts. These lithographs reached into the farthest confines of the land and also had considerable sales abroad.

PRINT - In the Currier & Ives print *Happy Family* there is a family of grouse painted with a lot of color. The effect is electrifying. The earth, sky, and animals are seen as strong, simple, and very vibrant forms of nature. The sun beats down with its brilliance; colors appear fresh, in short, a graceful study of a peaceful animal family. The children may need to be told that grouse are a type of bird.

The artists want us not to just see the birds but actually to distinguish and know them. The brilliant color serves to enliven the entire design of this appealing work. There is an imposing sweep of cool and neutral shapes. The eye movement is from the lower foreground where the animals are, to the upper section of the picture. The warm ochre earthy colors force the eye to span from right to left. The artist used grays, greens and earth colors.

PORTFOLIO G

PAIRED WITH: Le NAIN
FAMILY OF PEASANTS

Meet the Masters

Grade One

Le NAIN - *FAMILY OF PEASANTS IN AN INTERIOR*
CURRIER & IVES - *HAPPY FAMILY*

QUESTIONS FOR DISCUSSION

1. These two pictures show families. We know that people, places and things change over time. How is your family different from the one in *Family of Peasants* in an Interior picture?
2. Where does the bird family live in the *Happy Family* picture?
3. How can we help to protect the environment for the birds and for all other living creatures?
4. Which picture is indoors? Which picture is outdoors?
5. Can you tell me something about the people in the picture?
6. Which picture has more green in it?
7. Both families are eating; can you show us some of the food?
8. Which family is bigger?

RELATED ACTIVITIES

1. Draw a picture showing where your family likes to get together. This picture could be either indoor or outdoor.
2. Write a sentence on your picture about protecting the environment.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands that art can communicate ideas.
Visual Arts: Understands art in relation to history.
Language Arts: Writes to communicate ideas effectively.
Social Studies: Understands historical perspective
Social Studies: Gives examples of situations involving responsibility.

Meet the Masters

III. Presentation of Prints Grade Two

Portfolio A

BROWN - BAREBACK RIDERS
SEURAT - THE CIRCUS

Portfolio B

HOMER - BREEZING UP
ROUSSEAU - SURPRISED! STORM IN THE FOREST

Portfolio C

PICASSO - GUERNICA
UCCELLO - BATTLE OF SAN ROMANO

Portfolio D

BELLOWS - DEMPSEY & FIRPO
HAYES - BARE KNUCKLES
ROCKWELL - THE DUGOUT

Portfolio E

CRITE - PARADE ON HAMMOND STREET
TOBEY - BROADWAY 1936

Portfolio F

CURRIER & IVES - CENTRAL PARK, WINTER
MORISOT - SKATING IN THE PARK

Portfolio G

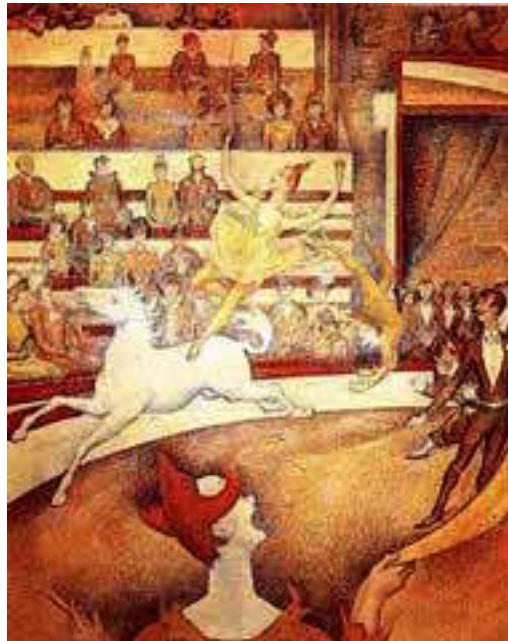
REMINGTON - TURN HIM LOOSE, BILL
DUFY - THE RACE TRACK

<p>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations</p>

Meet the Masters



967 BROWN, W.H.
Bareback Riders
National Gallery of Art
Washington, D.C.



1155 SEURAT, GEORGES
Circus

Musee du Louvre
Paris, France

Meet the Masters

Grade Two

ARTIST: **BROWN, W.H.**

PRINT: ***BAREBACK RIDERS***
 NATIONAL GALLERY OF ART
 WASHINGTON, D.C.

Americana
Date: 1883
Size: 18 1/2" x 24 1/2"
Medium: Oil on Cardboard
 on Wood

ARTIST - W.H. Brown is known as a Primitive painter. He was actively concerned with design and pattern, movement, and the relating of personal experience. Very few nineteenth century primitive paintings exist today. We now admire primitive art for its brilliant colors and feeling of excitement.

PRINT - In *Bareback Riders*, we see two gaily-colored acrobats riding bareback on a gleaming black horse. The horse is cantering around a circus ring. A clown in a multicolored costume and a ringmaster in black tails watch. The audience, in the background gallery, watches the show.

Brown provides a festive feeling by using bright colors and textures against the white background. The contrasting black of the horse attracts the viewer's attention. The horse's strength and movement add to the mood of the picture.

The costumes tell us it is not a present day circus.

PORTFOLIO A

PAIRED WITH: **SEURAT**
 THE CIRCUS

Meet the Masters

Grade Two

ARTIST: SEURAT, GEORGES (Sir-RAH, Zhoezh) (1859-1891)

PRINT: *THE CIRCUS*
MUSEE du LOUVRE
PARIS, FRANCE

Post Impressionism
Date: 1890-91
Size: 70 7/8" x 58 3/8"
Medium: Oil on Canvas

ARTIST - Georges Seurat was born in Paris. When he was seventeen, he studied sculpture. Afterward, he was admitted to the Ecole des Beaux-Arts to study painting. He received a very academic training that included copying the masters. Seurat became interested in scientific theories on the use and effects of color and light. After much study and application, he developed a specific color wheel based on the fragmentation of light. He worked out careful compositions that fused design and color. Seurat completed over four hundred drawings, six sketchbooks, and about sixty canvases. He died from a septic sore throat in 1891. His theories of construction influenced many future artists.

PRINT - In *The Circus*, Seurat created the atmosphere of a happy day at the circus. He believed that the warm colors of red and yellow impart a feeling of happiness to the viewer. He also created the illusion of movement from right to left, which he believed gave the viewer a pleasurable association. Seurat's method of applying paint to canvas is sometimes called 'Pointillism.' It consists of placing small spots of color next to each other. When viewed from a distance, the 'spots of color' melt in the picture into another color. For example, a spot of red placed next to a spot of yellow looks orange. Seurat's 'spots of color' could also be squares, triangles, circles, dots, or tiny lines. With careful application of paint and painstaking attention to color theory, Seurat achieved three-dimensional depth and solidity in his forms.

PORTFOLIO A

PAIRED WITH: BROWN
BAREBACK RIDERS

Meet the Masters

Grade Two

BROWN - *BAREBACK RIDERS*
SEURAT - *THE CIRCUS*

QUESTIONS FOR DISCUSSION

1. Look at the two paintings.
How are they the same?
How are they different?
2. Each artist divided his picture into thirds. The paintings have a top, middle and bottom. Where did each artist put the horse in the picture?
3. How did each artist use color and design?
4. Which picture has colors that look smooth, which one looks bumpy?
5. Which picture is moving faster?
6. Which costumes have more shapes on them?
7. Which circus would you rather go to?
8. What colors can you find in these pictures that are not the same?

RELATED ACTIVITIES

1. Fold your paper into thirds. You will have a top, middle and bottom. Draw a circus picture using bright colors and designs.
2. Put a circus animal in the bottom third of your picture.
3. Draw or paint a clown that has different colors and shapes on his costume?
4. Using crayons draw shapes on your paper. Try to make some of the shapes have smooth colors and some have bumpy colors.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Subject matter is communicated through art.
Mathematics: Objects represent common fractions.

Meet the Masters



809 HOMER, WINSLOW
Breezing Up

National Gallery of Art
Washington, D.C.



1428 ROUSSEAU, HENRI
Surprised! Storm in the Forest

Mr. and Mrs. H. Clifford Collection

Meet the Masters

Grade Two

ARTIST: HOMER, WINSLOW (1836-1910)

PRINT: *BREEZING UP*
NATIONAL GALLERY OF ART
WASHINGTON, D.C.

19th Century American
Date: 1876
Size: 24" x 38"
Medium: Oil on Canvas

ARTIST - Winslow Homer lived in America all his life. When he was six, he moved from the city life of Boston to the country. He developed a love for the outdoors that we see in his art.

Homer was a great storyteller. He began his art career as an illustrator. His work appeared in a popular magazine of that time, "Harper's Weekly." In the middle of his successful career as an illustrator, he took up painting.

Homer was a polite and independent man. He learned to paint on his own. Homer was interested in painting the 'real' America. There were no photographers at that time so people had to paint and draw pictures of what happened around them. He trusted only his own eyes - not those of other artists - to capture the people and the landscapes.

His pictures were so realistic that he became famous. He felt he had to be alone to work well. He moved to a quiet spot overlooking the ocean in Maine.

PRINT - *Breezing Up* is an example of what Homer loved to paint - the drama of the sea. The painting is alive with waves and wind. We can feel the actions of the people as they struggle against the oncoming storm.

The composition of *Breezing Up* is simple. The strong diagonal movement of the boat contrasts sharply with the movement of the sea. Although this is to the left of center, the boat on the horizon achieves balance. This smaller boat repeats the diagonal movement of the other boat.

The light in this painting conveys its atmosphere. The natural, subdued colors make you feel the wetness of the sea. They also emphasize the roughness of the oncoming storm in the sky. This helps the viewer experience the quiet thrill of the boys experiencing this boat ride.

PORTFOLIO B

PAIRED WITH: ROUSSEAU
SURPRISED! STORM IN THE FOREST

Meet the Masters

Grade Two

ARTIST: **ROUSSEAU, HENRI** (roo-SOH, ahn-REE) (1844-1910)

PRINT: ***SURPRISED! STORM IN THE FOREST***
 MR. & MRS. H. CLIFFORD COLLECTION

Post Impressionism
Date: 1891
Size: 63" x 51"
Medium: Oil on Canvas

ARTIST - Henri Rousseau was a Douanier, a customs official of France. He gave up his government job at middle age and became a painter. He became a famous primitive, or untaught, painters. He was a charmingly simple man with a powerful creative imagination and a perfect sense of composition.

His paintings present enchanted and exotic worlds of forests, jungles, and desert scenes. They are filled with exotic flowers, fantastic animals, and an occasional person or two. Every detail is carefully drawn and painted to create an imaginary realism. Rousseau visited zoos and botanical gardens to gather information for his paintings.

Unfortunately, most people didn't appreciate the rhythmic beauty of his work. They considered him an untrained beginner and laughed at his magical pictures. Other painters like Gauguin, Redon and Picasso recognized him as a true artist who explored painting with a fresh vision unspoiled by standard ideas about style and techniques.

PRINT - Rousseau was fascinated with far-off jungles filled with strange beauty and terror. This interest is portrayed in this painting. He pays careful attention to detail in each leaf and tree branch even as they sway rhythmically in the fury of the storm. As is common in Rousseau's jungle pictures, the tiger appears from behind the leaves. The tiger's movement and expression add to the stormy feeling. The details are very real and help create the dream like feeling of the painting.

This painting is rich with patterns created by moving leaves, tree branches and falling rain. There are contrasts of darks and lights as well as warm reds, yellows and oranges against deep brown and dark greens.

PORTFOLIO B

PAIRED WITH: HOMER
 BREEZING UP

Meet the Masters

Grade Two

HOMER - *BREEZING UP*
ROUSSEAU - *SURPRISED! STORM IN THE FOREST*

QUESTIONS FOR DISCUSSION

1. These are both pictures of storms. Where does each picture take place?
2. After looking at a map, where might you find these characters?
3. What people or animals do you see?
How do they feel?
Why do you think they feel this way?
Tell the main idea of each picture.
4. What is moving in each picture?
5. How do the boys feel?
6. How does the tiger feel?
7. Can you show me all the greens in Rousseau's picture?
8. Can you show me all the blues in Homer's picture?
9. What sounds do you hear in each picture?

RELATED ACTIVITIES

1. Write three questions that you would like to ask the boys in Homer's painting?
2. Talk about how trees bend and move in a storm. Draw a tree in the wind of a storm, make its branches bend to one side.
3. Draw an animal that is showing its teeth, like the tiger in Rousseau's jungle. Try to make him fierce.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Students use appropriate vocabulary to describe art
Social Studies: Determines relative location of places.
Language Arts: Writes questions about new experiences.

Meet the Masters



1295 PICASSO, PABLO
Guerico

Prado
Madrid, Spain



120 UCCELLO, PAOLO
Battle of San Romano

Musee du Louvre
Paris, Franch

Meet the Masters

Grade Two

ARTIST: **PICASSO, PABLO** (pi-KAHS-oh, Pah-blow) (1881-1973)

PRINT: **GUERNICA** (Gair-nik-ah)
 REINA SOFIA ART CENTER
 MADRID, SPAIN

School of Paris
Date: 1937
Size: 11'5 1/2" x 25"5 3/4"
Medium: Oil on Canvas

ARTIST - Pablo Picasso was born in Malaga, Spain. He lived a long and very productive life of 92 years. He experimented in painting, drawing, ceramics and sculpture.

Picasso's father, a professor at the Barcelona Academy of Art, was his first teacher. By the time he was 16 years old, he was working on his own. Throughout his career he passed through many periods which reflected what was going on in his own life. His 'blue period' from 1901-1909 for example, occurred when he was lonely, cold and hungry. His paintings of that period show very thin invalids, beggars and outcasts portrayed with only a few colors.

Between 1906-07, Picasso, and his friend, Georges Braque, invented Cubism, which led to modern art. Picasso wanted to 'free' the form in art. He achieved this in his paintings by breaking apart the object and assembling the parts in an odd way - emphasizing geometric shapes.

PRINT - *Guernica* was painted in 1937 to protest the Nazi bombing of the small town of Guernica in Spain. The painting is done entirely in black, white and gray. It places the visual emphasis on the message of man's unfairness to other men. The lack of color creates a sad mood.

Picasso used a system of symbols drawn from Spanish folk culture. By using flat symbols, which represent figures, Picasso could express extremes of pain. The people and animals are very important. Destruction is only seen in a flaming building and some crumbling walls. Pain, agony, and chaos are everywhere. The design is held together by the triangular shapes in the composition.

Guernica, Picasso's most dramatic work, combines elements of expressionism and cubism.

PORTFOLIO C

PAIRED WITH: UCCELLO
 BATTLE OF SAN ROMANO

Meet the Masters

Grade Two

ARTIST: UCCELLO, PAULO (oo-CHELL-oh, Pawl-oh) (1397-1475)

PRINT: *BATTLE OF SAN ROMANO*
MUSEE de LOUVRE
PARIS, FRANCE

Italian Renaissance
Date: 1456
Size: 6" x 10" 5 3/4"
Medium: Tempura and
silver foil on wood panels

ARTIST - Paulo Uccello was a Florentine painter. He discovered perspective and became obsessed with it. Perspective was so important to Uccello that he once made a linear diagram of a seventy-two sided polyhedron. Uccello used foreshortening and converging lines to create perspective. He loved arranging the forms of solid geometry in space. It is not surprising that he became one of the favorite masters of the Cubists in the 1900's. The background of his paintings frequently looked like tapestry.

PRINT - *The Battle of San Romano* is one panel of a three panel painting which was once hung in the Medici Palace. The three panels are now in three separate museums. In the *Battle of San Romano*, the foreground becomes a stage for the main action. Horseback riders combat with each other, into the picture planes and out. The horses are plump and artificial looking as they prance on the stage. The placement of objects on the ground and the positioning and overlapping of forms adds to the feeling of space. There is no fierceness in the battle; instead the composition is a study in pattern, contrasting values and perspective.

PORTFOLIO C

PAIRED WITH: PICASSO
GUERNICA

Meet the Masters

Grade Two

PICASSO - *GUERNICA*
UCCELLO - *BATTLE OF SAN ROMANO*

QUESTIONS FOR DISCUSSION

1. Both paintings are about wars in other countries. Which artist used repeated shapes in his picture? Which shapes did he use?
2. Which artist used repeated lines in his picture?
What kinds of lines do you see? (vertical, horizontal, diagonal)
3. Which picture shows more feelings about war?
4. Can you show me faces and tell me how they feel?
5. In *The Battle of San Romano*, what does the artist use many times in his picture?
6. In *The Battle of San Romano*, which soldier looks closest to you?
7. What is the difference between the soldiers of San Romano and soldiers today?
8. Can you find triangles in the *Guernica* ?

RELATED ACTIVITIES

1. Make a picture that shows a large group of people. You may use tissue paper or markers. Use overlapping shapes and lines in your picture. Add details with marker or crayon.
2. Draw a face that shows feelings, like Picasso's faces in *Guernica*. Hint: show teeth, wide open eyes, hair standing up.
3. Draw a picture with lots of lines that go on top of each other and off the page. Your picture would look like the poles in *The Battle of San Romano*.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts:	Understands art in relation to history and culture.
Mathematics:	Sorts and classifies geometric shapes.
Social Studies:	Understands that history tells the story of people and events of other times and places.

Meet the Masters



899 HAYES, GEORGE
Bare Knuckles

Chrysler Garbisch Collection
National Gallery of Art
Washington, D.C.



825 BELLOWS, GEORGE
Dempsey and Firpo

Whitney Museum
New York

Meet the Masters



(1813) ROCKWELL, NORMAN
The Dugout

The Brooklyn Museum
Brooklyn, New York

Meet the Masters

Grade Two

ARTIST: BELLOWS, GEORGE (1881-1925)

PRINT: *DEMPSEY & FIRPO*
WHITNEY MUSEUM
NEW YORK

20th Century American
Date: 1924
Size: 18" x 22 1/4"
Medium: Lithograph

ARTIST - George Bellows was considered the most masculine and vigorous of American artists. He was a baseball player at Ohio State University and was offered a contract with a major league team when he graduated. However, he turned it down to pursue a career in art.

Knowing this, it is easy to understand why George Bellows was famous for his paintings of sporting events. He lived when American artists were beginning to paint scenes of life as America saw them. This was different from the fashionable elegant style of European artists. George Bellows' paintings related to his life experiences and his feelings about them. He died from an attack of acute appendicitis.

PRINT -George Bellows' interest in sports led him to paint several scenes of boxing bouts in New York's private clubs. *Dempsey and Firpo* is an example of the action and emotion Bellows was capable of capturing in a painting. His use of strong contrasts between dark and light focuses our attention on the movement and force of the fight. This painting was sold to the Whitney Museum for \$18,750. Dempsey, who is knocked out of the ring in this painting, later won the fight.

PORTFOLIO D

PAIRED WITH: HAYES
BARE KNUCKLES
ROCKWELL
THE DUGOUT

Meet the Masters

Grade Two

ARTIST: HAYES, GEORGE

PRINT: *BARE KNUCKLES*
CHRYSLER GARBISCH COLLECTION
National Gallery of Art

Americana
Date: 1870 - 1885
Size: 12" x 19 1/8"
Medium: Oil on Paperboard
and Wood panel

ARTIST - George Hayes is an American artist who painted more than 100 years ago. He is a 'primitive' artist. He used flat colors, insisted on minute detail, and tried to show everything in the scene.

PRINT - In *Bare Knuckles*, the viewer is shown a strange kind of team boxing match. There are boxers in the ring as well as other men. These men could be timekeepers, water boys, referees, or managers.

Boxing matches without gloves were illegal in nineteenth century America. Spectators came by invitation only and were usually members of a sporting fraternity. The artist shows us all the details of the scene: the costumes, beards, mustaches and top hats of the audience. One man has even brought his dog. The colors are happy, it almost looks like a circus.

PORTFOLIO D

PAIRED WITH: BELLOWS
DEMPSEY & FIRPO
ROCKWELL
THE DUGOUT

Meet the Masters

Grade Two

ARTIST: **ROCKWELL, NORMAN** (1894 - 1978)

PRINT: ***THE DUGOUT***
The Brooklyn Museum
Brooklyn, New York

20th Century American
Date: 1948
Size: 19"x17 7/8"
Medium: Watercolor

ARTIST - Norman Rockwell was born on February 3, 1894, in New York City. His family was well to do. He was not very athletic as a young boy, so he used his drawing talents to entertain his friends. At the age of 16, he started to study at the Art Students League. He wanted to learn as he put it, "to paint storytelling pictures."

At the young age of 22, he sold his first five covers to the Saturday Evening Post. For the next forty years, people looked for his illustrations of everyday American life on this magazine's cover.

Norman Rockwell was a brilliant craftsman. His magic lay in his ability to position his figures and give them the exact facial expressions necessary to tell the story. Sometimes he photographed his subjects and scenes and then later referred to these photos when he painted the final image.

Rockwell is unsurpassed as an illustrator of small town America. He portrayed uniquely American scenes and events in a warm and often humorous way. His pictures made middle America proud of what they were, yet able to laugh at themselves.

PRINT - Norman Rockwell's ability to capture a moment in time with realism and spontaneity is his trademark. In this print, he has caught members of a Chicago baseball team looking disheartened by a turn of events on the field. From the looks on the faces of the ballplayers we can guess this isn't a very good day for the Chicago team. Even the slump of the bat boy's shoulders shows the discouraged spirits of the team. From the bleachers behind we can almost hear the fans hissing and jeering.

PORTFOLIO D

PAIRED WITH : **HAYES**
 BARE KNUCKLES
 BELLOWS
 DEMSEY & FIRPO

Meet the Masters

Grade Two

BELLOWS - *DEMPSEY & FIRPO*
HAYES - *BARE KNUCKLES*
ROCKWELL - *THE DUGOUT*

QUESTIONS FOR DISCUSSION

1. All three paintings are about sports. Decide whether each statement below is fact or opinion:
 - a. The audience is watching the action. (fact)
 - b. The artists show movement in the paintings. (fact)
 - c. The main characters in each painting are men. (fact)
 - d. The main characters are very strong. (opinion)
 - e. The audience is very involved in the action. (opinion)
2. What is different about where each fight takes place?
3. What is different about how the people are dressed at each fight?
4. Where do you see more colors and shapes?
5. Where do you see real muscles?
6. Can you imagine sounds that might accompany these fights?

RELATED ACTIVITIES

1. Draw a picture of someone involved in a sport. Show the person in motion.
2. Draw or paint a picture that has a dark background and a light figure like George Bellows' fighters. Cut paper may be used for this as well.
3. Draw a portrait showing facial expressions.
4. Find other pictures in magazines showing people in everyday scenes.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses two-dimensional techniques to depict work of art from personal experience or observation.
Language Arts: Determines whether information presented is true.

Meet the Masters



900 CRITE, ALLAN
Parade on Hammond Street

Phillips Collection
Washington, D.C.



1405 TOBEY, MARK
Broadway 1936

Metropolitan Museum of Art
New York

Meet the Masters

Grade Two

ARTIST: CRITE, ALLAN (1910-)

PRINT: *PARADE ON HAMMOND STREET*
PHILLIPS COLLECTION
WASHINGTON, D.C.

20th Century American
Date: 1935
Size: Unknown
Medium: Unknown

ARTIST - Allan Crite spent his childhood in Boston, Massachusetts. As a child, his mother would take him to the Boston Museum of Fine Arts. As they studied the art, she would sometimes tell him a story or a history about each piece. He had an early interest in drawing. He attended the Children's Art Centre in Boston and took classes at the Boston Museum School of Fine Arts. He was awarded a Bachelor of Arts degree from Harvard University's Extension Division in 1968.

His early works were black and white drawings of spirituals that he had heard sung. He continued to be primarily an artist of religious works. His works hang in many churches as well as museums and galleries. He has written of his artwork, "Practically all my drawings are starting points for people to use their own imagination, to translate what they see on the canvas into their own ideas and experience."

PRINT - *Parade on Hammond Street* is a realistic treatment of a 1930's street parade. The dull red brick facades of the buildings set the tone of warmth. The architecture is familiar to city dwellers as are the figures framed in the windows. Architectural elements and spectators contrast in their stillness with the action of the parade. The movement is from left to right, and is created by the marchers and musicians. The viewer finds the bandleader well ahead of the band; this spacing adds to the strong feeling of movement.

PORTFOLIO E

PAIRED WITH: TOBEY
BROADWAY 1936

Meet the Masters

Grade Two

ARTIST: **TOBEY, MARK** (1890-1976)

PRINT: ***BROADWAY 1936***
METROPOLITAN MUSEUM OF ART
NEW YORK

Abstract Impressionism
Date: Unknown
Size: 26" x 19 1/2"
Medium: Tempera on Masonite Board

ARTIST - Mark Tobey was born in Wisconsin. He traveled in Europe and the Middle East before settling in Seattle. In 1934, he studied calligraphy in China. He then retired briefly to a Zen Buddhist monastery in Japan. This trip changed his life and his art. The monks gave him a piece of paper with a large zero drawn on it and told him to meditate. Tobey became one of the first Americans to combine oriental thinking with his paintings. The teachings of Zen Buddhism are similar to those of Surrealism. Both try to penetrate the mind and get to the inner experiences.

Tobey incorporated calligraphy into his paintings. He often reversed the traditional tones to make white brush strokes on dark backgrounds. This is referred to as 'white writing.' Tobey once said "I used to paint shapes, now I write lines. To me, the dynamic line is what matters."

PRINT - *Broadway 1936* is an example of the strong influence of Chinese calligraphy on his work. He used his invention of 'white writing,' a white calligraphic line drawn on a dark background. Many of his paintings were completely abstract. However some, like *Broadway 1936*, were linear drawings that represent the noise, congestion and clutter of the large cities. The viewer feels the adventure and excitement. One senses the bustling people, blinking signs, towering buildings and rushing cars in crowded streets. The overall network of squiggly lines woven together shows the rhythm and excitement of the city.

PORTFOLIO E

PAIRED WITH: **CRITE**
PARADE ON HAMMOND STREET

Meet the Masters

Grade Two

CRITE - *PARADE ON HAMMOND STREET*
TOBEY - *BROADWAY 1936*

QUESTIONS FOR DISCUSSION

1. Both artists use repeating shapes and lines to show a busy city scene. The artists concentrate on architecture. Architecture is the design of buildings. People who design buildings are architects. What shapes are repeated in each painting?
2. Which painting is more realistic? Why?
3. What noises would you hear in each painting?
4. Do you see anything moving in these pictures?
5. What objects can you name in these pictures?
6. Can you find curved lines and straight lines?
7. Can you find circles, triangles, and rectangles?
8. What time of day is it in each picture?

RELATED ACTIVITIES

1. Use lines to create buildings on a city street.
2. Add details using shapes such as circles, rectangles, squares and triangles. You may later add people, cars and other details to your city street.
3. Draw a parade uniform for a marcher or a band member. Remember to give him/her a hat and boots, maybe gold buttons too!

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Knows various careers that are available to artists.
Mathematics: Describes a variety of patterns and rhythms.

Meet the Masters



889 CURRIER & IVES
Central Park: Winter

Museum of the City of New York



1246 MORISOT, BERTHE
Skating in the Park
(*SKATING IN THE BOIS DE BOULOGNE*)

Marlborough Gallery
London, England

Meet the Masters

Grade Two

ARTIST: **CURRIER & IVES** (CURRIER 1813-1888, IVES 1824-1895)

PRINT: ***CENTRAL PARK, WINTER, THE SKATING POND***
 MUSEUM OF THE CITY OF NEW YORK

Americana
Date: 1862
Size: 20.4" x 26.7"
Medium: Lithograph

ARTIST - Nathaniel Currier, published a highly colored print of the burning of the steamboat "Lexington" in Long Island Sound, three days after the disaster in 1840. The edition sold like wildfire; he became the most important publisher of colored engravings. James Ives joined the firm in 1852, and the firm became Currier & Ives in 1857.

The prints were lithographs; hand colored using a mass production system. For nearly 50 years they published about three new prints each week on every aspect of American life. These lithographs featured portraits of notables, Wild West, Indians, sporting and pioneering scenes, fires and other disasters, the Civil War, temperance and political tracts. These lithographs reached into the farthest confines of the land and also had considerable sales abroad.

PRINT - *Central Park, Winter* is a realistic representation of an ice skating scene. The costumes give us a picture of life in the 1800's. Currier and Ives used perspective to draw the viewer into the picture. The white sky, ice and snow combined with the cool blues and greens set the winter mood. The movement of the skaters forms a swirling circular motion that winds from the foreground to the background of the picture. We can feel the strong movement and rhythm created by the artists. The park and the picture are alive with all the activity.

PORTFOLIO F

PAIRED WITH: **MORISOT**
 SKATING IN THE PARK

Meet the Masters

Grade Two

ARTIST: MORISOT, BERTHE (MOH ree zoh, BAIRT) (1841-1895)

PRINT: *SKATING IN THE PARK*
(*SKATING IN THE BOIS de BOULOGNE*)
MARLBOROUGH GALLERY
LONDON, ENGLAND

Impressionism
Date: 1873
Size: 12 1/2" x 18 1/2"
Medium: Oil on Canvas

ARTIST - Berthe Morisot was a member of a well-to-do middle-class family. After studying with the artist/teacher Corot for six years, Berthe Morisot formed her own style. She became a successful painter at the age of twenty-three. Morisot's theory of painting was feminine and the treatment is delicate. Her subjects usually create a mood of loneliness. Studying masterpieces influenced Morisot's design and composition.

In 1874 Berthe married Eugene Manet, Eduardo's younger brother. Through Manet, she learned to use looser and freer brush strokes and to paint current subjects. By her early 30's, Berthe Morisot joined the group of artists known as the Impressionists. She was the only French woman Impressionist painter.

Her life from then on continued calmly. She spent most of the year in Paris working in her art studio. Morisot vacationed in summer at the seashore and took occasional trips to the South in the winter. She died in 1895 at the age of fifty-four.

PRINT - *Skating in the Park* expresses Morisot's philosophy of painting. The subject is feminine, the setting out-of-doors, and the treatment is delicate. The application of colors in flat areas and brush strokes show Manet's influence on her work.

The composition centers on the two figures in the front. However, Morisot's use of color and light carry the viewer's eye around the figures and into the background. Here smaller figures emerge from patches of color and light.

PORTFOLIO F

PAIRED WITH: CURRIER & IVES
CENTRAL PARK, WINTER

Meet the Masters

Grade Two

CURRIER & IVES - *CENTRAL PARK, WINTER*
MORISOT - *SKATING IN THE PARK*

QUESTIONS FOR DISCUSSION

1. What is the main idea of each painting?
2. What season is it? How can you tell?
3. In what of the country do you think these scenes take place? Why?
4. Could this scene take place in Florida? Why?
5. Can you find people moving in each picture?
6. Did these scenes take place recently or a long time ago? Why

RELATED ACTIVITIES

1. Draw a picture about a snowy cold winter. You could use white chalk on dark blue, gray or black paper. Remember trees have no leaves and there is lots of snow on the ground.
2. Draw a picture with lots of people in it, like Currier & Ives did. The people could be skating or dancing.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Artists express ideas according to their historical experiences.
Language Arts: Determines main idea.
Social Studies: Knows that areas can be classified as regions.
Social Studies: Identifies some physical characteristics of places.

Meet the Masters



992 REMINGTON, FREDERIC
"Turn Him Loose, Bill"

Anschutz Collection



1258 DUFY, RAOUL
The Race Track

Annonciade Museum
St. Tropez

Meet the Masters

Grade Two

ARTIST: REMINGTON, FREDERIC (1861-1909)

PRINT: *TURN HIM LOOSE, BILL*
SMITHSONIAN AMERICAN ART MUSEUM

American West
Date: Before 1893
Size: 25" x 33"
Medium: Oil

ARTIST - Frederic Remington was an American artist born in Canton, New York. His father was a newspaper editor. He studied at Yale University Art School from 1878 to 1880 and then at the Art Students' League of New York.

At the age of nineteen, he traveled West. He gained a feeling for life. Remington had a childhood love of horses and outdoor life. He became well known for his action filled paintings, drawings and sculptures that capture the spirit of the West. His realistic depiction of life on the Western plains made him the leading documentary artist of this time. He died in Connecticut from acute appendicitis.

Remington's work is known for its swift action and realistic cowboys and Indians. He didn't sit home and ask Indians to come to pose for him. He went out to the wild West and painted them as he saw them in their daily lives. For example, he often painted Indians as plain everyday Indians and not dressed up in feathers and war paint. He did the same for soldiers and cowboys, showing them as real people, lazy or hard working, good or bad, dirty or clean.

As for the horses that Remington painted, each horse is special, different from the others and full of life.

PRINT: *Turn Him Loose, Bill* shows the action filled style Frederic Remington used in his pictures of life in the Old West. Remington knew his subject well. He could show all the colors of the wiry, raw boned cowboy and his costume. The horse and all its trappings are painted in detail. One can sense the noise and commotion the wild bronco is making.

Remington's love of the carefree cowboy life is sensed in this painting. He captures the intensity of the groups' efforts as they try to break the bronco. This is a lively portrait study of the jubilant cowpokes and their galloping ponies. The sun-drenched light Remington has painted into the dry plains setting heightens the realism.

PORTFOLIO G

PAIRED WITH: DUFY
THE RACE TRACK

Meet the Masters

Grade Two

ARTIST: **DUFY, RAOUL** (doo-FEE, rah-OOL) (1877-1953)

PRINT: ***THE RACE TRACK***
ANNONCIADE MUSEUM
ST. TROPEZ, FRANCE

Fauvism
Date: 1928
Size: Unknown
Medium: Unknown

ARTIST - Raoul Dufy was born in Le Havre, France. He began painting in an Impressionist style. He also designed textiles and ceramics. His happy, lighthearted, decorative style was suited to his favorite subjects which were esplanades, race courses and regattas. When he listened to an orchestra play, he would close his eyes and see crimson, rose and other colors. Once when he heard Mozart's music, he painted a scribbled outline of a violin lost in a wave of burning, heavenly blue.

PRINT - In his painting, *The Race Track*, Dufy uses his characteristic calligraphic line for the village in the background. The horses, figures and fences are defined using this type of line also. Bright reds and greens contrast against the darker lines. He uses an odd technique of using white patches (neutrals) for shadows. The forms are simple - the feeling of movement and space is much more defined by line than forms.

PORTFOLIO G

PAIRED WITH: REMINGTON
 TURN HIM LOOSE, BILL

Meet the Masters

Grade Two

REMINGTON - *TURN HIM LOOSE, BILL*
DUFY - *THE RACE TRACK*

QUESTIONS FOR DISCUSSION

1. What picture has more horses?
2. What is happening in each picture?
3. Which painting is darker? Which is lighter?
4. Which one shows more movement?
5. Can you tell me the story of *Turn Him Loose, Bill* ?
6. Can you tell me the story of *The Race Track* ?

RELATED ACTIVITIES

1. Write an “A to Z” list of words that describe things you see in these pictures. You may also use words about art in your list. See how many letters you use (i.e. art, building, cowboy, Dufy, etc.)
2. Write a sentence that tells about each picture. Use as many of the words from you’re a to Z list as you can.
3. Draw a picture of a horse or another animal that tells a story. Think of a good name for the picture.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts:	Use appropriate vocabulary to judge art.
Language Arts:	Knowledge of appropriate vocabulary
Language Arts:	Writes observations about topics.

Meet the Masters

III. Presentation of Prints Grade Three

Portfolio A

BRUEGHEL - *THE HARVESTERS*
CHAGALL - *I AND THE VILLAGE*

Portfolio B

EVERGOOD – *SUNNY SIDE OF THE STREET*
HOPPER - *APPROACHING A CITY*

Portfolio C

van GOGH - *STARRY NIGHT*
VERMEER - *LITTLE STREET*

Portfolio D

BEARDEN - *SUMMERTIME*
MONET - *BEACH AT TROUVILLE*

Portfolio E

BONNARD - *THE ROSE ROAD*
UTRILLO - *STREET IN MONTMARTRE*

Portfolio F

BOUDIN - *FAIR IN BRITTANY*
LAWRENCE - *PARADE*

Portfolio G

PISSARRO - *THE VILLAGE MARKET*
WILLIAMS - *POULTRY MARKED*

<p>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations.</p>
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Meet the Masters



550 BRUEGHEL, PIETER
The Harvesters

Metropolitan Museum of Art
New York



1214 CHAGALL, MARC
I and the Village

Museum of Modern Art
New York

Meet the Masters

Grade Three

ARTIST: **BRUEGHEL, PIETER** (Broo-gl, Pee-ter) (1525-1569)

PRINT: ***HARVESTERS***
METROPOLITAN MUSEUM OF ART
NEW YORK CITY

Northern Renaissance
Date: 1565
Size: 46 1/8" x 63"
Medium: Oil on Wood

ARTIST - Pieter Brueghel, The Elder, was a Flemish artist of the sixteenth century. He studied in Antwerp and was a registered member of the Antwerp Guild. In 1563, he moved to Brussels, married, and began raising a family. He had a successful life as a painter and was a member of a distinguished group of humanists. His favorite subjects were peasants and country scenes. His paintings are often called 'genre' (daily life) paintings. He painted peasants merrymaking, feasting, and working and because of this people sometimes think of him as one of the Flemish peasants. He was even nicknamed "Peasant Brueghel." He believed that peasant life was rough and saw it in relationship to the background of nature. Brueghel's peasants are stolid, hearty members of the community. He portrayed them in broad, flat areas of color, with structural perspective and grandeur of composition. His two sons, (Pieter, The Younger, and Jan, called Velvet), both became painters. The name Brueghel is also spelled Bruegel depending on the reference book used, particularly for Pieter, The Elder.

PRINT - The *Harvesters*, was originally named *August*. It depicts peasants in their daily activities in the fields. Like most of Brueghel's work, this painting tells a story. The work, customs and dress of the workers are clearly seen. The figures are solid and rounded. Most of their activity is in the foreground, or front of the picture. Brueghel achieves depth by painting an area of hills and trees in the middle ground. Behind it the fading background is almost hidden in a mist of atmosphere. The large tree in the foreground serves to unite the whole picture. As with most of his works, humans and nature are bound together in the composition.

PORTFOLIO A

PAIRED WITH: CHAGALL
 I AND THE VILLAGE

Meet the Masters

Grade Three

ARTIST: **CHAGALL, MARC** (Shah-gohl, Mark) (1887-1985)

PRINT: ***I AND THE VILLAGE***
MUSEUM OF MODERN ART
NEW YORK CITY

School of Paris
Date: 1911
Size: 63 5/8" x 59 5/8"
Medium: Oil on Canvas

ARTIST - Marc Chagall was born and spent his childhood in a small humble village in Russia. He was one of nine children in a poor family. His parents recognized his art talent and made sure he had art lessons. He studied in St. Petersburg, Russia before he moved to Paris in 1910. He was soon a member of a group of artists living in Montmartre, France.

Chagall has a personal style using a bright range of colors and portraying his childhood memories. They do not look realistic because they are in a free-floating composition. There is a fantasy quality to his painting. His paintings show fanciful scenes and simple folk-life scenes.

PRINT - In *I and the Village*, reality is mixed with happy remembrances and the result is a delightfully personal style. The surface is based somewhat on Cubism, because it has fractured planes. The images and presentation are solely Chagall's. The cow dreams happily of a milkmaid, lovers are on their way to the field, (one right-side up, and the other upside down). The village street has some upside down houses, and a green-faced man holds a fantastic plant as he views the entire scene. Chagall himself says of his paintings, "I do not understand them at all. They are not literature. They are only pictorial arrangements of images that obsess me."

PORTFOLIO A

PAIRED WITH: **BRUEGHEL**
HARVESTERS

Meet the Masters

Grade Three

BRUEGHEL - *HARVESTERS* CHAGALL - *I AND THE VILLAGE*

QUESTIONS FOR DISCUSSION

1. What is alike in both pictures?
2. What is different in both pictures?
3. Which picture contains larger shapes?
What kind are they?
4. Can you find any objects that overlap? (One object placed on top of the other.)
5. Can you tell me a story about the dream in *I and the Village* ?
6. Can you tell me a story about what the people are doing in *The Harvesters* ?
7. Can you show me objects that are far away in each picture?
Can you show me objects that are close to you in each picture?

RELATED ACTIVITIES

1. You know about geometric shapes such as circles, squares, rectangles, triangles and ovals.
Natural shapes are shapes found in nature such as the shape of a leaf, flower, bird or fish.

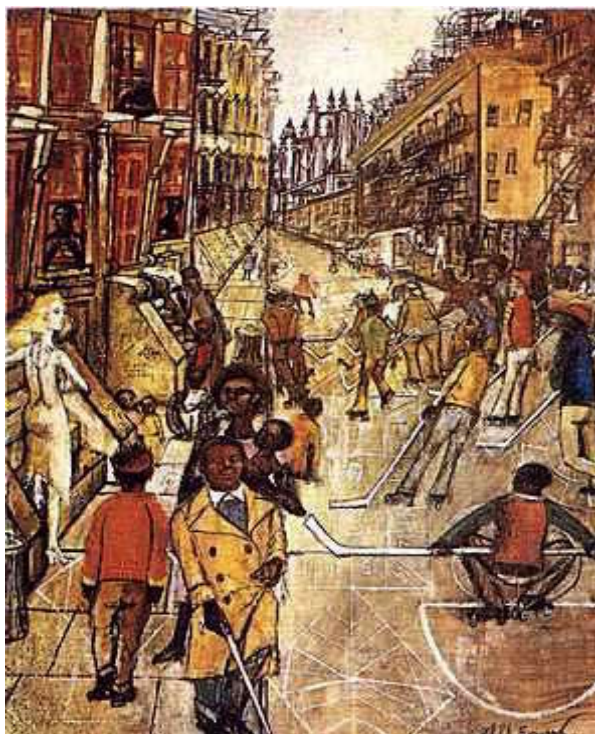
Use construction paper to tear and cut geometric and natural shapes in a variety of sizes.
Design a composition using these shapes. You may overlap some. Place smaller ones on top of larger ones. Fill your page just like the two artists did. Add details with colored pencils, crayons or marker.

2. Pretend you live in a small village. There are animals, small houses and farms.
Draw a picture about living there.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses elements and principles of art.
Visual Arts: Understand similarities and differences among different genres of art.
Mathematics: Makes two-dimensional shapes.
Language Arts: Comprehends visual communication.

Meet the Masters



871 EVERGOOD, PHILIP
Sunny Side of the Street

Corcoran Gallery
Washington, D.C.



1734 HOPPER, EDWARD
Approaching a City

Phillips Collection
Washington, D.C.

Meet the Masters

Grade Three

ARTIST: EVERGOOD, PHILLIP (1901-1973)

PRINT: *SUNNY SIDE OF THE STREET*
CORCORAN GALLERY
WASHINGTON, D.C.

20th Century American
Date: 1950
Size: 50" x 36 1/4"
Medium: Egg-oil Varnish
Emulsion with Marble Dust
and Glass on Canvas

ARTIST - Philip Evergood was born in New York, but educated primarily at Eton and Cambridge in England. His education included music lessons, and he became a good enough musician to play, in concert, with his teacher. In 1921, he decided to study art and went to London to study with Tonks at the Slade School.

Recognition of his talent was sporadic and slow in coming. He taught both music and art to make a living. In 1952, he moved to Southbury, Connecticut.

Evergood is noted for his deliberately awkward drawing and spontaneous bold lines.

PRINT - In this scene of a New York City street, we can almost hear the noise that never stops. In the background, we can see the towers of a bridge that crosses New York's East River. The buildings are lined with fire escapes and television aerials that pierce into the sky, forming a design made of spiky lines. Many people are outside to escape the indoor heat. We see a blind man with a cane; the people sitting on their stoops, or leaning out of windows. We also see children playing hockey in the street. In the distance, almost unnoticed, there are two ambulance attendants placing a patient on a stretcher. The overall feeling of this painting is one of constant activity on the crowded street.

PORTFOLIO B

PAIRED WITH: HOPPER
APPROACHING A CITY

Meet the Masters

Grade Three

ARTIST: HOPPER, EDWARD (1882-1967)

PRINT: *APPROACHING A CITY*
PHILLIPS COLLECTION
WASHINGTON, D.C.

20th Century American
Date: 1946
Size: 27" x 36
Medium: Oil on canvas

ARTIST - Edward Hopper was born in Nyack, New York and initially studied art in New York. In 1906, he studied art in Paris but kept to himself, seldom entering art circles. Returning to America, he sold a canvas at the 1913 Armory Show. He abandoned painting for ten years and devoted his time to commercial illustration. When he took up painting again at age 43, he approached it as a mature man with a definite viewpoint.

Hopper was preoccupied with loneliness. He found it everywhere and painted it. A stillness and vague emptiness are present in his works. A single house or isolated people remind the viewer of a suddenly remembered moment. His 'remembered moments' were gathered traveling about the country throughout his life. He ignored nature and focused on man-made objects.

PRINT - In *Approaching a City*, Hopper gives us his interpretation of city life. He paid attention to the details of the buildings. They are constructed solidly. The same feeling is there for the tunnel and railroad tracks in the foreground of the painting. The obvious absence of people and the activity of a city give us an eerie feeling of loneliness and desertion. Adding to this is the train tracks leading into the darkness of the tunnel. It could almost be a pre-dawn scene, but the small patch of blue sky tells us a different story.

PORTFOLIO B

PAIRED WITH: EVERGOOD
SUNNY SIDE OF THE STREET

Meet the Masters

Grade Three

EVERGOOD – *SUNNY SIDE OF THE STREET*
HOPPER – *APPROACHING A CITY*

QUESTIONS FOR DISCUSSION

1. Do the places in these paintings look like places in your neighborhood? Why?
2. What shapes are repeated in both pictures?
Where are these shapes?
3. Can you estimate how many people live here?
4. Does your neighborhood have that many people?
5. Why do you think people choose to live in a city or in the country?
6. Can you find lines in the *Sunny Street* ?
7. What do you think happened to the people in Hopper's picture?
8. What colors make *Sunny Street* look sunny?
9. Where does the road take you in each picture?

RELATED ACTIVITIES

1. Use many shapes to draw a map of your neighborhood. Ask yourself: How many houses are there? Are there any stores, churches, police stations, fire houses, or other special buildings?
2. Is your school in your neighborhood? You may add trees, people, signs, animals, mailboxes and any other details you can remember. Fill your page.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Creates work of art from personal experience.
Mathematics: Uses estimation strategies in real world problems
Language Arts: Understands use of maps to gather information
Social Studies: Understands why certain areas are more densely populated.

Meet the Masters



1399 VAN GOGH, VINCENT
Starry Night

Metropolitan Museum of Art
New York



534 VERMEER, JOHANNES
Little Street

Rijksmuseum
Amsterdam

Meet the Masters

Grade Three

ARTIST: van GOGH, VINCENT (Go, Vin-sent Van) (1853-1890)

PRINT: *THE STARRY NIGHT*
MUSEUM OF MODERN ART
NEW YORK CITY

Post-Impressionism
Date: 1889
Size: 29" x 36 1/4"
Medium: Oil on Canvas

ARTIST - Vincent van Gogh was Dutch by birth and the son of a Protestant pastor. He believed that he had a religious calling and for many years did missionary work in the slums and the mining districts of Belgium. He was sensitive and gentle by nature. He longed to be of humble service, but he failed in everything that he tried to do for these poor people. After repeated failures, he was exhausted and close to despair. Vincent van Gogh turned to art. He had a will to create and share. He was determined to give happiness by creating beauty.

Vincent van Gogh's life was full of heartbreak, loneliness and poverty. He sold almost none of his paintings and depended on his brother Theo completely for his support. Vincent van Gogh was known to have violent mood swings, thus making himself very unpopular and even mocked. It was in one of these violent moods that he cut off his own ear and sent it to an old girlfriend. For several years he was put in a mental institution where he continued painting. It wasn't until later in his life that it was discovered he suffered from epilepsy, which explained his moodiness. Vincent van Gogh died alone, when he was only 37 years old.

PRINT - *The Starry Night* is one of Vincent van Gogh's finest paintings. He liked to use bright colors, particularly blue and yellow. He was known for his thick, heavily applied paints. In many of van Gogh's paintings you can see the brush strokes in the paint. The strokes create a texture, a pattern, or an emotional impact that is so common in his works.

In *The Starry Night* Vincent van Gogh did not paint the sky as a calm dark blue background with small twinkling stars. He created a universe filled with whirling and exploding stars, full of movement and emotion. The wavy, curved cypress tree in the foreground is often found in van Gogh's paintings. His use of thick paint and brush strokes is seen in the tree as well as the sky. Vincent van Gogh said that he sought to give comfort and consolation in his painting. He once explained, "instead of trying to reproduce exactly what I have before my eyes, I use color more arbitrarily so as to express myself forcibly."

PORTFOLIO C

PAIRED WITH: VERMEER
LITTLE STREET

Meet the Masters

Grade Three

ARTIST: VERMEER, JOHANNES (VER-meer, Yo-hahn) (1632-1675)

PRINT: *LITTLE STREET*
RIJKSMUSEUM
AMSTERDAM, HOLLAND

Dutch and Flemish Masters
Date: circa - 1659-1660
Size: 21 3/8" x 17 1/4"
Medium: Canvas

ARTIST - Johannes Vermeer was born in Delft, Holland where his father was an art dealer and innkeeper. An Italian painter, Caravaggio, who used light and shade in paintings, influenced him. When Vermeer was 21, he was received as a master painter in the guild of St. Luke. Vermeer and his fellow artists painted men, women and children engaged in household tasks or some little recreation. They reflect the values and activities of the simple domestic life style. Vermeer was married at the age of 20 and was the father of 8 children. He died at 43, leaving behind only 39 or 40 canvases that are known to be genuine Vermeers. These paintings represent Dutch genre (daily life) painting at its climax.

PRINT - Vermeer's paintings show us a shining world of calmness and order. Common items stand out in fresh beauty. Simple human scenes have a quiet charm in the homes of the Holland of his day. In *Little Street*, Vermeer paints such a scene. Here is a typical home scene of women going about their daily tasks. As one woman sits in her doorway serving, two others are in the front appearing to wash the walkway. A fourth woman is seen in the alley attending to another housekeeping task. The scene has a quiet restfulness to it.

Vermeer uses perspective to draw us into the picture. The warm, calm colors he used to paint the building and ground add to the tranquil and calm feeling. He has preserved for us a moment in time during the daily life of the Dutch people.

PORTFOLIO C

PAIRED WITH: van GOGH
STARRY NIGHT

Meet the Masters

Grade Three

van GOGH - *STARRY NIGHT*
VERMEER - *LITTLE STREET*

QUESTIONS FOR DISCUSSION

1. What is the same about these two paintings? What is different?
2. Can you find objects that are close and some that are far away in each picture?
3. Can you show me the movement in the sky in each picture?
4. Can you show me textures (rough or smooth) in each picture?
5. What time of day does each picture take place?
6. Which picture looks warm, which picture looks cool?
7. Can you show me objects that are far away in each picture?
8. What do you think the women are doing in *Little Street*?

RELATED ACTIVITIES

1. Make a list of things that are alike and different about the two pictures.
2. Use your list to write an explanation of why you like one better than the other.
3. Have you ever been out on a starry night with a big moon? Draw a picture about the sky on a night like this.
4. Draw a picture about people who work outside on your street; mowing lawns, hanging laundry, washing cars, or another activity of your choice.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Describes, analyzes and makes judgments about a work of art.
Language Arts: Writes notes, comments and observations that reflect comprehension of content.

Meet the Masters



925 BEARDEN, ROMARE
Summertime

Shanok Collection
New York



1713 MONET, CHARLES
Beach at Trouville

Wadsworth Atheneum
Hartford, Connecticut

Meet the Masters

Grade Three

ARTIST: **BEARDEN, ROMARE** (1912-1988)

PRINT: *SUMMERTIME*
 SHANOK COLLECTION
 NEW YORK

20th Century American
Date: 1967
Size: 56" x 44"
Medium: Collage on Paper
and Synthetic Polymer paint,
on Composition Board

ARTIST - Romare Bearden was born in Charlotte, North Carolina and grew up in New York and Pittsburgh. He was educated at New York University, the Art Students' League and the Sorbonne in Paris. His art is the blending of his two passions - telling about the Black culture and giving his viewpoint using new and challenging art forms. Black artists who ignored their own feelings, circumstances and heritage in their work disturbed him. He wrote, "I am trying to find out what there is in me that is common to, or touches, other men." He explored many techniques to achieve his goals. At one point he limited his palette to black and white. Later he stopped painting realistically to study structure and form. He explored Cubism and Surrealism and the medium of collage. His success as an American artist is supported by the many honors and awards he has received, including five honorary Doctorates. He died from bone cancer.

PRINT - *Summertime* is done in a technique known as collage. The word collage comes from the French word 'coller' which means to glue or to paste. Bearden uses pieces of paper, photographs, cloth and other materials combined with painting to achieve his final work. In this collage, Bearden combines several images to show his feelings and experiences in the city during the summer. Figures and objects are treated as flat geometric shapes - taken apart and reassembled in the Cubist style. Notice the open windows with Black faces behind them and the two figures in the street area in the foreground. These images combined with the textures and patterns of the city add to the strong feeling of this work.

PORTFOLIO D

PAIRED WITH: MONET
 BEACH AT TROUVILLE

Meet the Masters

Grade Three

ARTIST: **MONET, CLAUDE** (moh-NAY, KLOAD) (1840-1928)

PRINT: ***BEACH AT TROUVILLE***
 WADSWORTH ATHENEUM
 HARTFORD, CONNECTICUT

Impressionism
Date: 1870
Size: 20 1/2" x 23 1/4"
Medium: Oil on Canvas

ARTIST - Claude Monet, the leader of the Impressionist movement, was born in Paris. His father was a grocer. The family moved to Le Havre on the coast of Normandy where Monet spent his youth. Here, his interest in light, water and atmosphere became intense. Monet loved to work outdoors and to paint directly from the environment. Between 1865 and 1871, he developed the luminous style associated with Impressionism.

For years Monet knew horrible poverty. To read his letters is to understand a life of hardship and hunger. It never occurred to him to put down his brushes and earn money for his family by some other means. When his son was born in 1867, he wrote, "Camille has given birth to a fine big boy...I am tortured knowing that his mother has nothing to eat." About 1900, he received the fame that was so rightfully his. When he died in 1928 the Premier of France gave the eulogy. The Premier ordered that the coffin be draped in brilliant colors instead of the traditional black, because of Monet's love of color and light.

PRINT - Monet studied with a fine outdoor landscape painter, Eugene Boudin, and learned the basics of realistic painting. His early work, *Beach at Trouville*, reflects this training but also shows a fascination with light. Monet, introduces light by using a high key (white added to colors) palette, particularly in the beach boardwalk and architectural details. In the foreground, rather than copy all the textures, he uses flat patches of color. The darker masses on the left give the painting a feeling of heavy visual weight. This was a device Monet used often in his early outdoor paintings to give his unbalanced compositions a sense of balance.

PORTFOLIO D

PAIRED WITH: BEARDEN
 SUMMERTIME

Meet the Masters

Grade Three

BEARDEN - *SUMMERTIME*
MONET - *BEACH AT TROUVILLE*

QUESTIONS FOR DISCUSSION

1. Where do the people in these pictures live?
2. What do you think the weather is like in each picture?
3. What do you think is the central idea in each picture? Explain.
4. What do you see in the summertime? How does that compare to these pictures?
5. Can you find different materials (photos, cloth) in Bearden's picture?
6. Can you find far away objects or people in one picture?
7. Can you find shapes in each picture?

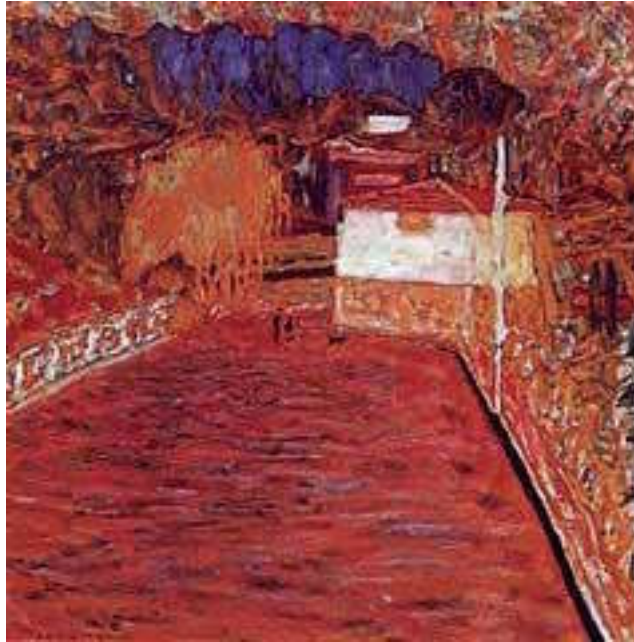
RELATED ACTIVITIES

1. Draw a picture of yourself doing something you like to do in the summer. You may add other people, objects and details to your picture.
2. Find pictures in a magazine about something you like. Cut them out and paste them on your paper. Use paint to add some people or objects to your paper.
3. Draw a picture about the beach you go to. Show the sand, water and some trees or nearby buildings in your picture.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses two dimensional techniques to produce art based on personal experience.
Language Arts: Identifies main idea.
Social Studies: Uses a variety of resources to understand history.

Meet the Masters



1278 BONNARD, PIERRE
The Rose Road

Annonciade Museum
St. Tropez



1044 UTRILLO, MAURICE
Street in Montmartre

Musee d'Art Moderne
Paris, France

Meet the Masters

Grade Three

ARTIST: **BONNARD, PIERRE** (Boh-Nahr, Pee-air) (1867-1947)

PRINT: ***THE ROSE ROAD***
ANNONCIACADE MUSEUM
ST. TROPEZ, FRANCE

Post Impressionism
Date: 1934
Size: Unknown
Medium: Unknown

ARTIST - Pierre Bonnard lived quietly and unobtrusively. Very early in his life, he met the young woman whom he married in 1925. She appears in many of his paintings, as a nude, combing her hair, or as a shadowy figure at a table, window or in a boat.

At first Bonnard was destined for a career in law. However, he turned to painting professionally after having sold a poster to advertise champagne. He gradually became successful by selling lithographs, posters and illustrations. Occasionally, he designed for Louis Tiffany.

PRINT - *The Rose Road* is a beautiful example of Bonnard's love for texture. His intense reds and blues painted in broken brush strokes create an overall feeling of pattern and texture on his canvas. We can see the Impressionist influence in the use of light in the colors and forms. Although we only see the light worked into the roads and shrubs, we can see its full intensity on the front of the house. The house also serves as a counterpoint to the broken brush strokes of the road and landscape.

PORTFOLIO E

PAIRED WITH: UTRILLO
 STREET IN MONTMARTRE

Meet the Masters

Grade Three

ARTIST: **UTRILLO, MAURICE** (you-TRILL-oh, Maw-reez) (1883-1955)

PRINT: ***STREET IN MONTMARTRE***
 MUSEE d'ART MODERNE
 Paris, France

School of Paris
Date: 1910
Size: 70 7/8" x 124 7/16"
Medium: Oil on Cardboard

ARTIST - Maurice Utrillo was born in Paris on Christmas Day to an artist's model, Suzanne Valadon. He was a dreamy boy, sometimes timid, sometimes fearless. He was an average student attracted by the risks of truancy. In view of this, his mother's first husband put him into an unsuccessful apprenticeship in 1899. This began a series of failures that affected Utrillo's health and character development. Utrillo lived with the reputation of a madman. He struggled with bouts of alcoholism and was confined to sanitariums many times. A doctor first suggested to his mother that he try drawing or painting as a cure for his alcoholism.

Utrillo's mother was a model for Toulouse-Lautrec, Renoir, and Degas. They all encouraged her and taught her to paint. She, in turn, taught her son what she had learned. Utrillo was an artist endowed with a talent for solid composition and a true sense of color.

PRINT - *Street in Montmartre* is an example of Utrillo's ability to combine perspective with Parisian architecture. Although some of Utrillo's streets are bathed in rich colors, here he has given us an almost white street. We find a faint hint of blue in the sky. On the left and right of the canvas, there are greens and yellows in the trees. These same greens and yellows are used for the shadings and details on the buildings. With these limited colors, the eye is drawn to the patterns in the windows and on the roofs. The brush strokes in the trees and on the road add texture to the 'white' mood.

PORTFOLIO E

PAIRED WITH: **BONNARD**
 THE ROSE ROAD

Meet the Masters

Grade Three

BONNARD - *THE ROSE ROAD*
UTRILLO - *STREET IN MONTMARTRE*

QUESTIONS FOR DISCUSSION

1. Which painting is lighter?
2. Which painting has brighter colors?
3. Which painting has more far away objects?
4. Where does the road take us in each picture?
5. Can you show me the different textures you see?
6. What do you think the blue in *The Rose Road* is?

RELATED ACTIVITIES

1. Can you tell a story about the things you would see if you walked down one of these roads?
2. Have the class make an A to Z list of things they would see. See how many letters you can use. (Example: Architecture, blue, chimney, doors, evergreen, fences...)
3. From your class list, use the words to write a description of your walk down the road. Add adjectives to your description.
4. Draw or paint a picture with a road or street that takes you somewhere. Use bright colors like Bonnard did in his picture.
5. Using lines draw a city street with lots of buildings. Remember to put lots of windows in your buildings, like Utrillo did on his.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands similarities and differences in works of art.
Language Arts: Generates a glossary of theme based words.

Meet the Masters



1305 BOUDIN, EUGENE
Fair in Brittany

Corcoran Gallery
Washington, D.C.



912 LAWRENCE, JACOB
Parade

J. H. Hirschhorn Collection
New York

Meet the Masters

Grade Three

ARTIST: **BOUDIN, EUGENE** (Boo-deen, Oo-Jeen) (1824-1898)

PRINT: ***FAIR IN BRITTANY***
CORCORAN GALLERY

19th Century Realism
Date: 1874
Size: 10 1/2" x 18"
Medium: Oil on Canvas

ARTIST - Eugene Boudin was a direct forerunner of Impressionism. He was born in Honfleur, France, son of a harbor pilot. He was destined for a life at sea until he fell overboard and his mother decided he had better work on land. Boudin worked as a clerk in an art supply store. He began to paint seascapes and harbor scenes. A French artist, Millet, bought art supplies at the shop and gave the young man criticism on his drawings. Boudin's art was not appreciated by the public but was admired by other artists. His favorite subjects were charmingly dressed ladies and gentlemen promenading on Normandy beaches. He also painted still lifes, landscapes and a few portraits.

PRINT - In the *Fair in Brittany*, Boudin painted a country fair in the province of Brittany, a farming area in northwestern France. If we look closely, we can see the white caps and collars that mark the costumes of women of this time and region. We can also see thatched cottages and a church spire in the distance which tell us about the architecture of this part of France.

PORTFOLIO F

PAIRED WITH: LAWRENCE
PARADE

Meet the Masters

Grade Three

ARTIST: **LAWRENCE, JACOB** (1917 - 2000)

PRINT: ***PARADE***
 HIRSHHORN COLLECTION
 NEW YORK

20th Century American
Date: 1960
Size: 23 7/8" x 30 1/8"
Medium: Tempera on Fiberboard

ARTIST - Jacob Lawrence, a Black American artist, was born in Atlantic City, New Jersey. His family moved shortly after his birth to Philadelphia. When he was twelve, the nation plunged into the Depression and his family moved to New York City. The young Lawrence worked on odd jobs to help his struggling family. Even at that young age, he knew he wanted to be an artist.

Fortunately for Jacob, the government had set up the WPA/Federal Arts Project to help artists during the depression. Fine artists were employed as teachers in community centers. Jacob lived near the Harlem Community center, where he had excellent teachers who took an interest in him and he learned quickly. This led to an art scholarship and his first art exhibit. He became interested in history and painted several series of paintings on such subjects. He is a compassionate, hopeful storyteller. His style is expressionistic, with strong composition, movement and rich color.

PRINT - The strong warm colors - red, orange and yellow - are in contrast with the accents of black in Jacob Lawrence's *Parade*. Positioning the blacks between and beside the warm colors creates a rhythmical color pattern. Lawrence has added to this rhythm with the repeated diagonal movement of the people in the parade.

Lawrence's treatment of the people in *Parade* is characteristic of his angular, hard edged style. This style adds to the movement and rhythm and gives an overall festive feeling. The viewer can almost feel the music and the involvement of the crowd. People in the street are dressed for the event. Neighborhood people are alive with excitement and practically bursting out of their apartment windows.

PORTFOLIO F

PAIRED WITH: **BOUDIN**
 FAIR IN BRITTANY

Meet the Masters

Grade Three

BOUDIN - *FAIR IN BRITTANY*
LAWRENCE - *PARADE*

QUESTIONS FOR DISCUSSION

1. What are the people in each picture doing?
2. Do you think the fair in Boudin's picture happened recently or long ago? Explain.
3. Which picture has the same shape and color repeated? Which color and shape are repeated?
4. How is this fair the same, or different, from fairs you have been to?
5. Can you tell me something about where the people in each picture live?

RELATED ACTIVITIES

1. Advertisers are artists and writers who sell a product, service or event. Design a poster advertising an outdoor event such as a fair, art show or parade. Use bright colors and patterns in your design. Add words to complete your poster. Include information such as: name of the event, date, time, price, location, etc.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands that people create art for various reasons.
Visual Arts: Knows various careers that are available to artists.
Mathematics: Describes a wide variety of patterns.
Language Arts: Includes central and related ideas.

Meet the Masters



1231 PISSARRO, CAMILLE
The Village Market

Kramarsky Collection



926 WILLIAMS, WALTER
Poultry Marked

Whitney Museum
New York

Meet the Masters

Grade Three

ARTIST: **PISSARRO, CAMILLE** (pah-Sahr-o, Cah-MEAL) (1830-1903)

PRINT: ***THE VILLAGE MARKET***
 KRAMARSKY COLLECTION

Impressionism
Date: 1882
Size: Unknown
Medium: Unknown

ARTIST - Camille Pissarro worked both in Paris and the surrounding countryside. He was born in the West Indies. He came to Paris when he was 25, determined to be an artist. He was a bit older, but a good friend of the other Impressionists. He often bought their work to keep them from starving. He also let many of the young, struggling artists live on his property in the country. He was especially helpful to the young Paul Cezanne. Pissarro was highly skilled at capturing the feeling of a place through color and mood. He could make one sense the atmosphere, the time of day and season of the year. Unfortunately after 1895, his eye trouble forced him to give up working out of doors. After that, he painted many town views from windows in Paris. He was blind when he died in 1903.

PRINT - In *The Village Market*, Pissarro gives us a busy scene of village life. The viewer's eye is led through the busy crowd by the use of light and color. The eye first focuses on the woman in the foreground, then moves to the woman with her back to the viewer, then on to the seated woman. All these women are bathed in the same yellow light. The light takes the eye all the way to the buildings in the background. Pissarro contrasts the warm lights with cool shadowy blues. The quiet man in the foreground, almost oblivious to the bustle of the crowd, is a good contrast to the light and the movement. The figures form an overall pattern of movement through the use of light yellows, cool blues, shadowy browns and accents of red.

PORTFOLIO G

PAIRED WITH: WILLIAMS
 POULTRY MARKED

Meet the Masters

Grade Three

ARTIST: WILLIAMS, WALTER (1920 -)

PRINT: *POULTRY MARKED*
WHITNEY MUSEUM
NEW YORK

20th Century American
Date: 1953
Size: 46" x 38"
Medium: Unknown

ARTIST - Walter Williams is an American painter, print-maker and sculptor. He was born in Brooklyn, New York where he attended public schools. His art education included studying at the Brooklyn Museum and a scholarship to the Skowhegan Art School in Maine. He received a Whitney Fellowship that permitted him to travel and work in Mexico. He has had many one-man shows, participated in many group shows, and won many awards. When Williams' name is mentioned the word nature comes to mind. Although raised in New York City, he remembers when part of the city was a tree-lined area and children could escape the hard pavement and enjoy the sights and sounds of birds and summer evenings.

PRINT - Williams has painted this window display as a colorful part of a city street. The small neighborhood poultry store window presents a striking contrast between the highly colored rooster and the eggs and the dead chickens behind the glass. Note the repetition of shapes in the rooster's tail and the wind blown hair. The two figures outside look at coins in the younger child's hand. Perhaps they are wondering whether or not they have enough money to make their purchase. Are they contemplating a purchase here or somewhere else on this street? The artist leaves this question unanswered. Did they stop for another reason? Did the contrast of dark and light, catch William's eye?

PORTFOLIO G

PAIRED WITH: PISSARRO
THE VILLAGE MARKET

Meet the Masters

Grade Three

PISSARRO - *THE VILLAGE MARKET*
WILLIAMS - *POULTRY MARKED*

QUESTIONS FOR DISCUSSION

1. What is the difference between the shoppers at each market?
2. Can you tell me about where each market is located?
3. Can you tell me about the pointed shapes the artist uses in the *Poultry Market* ?
4. Can you find the round shapes in *The Village Market* ?
5. Can you find light and dark areas in each picture?
6. There is a person in the corner of each picture. Can you tell a story about what they are thinking or doing?

RELATED ACTIVITIES

1. Draw a picture about where your family shops.
2. As a class project, the class could design a window display for a store to be set up in the classroom.

Meet the Masters

III. Presentation of Prints Grade Four

Portfolio A

CHAGALL - *THE ACROBAT*
DEGAS - *BALLET SCHOOL*

Portfolio B

GAINSBOROUGH - *BLUE BOY*
GAUGUIN - *THE POOR FISHERMAN*

Portfolio C

PICASSO - *ACROBAT ON A BALL*
LEE-SMITH - *BOY WITH A TIRE*

Portfolio D

BRUEGHEL - *THE HARVESTER'S MEAL*
TOYOHARU - *INTERIOR AND LANDSCAPE*

Portfolio E

HOMER - *FOG WARNING*
WYETH - *CHRISTINA'S WORLD*

Portfolio F

VILLAMIL - *THE BULLFIGHT*
PIPPIN - *THE DOMINO PLAYERS*

Portfolio G

RENOIR - *WASHERWOMEN*
SARGENT - *OYSTER GATHERERS AT CANCALE*

<p>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations.</p>
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Meet the Masters



1145 CHAGALL, MARC
The Acrobat

Musee d'Art Moderne
Paris, France



1306 DEGAS, EDGAR
Ballet School

Corcoran Gallery
Washington, D.C.

Meet the Masters

Grade Four

ARTIST: **CHAGALL, MARC** (shay-Gohl) (1887-1985)

PRINT: ***THE ACROBAT***
 MUSEUM OF MODERN ART
 PARIS, FRANCE

Surrealism
Date: 1930
Size: 16 1/2" x 12 5/8"
Medium: Oil on canvas

ARTIST - Marc Chagall was born and spent his childhood in a small humble village in Russia. He was one of nine children in a poor family. His parents recognized his art talent and made sure he had art lessons. He studied in St. Petersburg, Russia before he moved to Paris in 1910. He was soon a member of a group of artists living in Montmartre, France.

Chagall has a personal style using a bright range of colors and portraying his childhood memories. They do not look realistic because they are in a free-floating composition. There is a fantasy quality to his painting. His paintings show fanciful scenes and simple folk-life scenes.

PRINT - In *The Acrobat*, Chagall portrays a girl balancing herself on something with a man floating down from the sky. He looks as if he's whispering something to her. The figures look like they are floating through the air. The whole picture, because of the placement of the figures, takes on a dream-like quality. Even though Chagall worked in Paris, his paintings were able to maintain a child-like wonder of real folk art.

Chagall's paintings have a richness of color that he would call his "primordial palette," meaning the colors are in their original state. The girl has on a bright red outfit and the buildings are painted in bright blues and greens.

Chagall was one of the first artists to capture in paint the fairy tale wonders of his memories. His canvases are filled with glowing colors showing men and beasts that hover in a world between dream and reality.

PORTFOLIO A

PAIRED WITH: DEGAS
 BALLET SCHOOL

Meet the Masters

Grade Four

ARTIST: **DEGAS, EDGAR** (da-GAW, ed-GAHR) (1834-1917)

PRINT: **BALLET SCHOOL**
CORCORAN GALLERY
WASHINGTON, D.C.

Impressionism
Date: circa 1873
Size: 19" x 24 5/8"
Medium: Oil on Canvas

ARTIST - Degas was born in Paris, France, the son of a banker. When he was starting his career as a painter, Ingres, a famous painter, advised him. "Draw lines, young man, many lines, from memory or from nature. It is in this way that you will become a good painter." Degas took this advice and became a master of line drawing.

Degas was mainly interested in painting two subjects: women and horses. He liked to take note of women in many different poses and painted them in many occupations. His favorites were ballerinas. He was not interested in the ballerinas because they were pretty girls, nor in telling a story in his painting. He was interested in the way light and shade affected the human form. He was also interested in the way he could suggest movement and space in his art.

Degas' horses were usually drawn from models, but he also drew horses at the racetrack. Besides being a painter, Degas was also a sculptor.

Degas, born in Paris was an unusual man. He was near-sighted from birth and his eyesight got worse as he got older. He spent much of his time alone. He never married, and devoted himself to his art. When Degas got older he could no longer see fine pencil lines. He switched to using charcoal, crayon and chalk. His favorite medium was pastels, because of their fresh and bright colors. Later, he did mostly sculpture, which he could feel with his hands.

When Degas' father died, he left Degas a small inheritance. This money kept Degas from having to sell his paintings unless he so desired. He did not care to impress anyone, or sell to anyone. His finished paintings were stacked and piled around his studio.

PRINT - In the painting the *Ballet School*, he used both his drawing and painting skills when depicting his favorite subject - ballerinas. Here the ballerinas are captured in a variety of different poses and exercises. Degas also liked to look at his subject from new and unexpected angles. This was one of the ways he used to bring the observer into the pictorial space. In the *Ballet School*, the frame cuts off the spiral staircase, the doors in the background, and the figures in the right foreground. The figures are not centered and we almost feel as if we were in the room also. He also uses large flat areas of color and prefers the bright, fresh colors associated with the Impressionists.

PORTFOLIO A

PAIRED WITH: CHAGALL
THE ACROBAT

Meet the Masters

Grade Four

CHAGALL - *THE ACROBAT*
DEGAS - *BALLET SCHOOL*

QUESTIONS FOR DISCUSSION

1. Which one of these pictures looks dream like? Why?
2. Which one of these pictures looks more realistic? Why?
3. What are the people doing in these pictures?
4. How do the artists show motion?
5. What do you think the face at the top of the picture *The Acrobat* is telling the girl?
6. Which picture feels warmer to you? Why?

RELATED ACTIVITIES

1. Tell two facts about each picture.
2. Tell two opinions about each picture.
3. Draw a picture that includes both things from a dream and things that are real.
4. Make a painting of a dream you once had. Don't be afraid if parts of your drawing look strange or unreal. Paint the dream as you saw it. It can be pleasant, funny or even scary.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

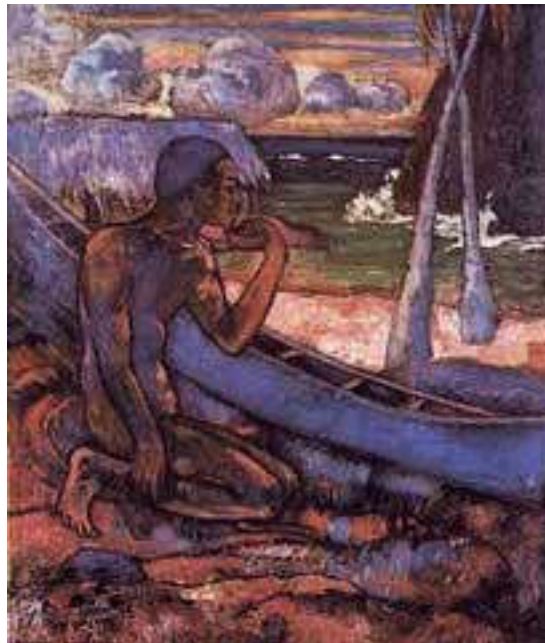
Visual Arts: Understands and applies media, techniques and processes.
Language Arts: Recognizes fact and opinion.

Meet the Masters



210 GAINESBOROUGH, THOMAS
Blue boy

Huntington Library
California



1159 GAUGUIN, PAUL
The Poor Fisherman

Sao Paulo Museum
Sao Paulo, Brazil

Meet the Masters

Grade Four

ARTIST: **GAINSBOROUGH, THOMAS** (GANZ-bor-uh) (1727-1788)

PRINT: *BLUE BOY*
HUNTINGTON LIBRARY
CALIFORNIA

British School
Date: circa 1770
Size: 70" x 48"
Medium: Oil on canvas

ARTIST - Thomas Gainsborough was born in Sudbury, England. He spent most of his life living in England. He is considered mainly a landscape and portrait artist. He was able to capture a likeness of the subjects in his portraits that made him a much sought after portrait artist. He was also very skilled in his handling of paint. Gainsborough painted all of his paintings himself - he never hired anyone to help him. It appears he used very long brushes and diluted his oil paints with turpentine to make them thinner and more like watercolors. Gainsborough was the most famous portrait painter of his time in England. He had 2 daughters and died from a disease of the throat.

PRINT - In *Blue Boy*, Gainsborough shows his skill as a portrait artist. Dressed in satin and feathers, this young gentleman poses haughtily in front of a country landscape. The pride of birth and destiny is obvious in every detail. Full-length, life-sized canvases like this decorated the grand stairways of the country houses of wealthy people in England. Gainsborough liked to match the unspoiled beauty of the landscape with the natural beauty of his subjects. Not only was he able to capture the likeness of his subjects, but he was also skilled at capturing textures. The shiny, smooth satin, the fluffy feather, and the soft landscape show his skill.

PORTFOLIO B

PAIRED WITH: GAUGUIN
 THE POOR FISHERMAN

Meet the Masters

Grade Four

ARTIST: GAUGUIN, PAUL (GO-gan) (1848-1903)

PRINT: *THE POOR FISHERMAN*
SAO PAULO MUSEUM
SAO PAULO, BRAZIL

Post Impressionism
Date: 1896
Size: 29.13" x 25.98"
Medium: Oil Canvas

ARTIST - Gauguin was born in Paris. At first, painting was only a hobby for him. He was a stockbroker who collected modern art on the side. As his love and knowledge of art grew, so did his dissatisfaction with Western life and society. When he was 35 he left his family, his home, and his business to go live on an island in the South Seas and become a painter.

For the rest of his life he experienced suffering, poverty, and often hunger. The subjects for his paintings were the people and objects that he saw on the islands. Gauguin used bold bright colors to express his ideas. Gauguin felt that you should not be afraid to use color. As he said, "How does that tree look to you? Green? All right, then use green, the greenest of your pallet. And that shadow, a little bluish? Don't be afraid. Paint it as blue as you can."

When he sent some of his paintings to France, the people were shocked because they were not used to such bright colors.

PRINT - Characteristic of Gauguin's style are large areas of intense color; which are clearly painted with rhythmic flowing lines. These techniques are obvious in *The Poor Fisherman*. The painting is bright with the colors of the tropics. It shows in the brightness of the island people in their play, rest and work. The light colors in the background bring the idea of sunlight onto the gentle people and into the Pacific world that Gauguin loved. In *The Poor Fisherman*, the shadows on the man are painted a deep blue violet, the boat a vivid blue violet and the water a bright green.

PORTFOLIO B

PAIRED WITH: GAINSBOROUGH
BLUE BOY

Meet the Masters

Grade Four

GAINSBOROUGH - *BLUE BOY*
GAUGUIN - *THE POOR FISHERMAN*

QUESTIONS FOR DISCUSSION

1. Both portraits show young men with thoughtful expressions. In what period of history do you think these pictures take place? Why?
2. In what part of the world do you think these pictures take place? Why?
3. What do you think each young man is thinking?
4. How has each artist used colors differently?
5. What is the background for each portrait?
6. Do you think that these two people would enjoy fishing together? Why?

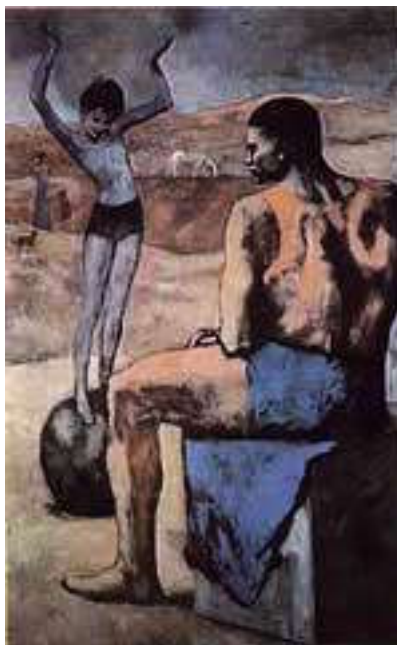
RELATED ACTIVITIES

1. A portrait artist often draws or paints a figure based on looking at a model. Choose one friend in class who will sit as a model. Draw a picture of this person. Try to capture his or her expression and position. You may then add bright colors, textures and a background to the picture.
2. Draw a picture of a person in some type of situation. See if you can tell me what this person is thinking about, or where he is, by his expression. Is he happy or sad about his life or where he is? Try to make us understand something about the person's feelings.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

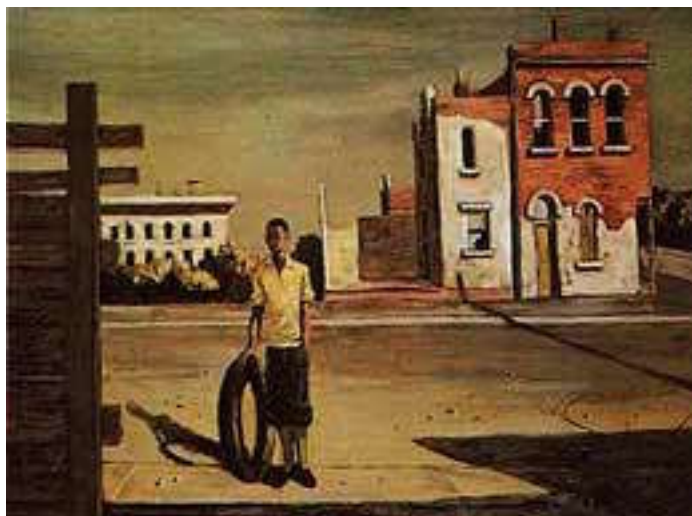
Visual Arts: Knows varied tasks performed by artists.
Language Arts: Understands the world in spatial terms.

Meet the Masters



1154 PICASSO, PABLO
Acrobat on a Ball

Pushkin Museum
Moscow



926 LEE-SMITH, HUGHIE
Boy with a Tire

Detroit Institute of Arts
Detroit, Michigan

Meet the Masters

Grade Four

ARTIST: **PICASSO, PABLO** (pi-KAHS-so, PAH-blow) (1881-1973)

PRINT: ***ACROBAT ON A BALL***
 (*YOUNG GIRL ON A BALL*)
 PUSHKIN MUSEUM
 MOSCOW, RUSSIA

School of Paris
Date: 1905
Size: 57 1/2" x 37"
Medium: Oil

ARTIST - Pablo Picasso was born in Malaga, Spain. He lived a long and very productive life of 92 years. He experimented in painting, drawing, ceramics and sculpture.

Picasso's father, a professor at the Barcelona Academy of Art, was his first teacher. By the time he was 16 years old, he was working on his own. Throughout his career he passed through many periods which reflected what was going on in his own life. His 'blue period' from 1901-1909 for example, occurred when he was lonely, cold and hungry. His paintings of that period show very thin invalids, beggars and outcasts portrayed with only a few colors.

Between 1906-07, Picasso, and his friend, Georges Braque, invented Cubism, which led to modern art. Picasso wanted to 'free' the form in art. He achieved this in his paintings by breaking apart the object and assembling the parts in an odd way - emphasizing geometric shapes.

PRINT - No method or technique satisfied Picasso for long. He was fond of changing his methods and turned occasionally from the boldest experiments in image making to traditional forms of art. *Acrobat on a Ball* is an example of Picasso's Rose Period. He was fond of painting scenes, which included people from the circus. Here the young female acrobat balances on a ball while a man is looking on. In this picture Picasso has chosen softer and toned down, shaded colors. Even though Picasso wanted to "free the form" and often worked in a style called Cubism, he still was an excellent draftsman and could draw realistically. In *Acrobat on a Ball*, Picasso has used more of a realistic style to represent his subject.

PORTFOLIO C

PAIRED WITH: LEE-SMITH
 BOY WITH A TIRE

Meet the Masters

Grade Four

ARTIST: **LEE-SMITH, HUGHIE** (1915 - 2000)

PRINT: ***BOY WITH A TIRE***
DETROIT INSTITUTE OF THE ARTS
DETROIT, MICHIGAN

20th Century American
Date: 1952
Size: 23" x 29"
Medium: Oil on Prestwood Panel

ARTIST - Hughie Lee-Smith was born in Eustis, Florida but went to school in Cleveland, Ohio. He graduated from The Cleveland School of Art with high honors and a grant for post-graduate study. While serving in the Navy during World War II, he completed a series of paintings entitled "The History of the Negro in the United States Navy." He has been an instructor in art, was head of the Department of Drawing and Painting at Claflin University, and taught at Rex Goreleigh's Studio-on-the-Canal in Princeton, New Jersey.

Hughie Lee-Smith is a realistic and yet magical painter of the loneliness of decaying urban life. His settings show dying, aged neighborhoods as wastelands where old buildings stand isolated, side by side with empty spaces that were once filled with life. To these wastelands, Lee-Smith adds one, two or three individuals. When there is one individual added, he is seemingly unaware of his surroundings; he looks depressed. When two or three individuals are added, each is unaware of another's presence. The artist is very skilled at showing textures. He details objects such as crumbling plaster, cement, wire and wood, which add to the overall feeling of grief and ruin. He is a very intense and honest artist.

PRINT - A sense of loneliness comes from this painting. The boy stands in a surrealistic nightmare of emptiness: cracked walls, lifeless houses, empty broken windows. He stands on a barren street occupied only by inanimate debris. His only companion is another inanimate object, a rubber tire. He stands facing what we sense is a wasteland. We see empty windows. We sense the indifference. He is as lonely as a figure in a dream, but he is not a dream. In the midst of all this emptiness he is alive, with hopes and dreams.

PORTFOLIO C

PAIRED WITH: **PICASSO**
ACROBAT ON A BALL

Meet the Masters

Grade Four

PICASSO - *ACROBAT ON A BALL*
LEE-SMITH - *BOY WITH A TIRE*

QUESTIONS FOR DISCUSSION

1. What are the figures doing in each painting?
2. What is the setting for each painting?
3. How does each picture make you feel?

RELATED ACTIVITIES

1. Artists balance art work using rules of math. Imagine a horizontal line and a vertical line drawn through the middle of each picture. The lines cross in the center of the picture. What small figures has each artist placed on the left side of the center line? What larger object has he placed to the right of the center line to balance the work?
2. Draw a small picture of yourself holding an object. Put yourself on the left of the center line. Balance the picture with a larger object placed on the right of the center line. Make your subject interesting.
3. In the picture *Acrobat on a Ball*, the girl is practicing balancing on the ball. What kind of activities did you have to practice before you could do it? Draw a picture of yourself or someone you know practicing how to do something.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Creates and communicates a range of symbols and ideas.
Mathematics: Uses coordinate geometry to locate objects.

Meet the Masters



547 BRUGHEL, PIETER
Harvester's Meal

Private Collection
Brussels



419 TOYOHARU, UTAGAWA
Interior and Landscape

Freer Gallery
Washington, D.C.

Meet the Masters

Grade Four

ARTIST: **BRUEGHEL, PIETER,** (Broo-gl, PEE-ter) (1525-1569)

PRINT: ***THE HARVESTER'S MEAL***
PRIVATE COLLECTION
BRUSSELS, BELGIUM

Northern Renaissance
Date: Unknown
Size: Unknown
Medium: Unknown

ARTIST - Pieter Brueghel, The Elder, was a Flemish artist of the sixteenth century. He studied in Antwerp and was a registered member of the Antwerp Guild. In 1563, he moved to Brussels, married, and began raising a family. He had a successful life as a painter and was a member of a distinguished group of humanists. His favorite subjects were peasants and country scenes. His paintings are often called 'genre' (daily life) paintings. He painted peasants merrymaking, feasting, and working and because of this people sometimes think of him as one of the Flemish peasants. He was even nicknamed "Peasant Brueghel." He believed that peasant life was rough and saw it in relationship to the background of nature. Brueghel's peasants are stolid, hearty members of the community. He portrayed them in broad, flat areas of color, with structural perspective and grandeur of composition. His two sons, (Pieter, The Younger, and Jan, called Velvet), both became painters. The name Brueghel is also spelled Bruegel depending on the reference book used, particularly for Pieter, The Elder.

PRINT - The painting *The Harvester's Meal* is very typical of the type of picture Brueghel painted. In this picture some of the peasants (farm laborers) are working in the fields, while a group of people in the foreground are enjoying a simple meal. Typically, the activities of man are Brueghel's dominant theme in his painting. The artist handles the entire scene in a most characteristic way and records it in a broad technique. He ignores the traditional Flemish concern for detail and emphasizes active, solidly drawn figures. He combines strong local colors to give the painting a popular robustness suited to its subject.

PORTFOLIO D

PAIRED WITH: TOYOHARU
 INTERIOR AND LANDSCAPE

Meet the Masters

Grade Four

ARTIST: TOYOHARU, UTAGAWA (1733-1814)

PRINT: *INTERIOR AND LANDSCAPE*
FREER GALLERY
WASHINGTON, D.C.

Oriental Art
Date: Unknown
Size: Unknown
Medium: Unknown

ARTIST - Utagawa Toyoharu was the founder of the Utagawa School of wood engraving. He worked in a lively and original style. His prints of theatrical subjects were painted for the stage and for various temples. Toyoharu also made engravings for prints showing views of Venice and other foreign cities and countries. These show the same excellent design as his prints of purely Japanese inspiration.

PRINT - In this print *Interior and Winter Landscape*, the artist lets you see a scene from Japan. They are having a meal in their own tradition. Two of the people are playing instruments. The clothing is also in the style of their culture - brightly colored and boldly printed. The hair-do's have ornaments. Notice the type of meal and food utensils that they are using. Even the picture of the landscape behind them reflects the landscape of their country.

PORTFOLIO D

PAIRED WITH: BRUEGHEL
THE HARVESTER'S MEAL

Meet the Masters

Grade Four

BRUEGHEL - *THE HARVESTER'S MEAL*
TOYOHARU - *INTERIOR AND LANDSCAPE*

QUESTIONS FOR DISCUSSION

1. In what part of the world do you think each picture takes place? Why?
2. What is happening in each picture?
3. How are the landscapes different?
4. How are these pictures alike?
5. In what ways are these pictures different?

RELATED ACTIVITIES

1. Write a paragraph describing one of the paintings so that a person who could not see would be able to create a mental picture of the work.
2. You are a peasant (farm laborer) working in the field and have just stopped for your lunch break. You and some of your friends find a tree to sit under and have lunch. Draw this scene. What are you eating? What kind of clothes are you wearing? What kind of field are you in? Include details.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands the visual arts in relation to history and culture.
Language Arts: Writes for a variety of audiences and purposes.
Social Studies: Locates and describes physical and cultural features of world regions.

Meet the Masters



828 HOMER, WINSLOW
Fog Warning

Museum of Fine Arts
Boston, Massachusetts



869 WYETH, ANDREW
Christina's World

Museum of Modern Art
New York

Meet the Masters

Grade Four

ARTIST: HOMER, WINSLOW (1836-1910)

PRINT: *FOG WARNING*
MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

19th Century American
Date: 1885
Size: 30" x 48"
Medium: Watercolor

ARTIST - Winslow Homer lived in America all his life. When he was six, he moved from the city life of Boston to the country. He developed a love for the outdoors which we see in his art.

Homer was a great story teller. He began his art career as an illustrator. His work appeared in a popular magazine of that time, "Harper's Weekly." In the middle of his successful career as an illustrator, he took up painting.

Homer was a polite and independent man. He learned to paint on his own. Homer was interested in painting the 'real' America. There were no photographers at that time so people had to paint and draw pictures of what happened around them. He trusted only his own eyes - not those of other artists - to capture the people and the landscapes.

His pictures were so realistic that he became famous. He felt he had to be alone to work well. He moved to a quiet spot overlooking the ocean in Maine.

PRINT - Homer's watercolor painting of the fisherman looking over his shoulder at the approaching storm is a good example of his dramatic story-telling ability. You can almost feel the anxiety of the fisherman as he looks at the approaching fog. Delicate coloring and dramatic use of highlights add to the mood of this painting. He added drama by using broad fluid brush strokes and restricting his pallet to only a few colors. You can almost hear the fisherman wondering to himself, "Will I make it to shore, in time?"

PORTFOLIO E

PAIRED WITH: WYETH
CHRISTINA'S WORLD

Meet the Masters

Grade Four

ARTIST: WYETH, ANDREW (1917 -)

PRINT: *CHRISTINA'S WORLD*
MUSEUM OF MODERN ART
NEW YORK CITY

20th Century American

Date: 1948

Size: 32 1/4" x 47 3/4"

Medium: Tempera on gesso panel

ARTIST - Andrew Wyeth was born in Chadd's Ford, Pennsylvania. His father was a famous illustrator and mural painter who trained Andrew. Wyeth usually paints objects and landscapes from his own life. The people portrayed in his paintings are usually his wife, his two sons or his neighbors. When he starts a new piece of art, he makes a very careful pencil drawing of his subject. Then he decides whether he is going to use watercolor or tempera for his paint. Wyeth puts great amount of feeling into his paintings. He tries to paint his subjects the way he sees and feels about them. He also pays close attention to texture and detail.

In 1963 Andrew Wyeth was awarded the 'Medal of Freedom' by President Kennedy. This is the highest honor a civilian in our nation can receive.

PRINT - *Christina's World* is perhaps one of Wyeth's most famous paintings. It shows a girl, crippled by polio, crawling through a field picking berries. The simple composition with its sweep of grass, lonely houses, and Christina shows a refusal to meet defeat, the struggle for existence, and courage.

In *Christina's World*, Wyeth was trying to portray the environment in which Christina spent her whole life. He did this by showing us the world as she saw it bordered by the house and the sea. Details are important to Wyeth. The ladder, the broken window and the abandoned roof add the finishing touches to this painting.

Historical Reference: In 1948, the date this was painted, the long playing record album (LP) was invented.

PORTFOLIO E

PAIRED WITH: HOMER
FOG WARNING

Meet the Masters

Grade Four

HOMER - *FOG WARNING*
WYETH - *CHRISTINA'S WORLD*

QUESTIONS FOR DISCUSSION

1. Look at the background and the main figure in each painting. Each artist has divided the canvas into thirds. The sky occupies the top one-third of the picture. How has each artist used texture in the bottom two-thirds of the paintings?
2. How has each artist made the main character become important in his picture?
3. What do you think each figure is feeling?
4. Tell the main idea of each painting.
5. Explain why you think these pictures are among the world's most famous?

RELATED ACTIVITIES

1. Draw a picture that tells a story. Make the background show texture. Make the work as realistic as you can.
2. Draw a picture of an everyday object that is very familiar to you. Try to be as detailed and realistic as you can. Can you show us how you feel about this object by the way you draw it?

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Applies media, techniques and processes.
Visual Arts: Understands the contributions of museums.
Mathematics: Understands the different ways numbers are used.
Language Arts: Determines the main idea.

Meet the Masters



302 VILLAMIL, EUGENIO LUCAS
The Bullfight

National Gallery of Art
Washington, D.C.



975 PIPPIN, HORACE
The Domino Players

Phillips Collection
Washington, D.C.

Meet the Masters

Grade Four

ARTIST: **VILLAMIL, EUGENIO LUCAS** (1858-1918)
(VEE yah meel, A oo HAY neeo LOO kass)

PRINT: ***THE BULLFIGHT***
NATIONAL GALLERY OF ART
WASHINGTON, D.C.

Neo Classicism & Romanticism
Date: circa - 1827
Size: 29" x 43 1/4"
Medium: Oil on canvas

ARTIST - Lucas Villamil was the son of a famous 19th Spanish Century painter, Eugenio Lucas Valazquez. Although his father died when he was only 12, Lucas Villamil modeled his father's painting style. Both he and his father continued to produce copies and imitations of the works of Francisco Goya. In fact, the younger Lucas' paintings are often confused with his father's works.

Lucas Villamil lived a modest life in Madrid. During his painting career, he had one major patron. This collector hired him to paint a fresco in his Madrid hacienda, which is now the Museum Lazaro Galdiano.

PRINT - For many years the National Gallery of Art experts thought that the famous Spanish painter Francisco Goya had painted this picture. Through further research the National Gallery of Art has now assigned this painting to Eugenio Lucas Villamil. One of the reasons for this confusion was that the painting shows both a bullfighting scene and the popular game of climbing a greased pole in a small formal area. Although both these activities were popular at the time, they only took place in a large village square during a fiesta. They never occurred in the same small area, as in this the picture.

On the left, a group of young men cluster about what is probably a greased pole. Climbing this pole was a favorite sport at country fairs. The second action, at the right, is probably an amateur bullfight in which many men taunt the bull. They are wearing brightly colored cloaks in front of the bull, as professional bullfighters do in the bullring. Spain has more than 400 bullrings. In Spain and Mexico, the matador kills the bull. In Portugal and in some bullrings in France, it is illegal to kill the bull.

In the painting *The Bullfight*, Lucas Villamil gives little attention to the spectators in the arena. He relies on broad hasty strokes to show crowds of people. The people look as if they are fused together into one untidy mass of bright strident color. In *The Bullfight*, you can almost feel the excitement of the crowds, and the cruelty and horror of the bullfights.

PORTFOLIO F

PAIRED WITH: PIPPIN
THE DOMINO PLAYERS

Meet the Masters

Grade Four

ARTIST: **PIPPIN, HORACE** (1888 - 1946)

PRINT: ***THE DOMINO PLAYERS***
 PHILLIPS COLLECTION
 WASHINGTON, D.C.

Americana
Date: 1943
Size: 12 3/4" x 22"
Medium: Oil

ARTIST - Horace Pippin was born in Goshen, New York. His grandparents had been slaves and his parents worked as domestics. Pippin attended a one room school for Black children through the 8th grade. He always liked to draw but his family was too poor to buy him art supplies. As a young man, he entered an art contest advertised in a magazine. The prize he won was water paints and colored pencils. This started him in his art career.

In 1917 Pippin joined the Army to help fight in World War I. He was wounded in the right shoulder and as a result his right arm was useless. Although his right arm was disabled, he learned to paint with it by using his left hand to hold it up.

Horace Pippin was discovered when he was 49 years old by a famous art critic and illustrator. His work became quite popular and was collected by people in the Philadelphia and New York areas. His work was also exhibited at the Museum of Modern Art.

PRINT - *The Domino Players* is typical of the type of picture Pippin created. This work is a masterpiece of pattern. He used subdued colors. The dominos themselves are a bridge between the red cap, the polka-dot blouse and the detailed needlework.

PORTFOLIO F

PAIRED WITH: VILLAMIL
 THE BULLFIGHT

Meet the Masters

Grade Four

VILLAMIL - *THE BULLFIGHT*
PIPPIN - *THE DOMINO PLAYERS*

QUESTIONS FOR DISCUSSION

1. Both pictures show games that have been played for a long time. What is happening in each picture.
2. How are the games and the feelings of the players different?
3. What kinds of games can people play today that they could not play long ago?
4. Look at Pippin's picture. Locate and describe the different patterns he used.
5. Which picture shows more movement? Where?

RELATED ACTIVITIES

1. Draw a picture of people playing a modern game. Include a variety of geometric patterns in your drawing.
2. Think about games or activities that people from the past or people from other countries play. If you can't think of any, find a book in the library about this subject. Draw a picture of an activity that you think you might have enjoyed.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands art in relation to history and culture.
Mathematics: Describes a wide variety of patterns.
Social Studies: Understands broad categories of time in years.

Meet the Masters



1010 RENOIR, PIERRE AUGUSTE
Washerwomen

Baltimore Museum of Art
Maryland



878 SARGENT, JOHN SINGER
Oyster Gatherers

Corcoran Gallery
Washington, D.C.

Meet the Masters

Grade Four

ARTIST: **RENOIR, PIERRE AUGUSTE** (REN-wahr, PEE-air, OH-gust)
 (1841-1919)

PRINT: **WASHERWOMEN**
 BALTIMORE MUSEUM OF ART
 BALTIMORE, MARYLAND

Impressionism
Date: 1887
Size: 22 1/4" x 18 1/2"
Medium: Watercolor

ARTIST - Pierre Auguste Renoir was a very famous Impressionist painter. He was born in Limoges, France. By the age of 13, he was earning money as an assistant painter of porcelain. This work helped him gain decorative skill. He was a talented, skilled artist who painted realistically because he studied the important art of the past.

Renoir painted in the Impressionist style using lot of color to make the picture light and warm. Because he wanted to be original, he sometimes used color itself without form.

When Renoir was 21 years old, he went to the Paris Art School. He enjoyed being with other art students, but Renoir did not like the strict rules and he felt the classes were boring. Renoir and his friends left school and began to paint together.

Renoir and the Impressionists did painting after painting of water -- flowing, sparkling, and moving. The Impressionists painted very quickly, right on the canvas. They used small strokes of bright color to get the effect of sunlight and movement. They painted their "first impressions" of scenes of everyday life, which give a different feeling from photographs.

PRINT - In *The Washerwomen*, Renoir shows us how he uses color to "bathe his canvases in warmth and light." You can see the small brush strokes of built up paint that the artist uses to portray *The Washerwomen*. His colors are bright and sunny, as if you can almost feel the sunlight. Renoir's figures are not posed. They are quite unconscious of being watched and go about their business. The casual placement of the figures and the suggested continuity of space spreading out in all directions draws us into the very scene and makes us feel a part of it. Renoir tried to capture nature and light as it was.

PORTFOLIO G

PAIRED WITH: **SARGENT**
 OYSTER GATHERERS AT CANCALE

Meet the Masters

Grade Four

ARTIST: SARGENT, JOHN SINGER

(1856-1925)

PRINT: *OYSTER GATHERERS AT CANCALE*
CORCORAN GALLERY
WASHINGTON, D.C.

19th Century American
Date: 1878
Size: 31" x 48 1/2"
Medium: Oil on canvas

ARTIST - Sargent was born to American parents in Florence, Italy. He grew up in Europe and did not make his first visit to the U.S. until he was 20. As a boy, he often went on sketching trips with his mother, an amateur artist. By the time he was 12, he began painting lessons. When he was 19, his family moved to Paris where he studied with Carolus-Duran, a painter who was famous for his portraits of fashionable people.

Sargent's paintings were mostly society portraits - portraits of women in beautiful and stylish gowns. He was very good at capturing his subject's personality in these paintings. Sargent was also known in the U.S. as a mural artist. Some of which were hung in the Boston Public Library.

PRINT - Sargent's *Oyster Gatherers at Cancale*, is a seaside view in Brittany which appears almost untouched by man. The movement of the painting is from right to left as we follow the oyster gatherers down the little slope, away from the lighthouse at the top. Our eyes stop now and again to gaze upon a young boy eagerly pulling up his trouser legs, two women engaged in conversation or on a child walking patiently at his mother's side. Sargent uses deeper colors to define each subject, capturing the way the light reflects off surfaces. Sargent skillfully painted the landscape and the figures. He also managed to capture some of the personalities of the people as they gaze off into the distance. He painted this scene as he found it.

PORTFOLIO G

PAIRED WITH: RENOIR
THE WASHERWOMEN

Meet the Masters

Grade Four

RENOIR - *THE WASHERWOMEN*
SARGENT - *OYSTER GATHERERS AT CANCALE*

QUESTIONS FOR DISCUSSION

1. Describe what is happening in each picture.
2. What is the setting for each picture?
3. Did the people in Sargent's picture go to the beach to work or to have a good time?
4. How are the textures different in each picture?
5. Describe the colors in each picture - how are they different?
6. Compare the type of clothing the people are wearing in each picture?

RELATED ACTIVITIES

1. Pick out one adult and one child from each picture. Write a complete sentence to describe what each figure is doing. Include an adjective to describe each figure.
2. Draw a picture that shows people from earlier times in history doing their work.
3. Think about all of the jobs that have to get done in order to run a home - cleaning, cooking, shopping, etc. Think about how we do them today, and how people did them during other times. Draw a picture of people doing some type of job. By the way you draw the people and their surroundings, show whether your picture takes place during the past or present, in our country or another country.
4. Each picture has a child in it. What kinds of things could the children do while the adults were working? Draw what the child might do.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands art in relation to history and culture.
Language Arts: Uses complete sentences
Social Studies: Understands historical chronology.

Meet the Masters

III. Presentation of Prints Grade Five

Portfolio A

REMINGTON - *THE SCOUT: FRIENDS OR ENEMIES*
BINGHAM - *FUR TRADERS DESCENDING THE MISSOURI*

Portfolio B

O'KEEFFE - *RANCHOS CHURCH*
ANONYMOUS - *MISSISSIPPI HOME*
O'KEEFFE - *YELLOW CACTUS*

Portfolio C

WOODVILLE - *WAITING FOR THE STAGE*
HASSAM - *ALLIES DAY, MAY 1917*

Portfolio D

WOODRUFF - *POOR MAN'S COTTON*
CURRIER & IVES - *THE WHALE FISHERY*

Portfolio E

TANNER - *BANJO LESSON*
HANSEN - *QUESTIONABLE COMPANIONS*

Portfolio F

STELLA - *THE BROOKLYN BRIDGE*
CURRIER & IVES - *ACROSS THE CONTINENT*

Portfolio G

HENRY - *WEDDING IN THE 1830's*
WARHOL - *MARILYN MONROE*

<p>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations.</p>

Meet the Masters



856 REMINGTON, FREDERIC
The Scout

Clark Institute
Williamstown, Massachusetts



863 BINGHAM, GEORGE CALEB
Fur Traders Descending the Missouri

Metropolitan Museum of Art
New York

Meet the Masters

Grade Five

ARTIST: REMINGTON, FREDERIC

(1861-1909)

PRINT: *THE SCOUT*
CLARK INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS

American West
Date: circa 1900-1905
Size: 27" x 40"
Medium: Oil

ARTIST - Frederic Remington was an American artist born in Canton, New York. His father was a newspaper editor. He studied at Yale University Art School from 1878 to 1880 and then at the Art Students' League of New York.

At the age of nineteen, he traveled to the American West. He gained a feeling for life. Remington had a childhood love of horses and outdoor life. He became well known for his action filled paintings, drawings and sculptures that capture the spirit of the West. His realistic depiction of life on the Western plains made him the leading documentary artist of this time. He died in Connecticut from acute appendicitis.

Remington's work is known for its swift action and realistic cowboys and Indians. He didn't sit home and ask Indians to come to pose for him. He went out to the Wild West and painted them as he saw them in their daily lives. For example, he often painted Indians as plain everyday Indians and not dressed up in feathers and war paint. He did the same for soldiers and cowboys, showing them as real people, lazy or hard working, good or bad, dirty or clean.

As for the horses that Remington painted, each horse is special, different from the others and full of life.

PRINT - *The Scout*, is the type of painting which made Remington famous. This is a picture of an Indian, dressed in common clothing, looking off into the distance to see what lies ahead, friends or enemies. Both the Indian and his horse are painted realistically. The colors he selected are bright and he uses shading and value to make his objects look less flat. His pictures help us understand what it must have been like to live in those times. You can almost imagine what *The Scout* is thinking.

PORTFOLIO A

PAIRED WITH: BINGHAM
FUR TRADERS DESCENDING THE MISSOURI

Meet the Masters

Grade Five

ARTIST: BINGHAM, GEORGE CALEB (1811-1879)

PRINT: *FUR TRADERS DESCENDING
THE MISSOURI*
METROPOLITAN MUSEUM OF ART
NEW YORK CITY

19th Century American
Date: circa 1845
Size: 29" x 36"
Medium: Oil on canvas

ARTIST - George Caleb Bingham was born in the Blue Ridge mountain region of Virginia. When he was 8 years old, his family moved to Franklin, Missouri. At the age of 16, he was apprenticed to a cabinetmaker in Columbia, Missouri, but he had leanings toward law and the ministry.

His decision to pursue an art career was due largely to the influence of a painter named Harding, who painted a portrait of Daniel Boone. Bingham received painting lessons from Harding. Later in St. Louis, Bingham set up his own studio and painted portraits. He left St. Louis to study at the Pennsylvania Academy of Fine Arts. Later the artist became involved in politics and he helped candidates by painting huge banners. Bingham also painted scenes including raftsmen, fur traders, hunters and frontier elections. Bingham painted a series of paintings of everyday river life and as a result he was regarded as the historian of Jacksonian democracy. His finest work was completed between 1845 and 1855.

PRINT - In *Fur Traders Descending the Missouri*, the figures in the dugout are beautifully silhouetted against the mist and the remote clumps of trees in the middle ground. This is a sealed-off world of men. To Easterners, Bingham's boatmen represented the untamed spirit of the West, and they eagerly bought his paintings. They must have delighted in the details of *Fur Traders*: the rugged scowling face under the bizarre peaked hat, the old trader paddling in the rear of the boat, and the gaudy shirts. Leaning on the well-wrapped cargo of furs is a youth with a gun with which he has just bagged a duck. Of special interest must have been the little animal chained in the bow. Is it a fox or a cat? Bingham added a great deal to our knowledge of the West at this time through his paintings of the backwoods and river life. He laid out his compositions carefully, and drew his figures from life, realistically and sometimes humorously.

PORTFOLIO A
PAIRED WITH: REMINGTON
THE SCOUT

Meet the Masters

Grade Five

REMINGTON - *THE SCOUT*
BINGHAM - *FUR TRADERS DESCENDING THE MISSOURI*

QUESTIONS FOR DISCUSSION

1. Describe the environment in each picture. How are they different?
2. Both pictures show people traveling west in the 1800's. What do you think they could see and hear on their trip?
3. How do you think they felt? Why?
4. How would you get to the West Coast of the United States today?
5. How did people get to the west before the invention of cars, buses, trains and planes?
6. Are these pictures quiet or noisy? How can you tell?

RELATED ACTIVITIES

1. Pretend you are a traveler in the 1800's. Describe the beginning, middle and end of one day during your trip.
2. Draw a scene from that day.
3. Pretend you are a settler during the colonial days. What would you do for a living? Where would you live? Draw a picture of yourself in this role. Put as many details in the picture as you can.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands art in relation to history.

Language Arts: Logical organization. Shows beginning, middle and end

Social Studies: Knows changes in modes of transportation, their advantages and disadvantages.

Meet the Masters



1735 O'KEEFFE, GEORGIA
Ranchos Church

Phillips Collection
Washington, D.C.



924 ANONYMOUS
Mississippi Home

Garbisch Collection

Meet the Masters



1811 O'KEEFFE, GEORGIA
Yellow Cactus

Maler Museum of Art
Randolph-Macon Woman's College
Lynchburg, Virginia

Special Acknowledgment

Yellow Cactus, by Georgia O'Keeffe, was added to the Meet the Masters collection through the generosity of the Sun Sentinel's "People Plus Employee" Volunteer Program.

Broward County Public Schools thanks Ms. Lynn Sheft, a Sun Sentinel employee and Meet the Masters Volunteer, who nominated Meet the Masters for this cash award.

June, 1993

Meet the Masters

Grade Five

ARTIST: **O'KEEFFE, GEORGIA** (1887 - 1986)

PRINT: ***RANCHOS CHURCH***
 PHILLIPS COLLECTION
 WASHINGTON, D.C.

20th Century American

Date: 1929

Size: 24" x 36"

Medium: Oil on canvas-covered board

ARTIST - Among the women painters in the U.S., one of the best known and most outstanding is Georgia O'Keeffe. Born in Sun Prairie, Wisconsin, she spent her childhood on a large farm and never lost her love for nature and the land. Her gifts as an artist were clear early in her life, and she knew she wanted to become an artist when she was 10 years old. She studied at the Chicago Art Institute and Art Students' League in New York. She worked as a commercial artist in Chicago, and as an art teacher in Texas and South Carolina.

Georgia O'Keeffe had her first one-person show in New York City in 1917. A famous photographer, Alfred Stieglitz, saw her work, recognized her talent, and decided to show her art in his '291 Gallery'. O'Keeffe married Stieglitz in 1924. Afterwards, she lived half of the year in New York City with her husband. The rest of the year she spent in New Mexico painting the countryside that she loved so much.

PRINT - O'Keeffe's love of the land is clearly expressed in her paintings. She always got her forms from the real world. In *Ranchos Church*, Georgia O'Keeffe combines abstraction with a very precise realism. She simplifies her forms and does away with surface detail to bring out the underlying patterns. Her work is always based on some visual reality such as these adobe (sun-dried brick) buildings of the Southwest. She has kept this painting very simple. Her colors are limited to different shades of blues, grays and tans. Even though she has left out details such as doors and windows, the forms still suggest a church-like building. Even though some of the shapes are painted in a flattened-out manner, the painting has depth due to her use of shading.

PORTFOLIO B

PAIRED WITH: ANONYMOUS
 MISSISSIPPI HOME
 O'KEEFFE
 YELLOW CACTUS

Meet the Masters

Grade Five

ARTIST: ANONYMOUS

PRINT: *MISSISSIPPI HOME*
GARBISCH COLLECTION

Americana
Date: circa 1865
Size: Unknown
Medium: Unknown

PRINT - Primitive American artists, like the anonymous artist of this painting, were untrained and often painted to preserve a special event in their lives. Distortions in perspective, proportion and placement often resulted. Yet the artist's sympathetic handling of the subject serves as a valuable source of historic material.

In the South, building an imposing mansion to replace the original cabin or farmhouse was a sign of success and wealth. Between 1820 and 1860, the most frequent architectural style in these mansions was Greek Revival. This style adapted the temples of Periclean Athens to the needs of the nineteenth century.

This picture depicts the people, activities, and costumes characteristic of their time. The four people on the front lawn are seen playing a game of croquet while another couple watch. Horse drawn buggies are passing by the Manor house. In the distance a steamboat is seen cruising down the Mississippi River.

It is interesting to note that Currier and Ives produced a lithograph entitled, *A Home on the Mississippi*, which is very similar to this print, *Mississippi Home*.

PORTFOLIO B

PAIRED WITH: O'KEEFFE
RANCHOS CHURCH
O'KEEFFE
YELLOW CACTUS

Meet the Masters

Grade Five

ARTIST: **O'KEEFFE, GEORGIA** (1887 - 1986)

PRINT: ***YELLOW CACTUS***
MAIER MUSEUM OF ART
RANDOLPH-MACON WOMAN'S COLLEGE
LYNCHBURG, VIRGINIA

20th Century American
Date: 1940
Size: 12" x 16"
Medium: Oil on canvas

ARTIST - Among the women painters in the U.S., one of the best known and most outstanding is Georgia O'Keeffe. Born in Sun Prairie, Wisconsin, she spent her childhood on a large farm and never lost her love for nature and the land. Her gifts as an artist were clear early in her life, and she knew she wanted to become an artist when she was 10 years old. She studied at the Chicago Art Institute and Art Students' League in New York. She worked as a commercial artist in Chicago, and as an art teacher in Texas and South Carolina.

Georgia O'Keeffe had her first one-person show in New York City in 1917. A famous photographer, Alfred Stieglitz, saw her work, recognized her talent, and decided to show her art in his '291 Gallery'. O'Keeffe married Stieglitz in 1924. Afterwards, she lived half of the year in New York City with her husband. The rest of the year she spent in New Mexico painting the countryside that she loved so much.

PRINT - O'Keeffe's flower studies, enlarged to fill the entire canvas, undergo a transformation as a result of their magnification. The simple beauty of nature's forms becomes exalted, a thing of mystery. This painting is a study of the desert cactus in a rare moment of blooming; the lovely yellow flowers create a sharp contrast to the prickly thorns and dull green color the mother plant wears the rest of the year. The enlarged petals form a decorative pattern that moves diagonally across the surface of the canvas. The *Yellow Cactus* is a celebration of the desert flower.

PORTFOLIO B

PAIRED WITH: O'KEEFFE
 RANCHOS CHURCH
 ANONYMOUS
 MISSISSIPPI HOME

Meet the Masters

Grade Five

O'KEEFFE - *RANCHOS CHURCH*
ANONYMOUS - *MISSISSIPPI HOME*
O'KEEFFE - *YELLOW CACTUS*

QUESTIONS FOR DISCUSSION

1. Find the larger objects in each picture. What shapes did the artists use to represent these objects?
2. Where are they placed in the picture?
3. What other details do you see in the picture?
4. Compare and contrast the two buildings. How are the two buildings alike. How are they different?

RELATED ACTIVITIES

1. Tear a shape from a piece of construction paper. Study the shape. What could you make from this shape? Glue the shape to a larger paper. Draw the rest of the details for your picture with crayon, pencil or markers.
2. Pretend you live long ago during one of the times you've studied in Social Studies. Where do you live? What does your house look like? Draw a picture of the neighborhood that you live in or the house (the inside or outside) where your family lives. Include details. Also include people, if you want.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Assesses and responds to characteristics of works of art.
Language Arts: Compares and contrasts.

Meet the Masters



881 WOODVILLE, RICHARD CATON
Waiting for the Stage

Corcoran Gallery
Washington, D.C.



906 HASSAM, CHILDE (FREDERICK)
Allies Day, May 1917

National Gallery of Art
Washington, D.C.

Meet the Masters

Grade Five

ARTIST: **WOODVILLE, RICHARD CATON** (1825-1855)

PRINT: ***WAITING FOR THE STAGE***
CORCORAN GALLERY
WASHINGTON, D.C.

Americana
Date: 1851
Size: 15" x 18 1/2"
Medium: Oil on Canvas

ARTIST - Woodville came from a well-to-do prestigious Baltimore family. He attended fine schools and finished his education at the University of Maryland School of Medicine. He decided he didn't want to be a doctor. At 20, he was allowed to go with his new wife to Europe to study art. From 1845-1851 he studied in Dusseldorf. Woodville spent the remaining years of his life in Paris and London. He died in London, at the age of 30, from an accidental overdose of morphine. Before he died, Woodville sent his paintings back to America. Their fresh color, excellent draftsmanship and cheerful or kind humor gained them an eager audience. Woodville was considered to be a genre or daily life painter because he painted people in their everyday environments at work and at play.

PRINT - In *Waiting for the Stage*, Woodville created a setting in which most spectators could picture themselves. In the tradition of Dusseldorf artists, he included many minute details to enrich the story. One man reads the newspaper, while the other two men are engaged in a game of cards. In the background there is a stove with a teakettle, a mirror with notes stuck on it, and a blackboard with messages written. The one man's bag is leaning beside him on the floor, ready to go when the stage arrives. Most people can relate to this scene. We have all had to wait at some time and had to find ways to pass the time. Woodville's rich, warm hues and subtle shading enhance the familiar homey feeling we get from this painting.

PORTFOLIO C

PAIRED WITH: HASSAM
 ALLIES DAY, MAY 1917

Meet the Masters

Grade Five

ARTIST: **HASSAM, CHILDE** (HAS-um, Chill-dee) (1859-1935)

PRINT: *ALLIES DAY, MAY 1917*
NATIONAL GALLERY OF ART
WASHINGTON, D.C.

20th Century American
Date: 1917
Size: 36 1/2" x 30 1/4"
Medium: Oil on Canvas

ARTIST - Childe Hassam was born in Dorchester, Massachusetts. He studied at The Boston School of Art, was apprenticed to an engraver and then became an illustrator.

Influenced by Impressionism during its peak in Paris, he became a member of "The Ten," a group of artists who rebelled against academic styles. Hassam was a resident of New York and used New York life as one of his favorite subjects endowing it with a light, sparkling color. He also favored rural New England scenes.

PRINT - *Allies Day, May 1917* embodies Impressionism so strongly that New York City takes on a French atmosphere. The gray stone sparkles with a hundred tiny brush strokes of color. The red, white and blue flags swing across the avenue in graceful arcs and a clear light bathes the entire painting. It is typical of Hassam's light, pleasant, highly decorative manner.

PORTFOLIO C

PAIRED WITH: **WOODVILLE**
WAITING FOR THE STAGE

Meet the Masters

Grade Five

WOODVILLE - *WAITING FOR THE STAGE*
HASSAM - *ALLIES DAY, MAY 1917*

QUESTIONS FOR DISCUSSION

1. What is the main idea in each painting?
2. Woodvilles' picture shows people waiting for the stage coach in the middle 1800's.
3. Hassams's picture shows flags waving. We waited a long time for Worle War I to end. List some things that people wait for today.
4. Where might they wait? How long might they wait?
5. How would waiting today be different from waiting in the 1800"s?
6. What tells us about current events in each picture?
7. How are the artists' styles different?
8. Which picture do you have to think about more to understand it?

RELATED ACTIVITIES

1. Draw a picture of people waiting for something. Add as many details as you can.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands and applies media, techniques and process.
Language Arts: Communicates information effectively.
Social Studies: Understands U.S. history to 1880.
Social Studies: Understands U.S. history from 1880 to the present.

Meet the Masters



928 WOODRUFF, HALE
Poor Man's Cotton

Newark Museum
New Jersey



961 CURRIER & IVES
Whale Fishery

Museum of the City of New York
New York

Meet the Masters

Grade Five

ARTIST: **WOODRUFF, HALE** (1900-1980)

PRINT: ***POOR MAN'S COTTON***
NEWARK MUSEUM
NEWARK, NEW JERSEY

20th Century American
Date: 1944
Size: 30 1/2" x 22 1/2"
Medium: Watercolor on Paper

ARTIST - Hale Woodruff was born in Cairo, Illinois. He received his early art training at the John Herron Art Institute in Indianapolis and The Fogg Art Museum of Harvard University. In 1927, he received the Harmon Foundation Award and went to Paris. He lived there for four years studying at the Academie Moderne and the Academie Scandinave.

In 1931 Woodruff became Art Director at Atlanta University. He founded the annual Atlanta University Art Exhibit that is one of the most important contributions to the development of black art. During the years at Atlanta, Woodruff traveled to Mexico studying mural painting with Diego Rivera and received a Rosenwald Fellowship for Creative Painting in 1943. In 1945, he became a teacher at New York University. In 1967, the New York University Alumni Association named him "Teacher of the Year."

Woodruff's abstract and semi-abstract oils show strong ties with art of modern European masters. His free, broad-brush strokes are colorful impressions of rhythmic movements in nature (the rushing sea or the rippling plain). These strokes are presented in bright, clear, intense colors such as whites, deep blues, rusty browns, yellows, reds and pinks. He is also an important mural painter. His talent for design gives unity and interest to the historical subjects he chooses.

PRINT - In his painting, *Poor Man's Cotton*, Woodruff depicts a scene of workers in the cotton field. His use of free, broad brush strokes helps show us the movement of the workers and how hard they are working. His use of bright reds, yellows and blues in combination with the white cotton falling against the dark background, help to make this a strong, dynamic painting. You can almost feel what it would have been like to work as a cotton picker as you gaze at this picture.

PORTFOLIO D

PAIRED WITH: **CURRIER & IVES**
THE WHALE FISHERY

Meet the Masters

Grade Five

ARTIST: **CURRIER & IVES** (CURRIER, 1813-1888; IVES, 1824-1895)

PRINT: ***THE WHALE FISHERY***
 MUSEUM OF THE CITY OF NEW YORK

Americana
Date: Unknown
Size: 17.8" x 23.8"
Medium: Lithograph

ARTIST - Nathaniel Currier, published a highly colored print of the burning of the steamboat "Lexington" in Long Island Sound, three days after the disaster in 1840. The edition sold like wildfire; he became the most important publisher of colored engravings. James Ives joined the firm in 1852, and the firm became Currier & Ives in 1857.

The prints were lithographs, hand colored using a mass production system. For nearly 50 years they published about three new prints each week on every aspect of American life. These lithographs featured portraits of notables, Wild West, Indians, sporting and pioneering scenes, fires and other disasters, the Civil War, temperance and political tracts. These lithographs reached into the farthest confines of the land and also had considerable sales abroad.

PRINT - In the lithograph, *Whale Fishery*, Currier & Ives depicts a scene from the days when men hunted whales with harpoons. During the 18th century, whale oil was used to light lamps and whalebones were used in the clothing industry. You see the small rowboat close to the whale, with the man in the bow of the boat ready to throw his harpoon at the whale. In the background, there are similar rowboats with men hunting more whales. The three large ships are set towards the back, waiting for the men to kill the whales. Water is coming from the dying whale's spout, and sea gulls hover over him. Currier & Ives has tried to document for us what the whaling days were like.

PORTFOLIO D

PAIRED WITH: WOODRUFF
 POOR MAN'S COTTON

Meet the Masters

Grade Five

WOODRUFF - *POOR MAN'S COTTON*
CURRIER & IVES - *THE WHALE FISHERY*

QUESTIONS FOR DISCUSSION

1. Describe the jobs you see people doing in each picture?
2. How has the artist shown movement in each picture?
3. Find the lines and curves in each picture. Find triangles and circles.
4. Do people still do these jobs today? Why or why not? Where?

RELATED ACTIVITIES

1. With a ruler, measure the lines you see in Woodruff's painting. How do you think the measurements compare to the actual size of the objects in real life?
2. On a 4" x 6" paper, draw lines of various lengths. Make some horizontal, vertical and diagonal. Add circles and triangles of various sizes to your composition. On a 8" x 12" paper, copy your picture exactly. Make each line and shape two times its original size.
3. Think of all the activities and jobs that people did during the Colonial Days that we do not do any more. Draw a picture of one of those jobs or activities; draw yourself at this job.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses elements and principles of art with sufficient manipulative skills.
Mathematics: Estimates and compares measurements.

Meet the Masters



978 TANNER, HENRY
Banjo Lesson

The Hampton Institute
Hampton, Virginia



865 HANSEN, H.W.
Questionable Companions

Rockwell Gallery
Corning, New York

Meet the Masters

Grade Five

ARTIST: **TANNER, HENRY OSSAWA** (1859-1937)

PRINT: ***BANJO LESSON***
THE HAMPTON INSTITUTE
HAMPTON, VIRGINIA

20th Century American
Date: 1893
Size: 49" x 35 1/2"
Medium: Oil on canvas

ARTIST - Henry Tanner, born in Pittsburgh, grew up in Philadelphia, where his family settled when he was 7 years old. Later he studied at the Pennsylvania Academy of the Fine Arts under Thomas Eakins, a famous American painter. Tanner left America for Paris in 1891, where he studied with Benjamin Constant at the Academie Julian. He also studied in Palestine. His paintings include impressions of life in Brittany and Normandy, religious subjects, and his experiences in World War I.

PRINT - The *Banjo Player* was clearly based on Tanner's memories of his youth in Philadelphia and visits to the highlands of North Carolina. In his paintings there is an interest in the inner life. Tanner shows activity as incidental. There is a new sentimentalism, seen in Tanner's *The Banjo Lesson*.. There is a feeling of sympathy for the people in the situation. This stems from awareness on the part of the artist of environmental pressures. Tanner's dramatic use of light and shade contributes to the caring, intimate mood that the artist is trying to create between the old man and his student.

PORTFOLIO E

PAIRED WITH: HANSEN
 QUESTIONABLE COMPANIONS

Meet the Masters

Grade Five

ARTIST: **HANSEN, H.W.** (1854-1924)

PRINT: ***QUESTIONABLE COMPANIONS***
 ROCKWELL GALLERY
 CORNING, NEW YORK

Americana
Date: 1915
Size: 20" x 30"
Medium: Watercolor

ARTIST - Hansen was born in Dithmarschen, Germany, and began his painting career in Hamburg. In 1877, he immigrated to the United States and studied at the Art Institute in Chicago. In 1882, he settled in San Francisco. He became interested in western life and was particularly good at painting horses.

PRINT - It is possible to invent several stories to fit the title of this watercolor. The Indian and rancher are holding a spirited conversation as their horses move along. The flat land stretches out to violet and golden hills; a gully filled with foliage lies along side the track; and patches of sage lean away from the wind. We are most interested, however, in the distinction between the two riders and their horses. One has an improvised rope bridle and reins. The other horse is raising a proud head in a leather harness. Other details to be noted here are the rancher's horned western saddle and fringed leather gloves, the Indian's buckskin shirt, elaborate beaded boots, knife, gun and lariat. Hansen's interest in western life took him on several trips to various parts of the West. His work is illustrative, with lively figures set against typical western backgrounds. The facial expressions are very expressive and the landscape touches are bright and natural.

PORTFOLIO E

PAIRED WITH: TANNER
 BANJO LESSON

Meet the Masters

Grade Five

TANNER - *BANJO LESSON*
HANSEN - *QUESTIONABLE COMPANIONS*

QUESTIONS FOR DISCUSSION

1. Both pictures show a relationship between two people. What do you think their relationship is?
2. What could the people in each picture learn from one another?
3. Which artist has used more darks and lights? Where?
4. In what part of the country do you think each picture takes place?

RELATED ACTIVITIES

1. Learning takes place in many settings. We learn many lessons through our experiences with people from all walks of life. Write a paragraph about a time when you learned something important from someone. Include who, what, when, where and why this happened. You may illustrate your paragraph.
2. Think of all the different people you have learned about in American History: settlers, explorers, slaves, plantation owners, factory workers, presidents, etc. Draw a picture with two people in it. Try to tell a story or something about what relationship these two people have in your picture.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands how artists express ideas based on their experiences.
Social Studies: Understands responsibility and the benefits of being responsible.
Language Arts: Writes to communicate ideas.

Meet the Masters



806 STELLA, JOSEPH
The Brooklyn Bridge

Whitney Museum
New York



884 CURRIER & IVES
Across the Continent

Museum of the City of New York
New York

Meet the Masters

Grade Five

ARTIST: **STELLA, JOSEPH** (1877-1946)

PRINT: ***THE BROOKLYN BRIDGE***
 WHITNEY MUSEUM
 NEW YORK

20th Century American
Date: 1939
Size: 70" x 42"
Medium: Oil on canvas

ARTIST - Joseph Stella came from Italy to the United States when he was twenty-five years old, and later returned to Italy. He became a serious artist after being trained as a commercial artist and worked as an illustrator for popular journals in New York. While working on a commission to draw steel mills for a magazine, he decided that modern industrial subjects should form the subject matter of his art. He was very impressed and excited by the urgent speed of American Urban life. "I was thrilled," he said, "to find America so rich with so many new motifs to be translated into a new art. Steel and electricity had created a new world."

PRINT - The painting *The Brooklyn Bridge* is a visual song of praise to a structure that was considered an industrial and engineering triumph. This delight of industrialization is a positive expression of twentieth century technology. It was the opposite of the German Expressionists, who thought that such mechanization was dehumanizing. Stella frequently used the Brooklyn Bridge as the subject of his paintings. Towers, cables, and beams of light were all combined with distant skyscrapers, tunnels and water to create a dynamic vision of united space, light, form and color. By using bright colors, perspective, geometric shapes and interlocking forms, he created a dynamic painting praising the bridge.

PORTFOLIO F

PAIRED WITH: **CURRIER & IVES**
 ACROSS THE CONTINENT

Meet the Masters

Grade Five

ARTIST: **CURRIER & IVES** (Currier, 1813-1888; Ives, 1824-1895)

PRINT: ***ACROSS THE CONTINENT (WESTWARD THE
COURSE OF EMPIRE TAKES ITS WAY)***
MUSEUM OF THE CITY OF NEW YORK

Americana
Date: 1862
Size: 20.1" x 27.3"
Medium: Lithograph

ARTIST - Nathaniel Currier, published a highly colored print of the burning of the steamboat "Lexington" in Long Island Sound, three days after the disaster in 1840. The edition sold like wildfire; he became the most important publisher of colored engravings. James Ives joined the firm in 1852, and the firm became Currier & Ives in 1857.

The prints were lithographs, hand colored using a mass production system. For nearly 50 years they published about three new prints each week on every aspect of American life. These lithographs featured portraits of notables, Wild West, Indians, sporting and pioneering scenes, fires and other disasters, the Civil War, temperance and political tracts. These lithographs reached into the farthest confines of the land and also had considerable sales abroad.

PRINT - In *Across the Continent*, Currier & Ives depict a typical small village clustered near a railroad station. The houses and other buildings are all rustic, similar to log cabins. In the background you see covered wagons pulling out of town as if they're about to begin a journey. The men in the foreground are at work cutting down trees. One of the men has taken a moment to watch as the train passes. In the town you see the people coming out of the building to watch the train as well. The children running out of the school are particularly excited by this event. To the right of the train, seen just in front of the smoke, are two Indians on horses, gazing at the train. It would be interesting to know what they thought of the train.

PORTFOLIO F

PAIRED WITH: STELLA
 THE BROOKLYN BRIDGE

Meet the Masters

Grade Five

STELLA - *THE BROOKLYN BRIDGE*
CURRIER & IVES - *ACROSS THE CONTINENT*

QUESTIONS FOR DISCUSSION

1. Both pictures are about travel. Can you explain why?
2. Each picture is set in a different part of the country. Describe how these places are different.
3. What is man-made in each picture?
4. What takes our eye into the distance or background of each picture?

RELATED ACTIVITIES

1. Stella used many lines and shapes to make a symmetrical composition (the same on the left and on the right.) Fold your paper in half, then open it. Use a dark crayon to draw shapes and lines on the left side of the paper. Fold your paper closed. Use a ruler to rub the back of your design. It will transfer onto the right side of the paper. You have just made a symmetrical design. You may add color to your design. Keep the colors symmetrical.
2. Think of all the ways that Colonial people traveled: stagecoach, horseback, wagon, train, riverboat, etc. Pick your favorite and draw a picture of it.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands the effectiveness of different art media, techniques and processes.
Mathematics: Understands the concept of symmetry.
Social Studies: Knows people view regions differently.

Meet the Masters



853 HENRY, EDWARD LAMSON
Wedding in the 1830's

Hanley Collection
Bradford, Pennsylvania



1403 WARHOL, ANDY
Marilyn Monroe

Tremaine Collection
Connecticut

Meet the Masters

Grade Five

ARTIST: **HENRY, EDWARD LAMSON** (1841-1919)

PRINT: *WEDDING IN THE 1830's*
 HANLEY COLLECTION
 BRADFORD, PENNSYLVANIA

19th Century American
Date: 1885
Size: Unknown
Medium: Unknown

ARTIST - Edward Lawson Henry was born in Charleston, South Carolina. He studied in France under Courbet at the same time as Renoir and Monet. Henry returned to the United States in 1863 and for two years sketched realistic scenes of Civil War soldiers and encampments. After the war he set up a studio in New York and specialized in realistic historic paintings. His paintings successfully reconstructed moments of the past, frequently of the South before the Civil War.

PRINT - This painting depicts the departure of a bridal couple in the 1830's. Historical details in this painting include the Empire style clothing which was then fashionable in the South. Note also that the children were dressed exactly as their parents were. On the porch, the Ionic columns show that the architecture of the house was in the Greek Revival style. Henry was concerned with showing the humanity of the scene, careful attention is given to facial expressions and posture. The activity on the porch is mirrored in a semi-circle of slaves who are partially hidden in the foliage as they watch the festivities.

PORTFOLIO G

PAIRED WITH: WARHOL
 MARILYN MONROE

Meet the Masters

Grade Five

ARTIST: **WARHOL, ANDY** (1925 - 1987)

PRINT: **MARILYN MONROE**
 TREMAINE COLLECTION
 CONNECTICUT

20th Century American

Date: 1962

Size: 6'11" x 4'7"

Medium: Synthetic polymer paint
silk-screened onto canvas

ARTIST - Andy Warhol was born in Pennsylvania and attended art school at the Carnegie Institute of Technology in Pittsburgh. He was once quoted as saying that he wanted to be a machine. Before becoming a painter, Warhol was a successful fashion illustrator of shoes. He wanted to produce art that would appeal to everybody. His 'products' ranged from paintings of soup cans, soft-drink bottles, cheesecake, and Brillo to Marilyn Monroe and Jacqueline Kennedy. He is the most popular of a group of artists called "Pop Artists." The artists of the 1960's painted in styles that were calculated to be cool and detached. By neither commenting on nor transforming the object, Pop artists were not criticizing commercialism and advertising, but simply reporting them.

PRINT - *Marilyn Monroe* is a good example of the type of art done by Andy Warhol and other Pop artists. The artist takes a subject that is a common everyday object and then merely repeats it over and over. The paintings look like advertising signs, labels on cans, or comic book pages blown up. In some cases the paintings looked like the original, or real thing. In *Marilyn Monroe*, a portrait of a famous and well-known celebrity is printed over and over, half of it in very bright colors, almost like a large bright design. This portrait of Marilyn Monroe tells the story of a woman transformed into a commercial property. She has been carefully manufactured, packaged and sold like a can of soup.

Some people were disturbed by this new art, saying that the subjects chosen to paint were too ordinary. A Pop painter might have replied: "We paint objects which are everywhere and are around us constantly; objects which govern our lives." Pop painting was presented as a "new realism," an accurate measure of reflection of contemporary life in America.

PORTFOLIO G

PAIRED WITH: **HENRY**
 A WEDDING IN THE 1830's

Meet the Masters

Grade Five

HENRY - WEDDING IN THE 1830's
WARHOL - MARILYN MONROE

QUESTIONS AND ANSWERS

1. Give the main idea of each picture.
2. Each picture tells something about the time during which the artist lived. What can you tell about the time during which each artist lived?
3. Why do you think the artist made the *Marilyn Monroe* picture?
4. Can you find texture in each picture? Where?

RELATED ACTIVITIES

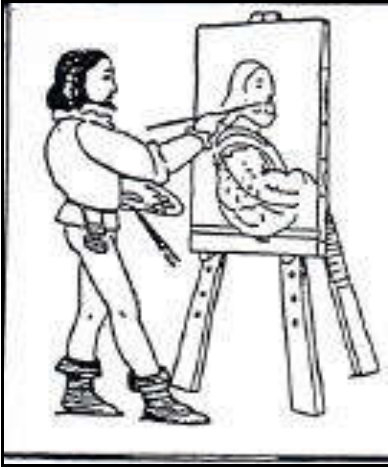
1. There are 10 Marilyn pictures in row one. There are 5 rows. Write a number sentence that shows how many pictures of Marilyn are repeated in this picture. ($5 \times 10 = 50$)
2. Fold a paper into four blocks (fold in half vertically and then in half horizontally). Write a number sentence to show how many blocks are on your paper. ($2 \times 2 = 4$)
3. Draw a simple design in one block. Repeat the design in the other blocks.
4. Think of all the times or occasions that people celebrate, such as weddings, holidays, birthdays, etc. Draw a picture of one of these celebrations. Put it in any time you like. It can be a picture drawn in the past, present or even the future.

SKILLS REINFORCED - SUNSHINE STATE STANDARDS

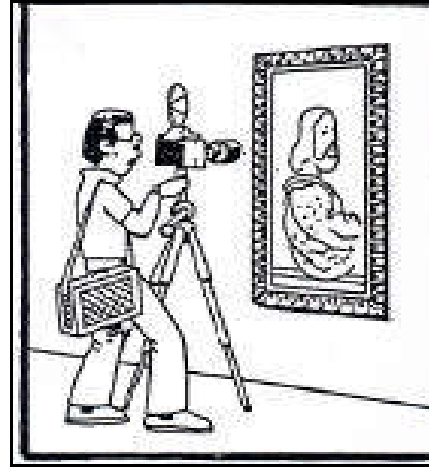
Visual Arts: Understands art in relation to history and culture.
Mathematics: Analyzes data to recognize patterns.
Language Arts: Understands historical chronology and perspective.

Meet the Masters

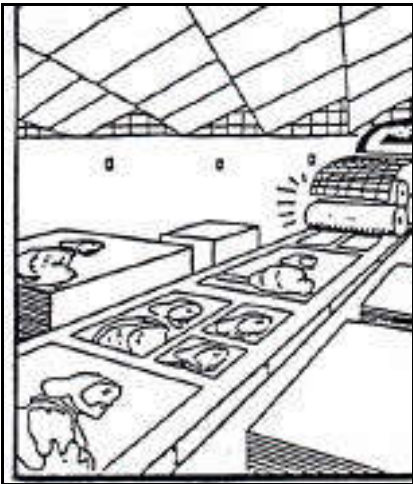
IV. Appendix Original/Reproduction



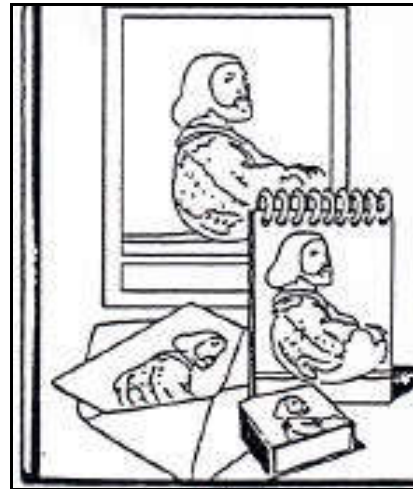
The original painting is the one created by the artist. It is often very valuable because it is the only one in the world.



In the art gallery or museum, where the original usually hangs, someone takes a photograph of the painting.



The photographic film is used to make hundreds and hundreds of prints or reproductions of the original painting.



The original painting can be reproduced in books or as posters and postcards which you can put on the wall

Adapted from Looking at Paintings, by Frances Kennet and Terry Meash.

Meet the Masters

Grade Level Characteristics

KINDERGARTEN and PRE-FIRST GRADE-

Sensitive awareness in young children is an evolving process. This awareness is the result of continuous aesthetic guidance by the teacher.

Appreciation includes understanding as well as enjoyment of tasteful creative works.

The goal is to guide children to discover, select, and use items of good functional and decorative quality. It is also important for children to experience the joy of creating.

Children should become sensitive to the similarities as well as the differences in the world around them. Looking at paintings will help children develop an awareness of shapes and colors.

As red as a fire truck
As yellow as a lemon
As blue as the sky

As rough as tree bark
As smooth as a kittens back
As soft as snow

FIRST GRADE -

The first grade children are curious about the environment around them.

They develop appreciation as they discover, explore, and become sensitive to this visual and tactile world.

They become more aware of the color, line, form and feel of objects.

They enjoy looking at storybook pictures.

They learn to listen and notice.

SECOND GRADE -

As children mature mentally and physically, the teacher guides their natural curiosity. In addition, the teacher helps them discover, explore, watch and make selections.

They become more aware of the beauty around them.

Point out curved and straight lines.

Encourage children to make comparisons.

Meet the Masters

Grade Level Characteristics

THIRD GRADE -

The children will grow in appreciation by:

Increased use of senses to learn about and to enjoy the world around them.
Developing sensitivity to everything - noticing everything.

Increased awareness of the beauty about them.
Noticing color, line, and form both in nature and in buildings and other man-made forms.

Understanding of the color in dress, in nature, in the room and in the school.

Growing appreciation of their own creations and the art expressions of others.

FOURTH GRADE -

Appreciation evolves from direct experience, working critically, thoughtfully and discriminatingly. Children must understand line, form, shape, color and texture. They learn to select, reject, enjoy, and use these elements of art. Through knowledge of organization and arrangement, the child will enjoy being in an orderly environment. They can realize that people have made use of their art.

Children continue to develop awareness to the beauty about them:

In the design of space: plantings in parks, grouping of buildings and windows.

In the use of line: wires crisscrossing, curbing, sidewalks, and trees against the sky.

In nature: curve of a shell, veins in a leaf, symmetric design of a butterfly.

In the use of colors and textures: in their clothing, fabrics and materials they see, and in the environment.

FIFTH GRADE -

Genuine art appreciation is emotional as well as intellectual. Sensitivity is gained by learning to judge, decide and test.

An awareness of color combined with texture, such as rocks, bark, fabrics.

A response to light and dark, lines and shapes, natural and man-made forms.

A sensitivity to sound and touch in relation to line, color and rhythm.

An understanding of various types and ways of painting and materials used.

Meet the Masters

Periods of Art

DATE	PERIOD	DESCRIPTION
15,000 - 10,000 BC	Cave Paintings -	Lascaux, France and Altamira, Spain Primitive paintings of daily activities.
	Neolithic -	From hunting to farming - start of crafts.
1400 BC	Stonehenge -	Structure in England - purpose unknown.
3000 - 1225 BC	Egyptian - Middle Kingdom	Art served religious purpose - monuments to dead.
1100 - 700 BC	Greek -	Architecture, sculpture - worship of Gods - greatly influenced architecture, up to present. Parthenon
	Classical -	Greek art produced during rule of Alexander the Great.
400 - 100 BC	Hellenistic -	Glorified the spread of Greek civilization in Asia.
100 - 476 AD	Roman -	Similar to Greek art which the Romans admired - tributes to prosperity.
500	Early Christian -	
1000 - 1200	Byzantine -	Began when Constantinople was made new capitol of Roman Empire. Subjects dealt with new Christian faith.
500 - 1500	Middle Ages - (Dark Ages)	Empty interval between Classical and Renaissance.
1000 - 1200	Romanesque -	All Western Europe had Christian base - building of churches.
1200 - 1400	Early Gothic -	Basically an architectural style - Notre Dame - began with Crusades.
1450 - 1550	Late Gothic - subject.	Continued architectural style but added painting and sculpture - began to move away from religion as only

Meet the Masters

Periods of Art

DATE	PERIOD	DESCRIPTION
1500 - 1600	Renaissance - (rebirth)	Historic events coinciding with the Renaissance - Fall of Constantinople, Exploration of New World, Spiritual Reformation: During the Middle Ages it was believed that history was made only in Heaven. In the Renaissance it was believed human achievements on earth were also worthwhile. da Vinci, Michelangelo.
1550- 1563	Mannerism -	Revolt against classical balance - artificial style - first experimentation in art.
1600 - 1750	Baroque -	Spirit of Counter Reformation - irregular, grotesque.
1750	Rococo - gaudy.	French movement - outgrowth of Baroque - ornate,
1750 - 1800	Neo-classical -	Return to Greek style - used by early American colonial painters and architects.
1800 - 1850	Romanticism -	Started in England - not a style but a state of mind. Back to nature - picturesque - Claude Lorrain
	Naturalism - events	Outgrowth of Romanticism - represented everyday
	Realists -	Art for art's sake - relied on own experience. "I cannot paint an angel because I haven't seen one."
1850 - 1880	Impressionism - Degas.	Painting needed to be rescued from competition with camera: canvas was material covered with color: impressions of light and atmosphere. Monet, Manet,
1880 - 1900	Post- Impressionism - Impressionists. Lautrec, Renoir, Cezanne.	Applies to any painting completed between 1880-1900. Variety of types, but continued the philosophy of the Gauguin, van Gogh, Seurat, Toulouse-
1900 - Present	Modern Art -	This period of art is made up of many movements. These movements came and left quickly and overlapped in time. Each movement brought a new style, a new name, and a new expression of the artists' reaction to ever-changing modern world. Most modern artists these movements, some, them.

were involved in several
like Picasso, were involved in most of

Meet the Masters

Periods of Art

DATE	PERIOD	DESCRIPTION
1900 - Present	Modern Art -	<p>The period of Modern Art is the most difficult to explain to children. Like many adults, they believe that the more realistic a painting, the better it is. This is true if the artist's goal was to achieve a realistic representation. Many modern artists never intended to have their paintings appear realistic. Many dealt with the expression of feelings and sensations. No one knows what these look like. The artist is free to explore the many ways of presenting the unknown.</p> <p>Each painting is an experiment, investigating the potential of paint and canvas.</p> <p>The best way to approach modern art is to meet each painting as you would meet a new person. Don't rely on your first impression. Have an open mind. Reserve judgement until you have gathered some information on the painting. In the end, you may decide you wouldn't hang this painting in your still house. It was still interesting to find out about it and you may appreciate it for its unique qualities.</p> <p>The following list includes many of the major movements of Modern Art:</p>
1900 -	"les fauves" - (wild beasts)	Reacted against Impressionism - Matisse
	Expressionism -	Started in Germany - devoid of depressing subjects - Kandinsky
1911 -	Constructivism -	No symbols - geometric shapes, colors - Mondrian
1907 -	Cubism - Braque	Breaking apart of shapes to create new style - Picasso, 1914
1912 -	Futurism -	Forms of originality, glorified - de Chirico
1917 - 1922	Dadaism -	Art must not imitate nature - destruction is creation. Shock effect - Arp
1917 -	Surrealism - Dali, Magritte	Symbolic imagery of dreams - poetic creation - Miro, 1940

Meet the Masters

Periods of Art

DATE	PERIOD	DESCRIPTION	
Mid 1900's	de Stijl -	Started as architectural movement (Frank Lloyd Wright) later principles applied to paintings; deliberate, uniform Modrian (neoplasticism)	
1912 -	Suprematism -	Reality in art is the affect of color - Malivich	
1920 - 1925	Purism -	A purification of motif	
1940's	Abstract Expressionism	Also called action painting - splatters and drips of paint to express feelings - painting doesn't reveal an object, it is the object - Pollock	
1950's	Pop Art -	Represents everyday objects - reaction to mass production - Warhol	
1960's	Psychedelic Art -	Represented drug induced images - colorful, elaborate - Max	
1960's	Op Art -	Optical designs that create a vibrating visual reaction - relied on color and shape - Vasarely	
1970 -	Modern Realism -	Return to realistic image but not camera image - Individual artist's representation of the world through individual style; a culmination.	1980

The artists of today may choose to model their style after any of a combination of these periods of art. There are also those who continue to explore unique ways of representing the world.

Meet the Masters

Elements of Art

The elements of art are the visual units that individually or collectively make up work of art. These elements are line, color, shape, texture, and space.

Line: Line is a movement in space. A line is a path made by a point moving through space. Line is used to show energy, direction or motion. A line is also a path that describes the outline or contour of an object to define its shape or form. Lines can also express ideas like action, speed, happiness, sadness, joy, sorrow, fright, surprise, hatred, peace ... the personality of lines shows in their quality and direction.

The quality of a line is its thinness or thickness, its roughness or smoothness, its darkness or lightness. Lines can be straight or broken, curved or horizontal.

Each kind of tool (pencil, pen, crayon, paint brush, etc.) makes its own kind of line.

Each kind of line gives a different feeling. The straight line has strength. It stands upright like a house or a tree. It lies flat like the horizon line. When it shoots off at a diagonal the line suggests falling or motion.

The broken line is more nervous. It has a sharp, jagged quality that shows more motion than straight line. Broken lines are used to show direction.

A curved line is gentle or graceful. It makes us think of clouds and waves and soft or rounded objects. Curved lines also make us feel movement and rhythm.

Artists also use active, curved lines to make overall patterns that are very dynamic. The lines move and interweave all over the surface and create a feeling of form in space.

Direction can make lines majestic, weary or frivolous. Diagonal lines speak of action or imbalance or of rhythm and flow; horizontal lines as quiet as sleep.

Lines may portray characteristics: straight, dotted, thick/thin, wavy, crosshatched, dark/light, textured, strength, rest, action, power, direction.

- | | | |
|----|--|----|
| a. | Horizontal lines - convey peacefulness, tranquility | b. |
| | Vertical lines - convey stability, strength | c. |
| | Curved lines - convey happiness, gaiety | d. |
| | Diagonal lines - convey conflict, unrest, excitement | e. |
| | curved lines - convey sadness or gracefulness | S |

Meet the Masters

Elements of Art

Contour: The outline of a figure, object or mass. Boundaries.

Shape: An area having specific character and defined by a contour which may result from line, or contrasting color, value or texture.

Two-dimensional geometric shapes: circle, square, triangle, and rectangle.

Three-dimensional shapes: sphere, cube, cone, pyramid, and cylinder.

Polygons: many-sided shapes.

Biomorphic (free form): shapes that don't follow any set rule. Irregular shapes resembling freely developed curves found in nature.

Plane: A two-dimensional shape, which may exist at any angle in space; a flat continuous surface which doesn't change direction.

Color: The emotional element of art. Black and white are not colors, but tones. (Black absorbs all colors and white reflects all colors.)

Pigment: the substance which makes color in paint when mixed with a binder such as oil or water.

Hue: refers to the color name, for instance red, yellow or blue.

Tint: a light value of color, white added.

Shade: a dark value of color, black added.

Value: the lightness or darkness of a color; a graduation from white to black.

Highlight: areas receiving greatest amount of light.

Shades, shadows: areas receiving little or no light.

Emotional or psychological meaning of color:

Warm colors: red, yellow, and orange.

Cool colors: blue, green, and purple.

Quiet colors: soft colors, tints.

Happy colors: bright, strong and pure in intensity.

Exciting colors: bright strongly contrasting.

Strong colors: intense, attract the eye, jump out.

Weak colors: weak intensity, appear to recede into background.

Meet the Masters

Elements of Art

Color:

Triad colors: based on colors at points of equal sided triangle placed on the color wheel.

Primary colors: red, yellow, blue -- the colors from which all colors are made.

Secondary colors: made when two primary colors are mixed -- orange (yellow + red), green (blue + yellow), purple (red + blue).

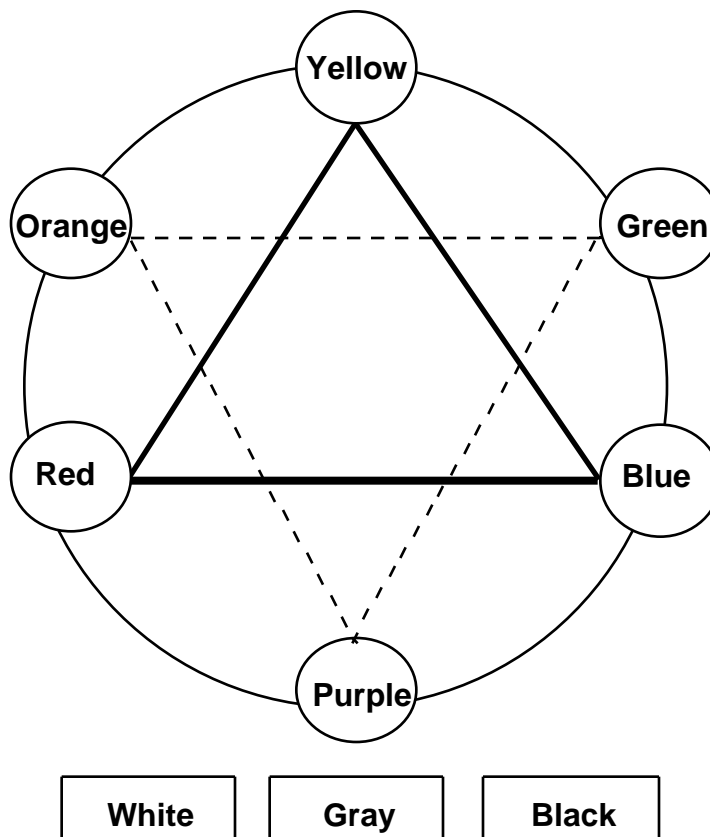
Intensity: the pigment strength -- brightness.

Analogous colors: colors next to each other on the color wheel.

Complimentary colors: opposites on the color wheel.

Monochromatic colors: one color plus its tints and shades.

Neutral colors: black, white, gray: When neutral colors are put next to a color they make the color more intense. When neutral colors are mixed with a color, they make that color less intense.



Meet the Masters

Elements of Art

- Texture:** The way a surface feels or is represented to feel to the touch: the roughness or smoothness of an object
- Actual texture: it feels the way it looks, actual texture or surface.
- Implied texture: painted to look like there is texture, actually there is none.
- Tactile: quality of artwork that appeals to sense of touch.
- Collage: composition created by combining a variety of materials; creates texture.
- Space:** The interval between pre-established points:
- Two-dimensional space: surface has measurement in length and breadth, but lacking depth.
- Three-dimensional space: possessing depth as well as length and breadth.
- Picture plane: an imaginary plane of reference through which a picture is seen in terms of advancing and receding space.
- Perspective: the appearance of objects or scenes as determined by their relative distance and position, giving depth to a two-dimensional surface:

Meet the Masters

Principles of Design

The principles of design are the rules or guides to follow in arranging the elements of art in a composition:

- Balance:** Equal distribution of weights or forms in a composition.
- Symmetrical or formal balance: equal distance from center of design, or both sides having identical design.
- Asymmetrical or informal balance: lacking correspondence of parts, opposing forces neutralize each other.
- Rhythm:** Repeating lines, colors or shapes to create a feeling of movement from one point to another in a composition.
- Unity:** The result of integrating all parts of the composition to produce a well organized piece of art work -- too much unity creates monotony, which can be relieved with rhythm and variety.
- Variety:** Changing the elements of art in size, color, or direction: overuse may result in confusion.
- Emphasis:** The dominance of the central idea and the subordination of other parts. This can be achieved by: large size, movement toward something, central position, color or value contrast, unusual detail, or grouping of shapes.

Meet the Masters

Glossary of Art Terms

Abstraction:	An idea stripped of its concrete accompaniments; an essence or summary; an art form in which there is little if any indication of the physical object perceived in nature; simplification; rearrangement of elements of form to express the artist's feeling
Academic:	Art based on a completely developed theory and philosophy; opposite of experimentalism; stresses the standard rules of organization
Actual:	Has a real existence
Aesthetics:	The study of beauty in art and nature
Aquatint:	A type of etching which allows an artist to combine a variety of tonal values with etched lines; resin dust is applied to the metal plate and then heated so the acid can attack the plate
Archaic:	Referring to objects belonging to an early, conventionalized style; more advanced than primitive art
Assemblage:	Made up of one or several kinds of materials; may be two or three dimensional, or a collage
Background:	The area behind the main subject or work of art
Biomorphic:	A free form or natural shape of an object
Brayer:	The roller, which is used to spread the ink on a block
Burin:	Sharp pointed tool used in engraving a line in wood or metal (Also called a graver)
Calligraphy:	Writing as a decorative art; script-like or fluent lines
Cartoon:	A flat symbolic illustration; a simplified humorous drawing
Chiaroscuro:	Technique which concentrates on the effects of light and shade on the forms in the composition
Collage:	A technique in which the artist glues materials such as paper, cloth, or found materials to a background
Composition:	Organization of all elements of a work into a harmoniously unified whole; relation of parts to one another and to the whole
Concept:	Organization of elements into an idea; made by learning or experience
Design:	The arrangement of interdependent parts to form a coordinated whole

Meet the Masters

Glossary of Art Terms

Distort:	To deform or stretch something out of its normal shape
Dominance:	The featured or controlling parts of a work of art
Dominate:	To make more important by size or value
Drypoint: process)	Much like the engraving process except that the sharp tool raises a ridge on each side of the gouged line making a blurred indistinct print (intaglio process)
Emphasis:	The principle of art that deals with the development of the most important area, the focal point
Engraving:	A linear design made by pushing a v-shaped cutting tool across the surface of the plate so a small shaving of metal is removed (intaglio process)
Etching:	A fine line print made by scratching through a waxed surface on a plate and then treating with acid so that the lines are made deeper by the acid; the etched lines print (intaglio process)
Focal Point:	The center of interest in a design or drawing
Foreground:	The bottom area of pictures; in perspective, the area closest to the viewer
Fore-shortening:	A method of drawing or painting an object or person so that it seems to recede in space, giving the illusion of three dimensions; parts get smaller as they recede in space
Form:	A three-dimensional aspect of a shape
Genre:	Subject matter depicting every day life
Geometric:	Refers to geometric symbols of circle, square, and rectangles
Gesture Line:	A drawing of movement and direction of basic form
Golden Section:	A Greek method of proportion based on a line that is divided so that the small part is to the larger part, what the larger part is to the whole; an 8 to 13 proportion
Gouache:	Opaque watercolor painting;
Gouge:	A sharpened tool used to cut the design in a block, for engraving, or in relief
Gradation:	Changes in size from large to small, or value from dark to light

Meet the Masters

Glossary of Art Terms

Graffito:	An unrefined drawing or inscription on a wall, fence, or other surface (Plural: graffiti)
Graphic:	Art presented on a two-dimensional surface: includes drawing, mechanical printing, and painting
Harmony:	A pleasing arrangement of elements to show unity; a consistent and orderly whole
Highlight:	The area of a surface that receives the most light
Horizon:	Used in perspective, the level of the viewer's eye
Illusion:	Something that deceives the eye, not an actual scene but an implied perception
Intaglio:	Process in which the line to be printed is incised or depressed below the surface (engravings, etchings, aquatints)
Invented texture:	Texture created by man
Key:	Refers to averaging the tone or values; said to be high or low key
Landscape:	Pictures that represent nature and outdoor scenes
Lay in:	To fill in an area with flat color
Linear perspective:	A mechanical system of creating the illusion of a three-dimensional space on a two-dimensional surface
Lithography:	A form of printing where the design is put on a flat stone or metal plate with a greasy material; water and printing ink are applied and the greasy area absorbs the ink; this is run through a press to transfer the design
Local Color:	The actual color of an object not subjected to variations from light
Mannerism:	An exaggerated theatrical style characterized by elongated bodies
Mass:	The form of matter sticking together in one body; bulk
Medium:	The material used to produce an art object; also the pigments are mixed to make them suitable for painting (plural: media)
Middle ground:	The center section of the picture plane and the middle depth in perspective
Mobile:	A sculpture that depends on balancing for movement

Meet the Masters

Glossary of Art Terms

Modeling:	Shading from light to dark around the edges
Monoprint:	A process of drawing on an inked slick surface (or with ink) and pulling a single print
Motif:	A featured composite of the elements of art; a design within a design; a theme
Movement:	Refers to the rhythmic repetition of elements to create a path for the eyes to follow
Natural color:	The color variations caused by light and reflections
Neutralized Color:	A color that has been “grayed” or reduced in intensity by mixture with a complementary or a neutral color
Non-objective:	Referring to paintings or sculpture that show no resemblance to natural objects as they are
Objective Color:	Natural color of objects such as green grass, blue sky, etc.
Palette:	A flat surface on which an artist mixes paint
Papier Colle:	A technique invented by the Cubists in which scraps of paper were pasted to the canvas for decoration and tactile embellishments
Patina:	A film or encrustation on the surface of copper or bronze produced naturally by oxidation or by treatment with acid
Pattern:	Decorative motif involving repetition; direction of attention throughout a picture
Perspective:	A system of drawing to give the illusion of depth
Pictorial area:	The area within which the design exists; generally of measurable dimensions and bounded by mat, frame, or lines
Picture plane:	The flat surface on which the artist works the image
Pigments:	Coloring matter or substances used by the artist to create the effect of color on a surface
Planographic:	Prints made from a flat surface; lithograph prints:

Meet the Masters

Glossary of Art Terms

Pointillism:	A method of painting in which the paint is applied in dots or points that are nearly the same size and shape; a system of broken or divided color - developed by Seurat in the Post-Impressionist period (Also called Divisionism)
Positive-Negative:	Positive areas are definite units that are explicitly laid down; (foreground positions are positive); Negative areas are the unoccupied or empty spaces; (background positions are negative)
Proportion:	The relationship of the parts to the whole
Radial balance:	Two or more forces around a center point to create equilibrium
Rectilinear shape:	Shape composed of basically straight lines
Relief printing:	Process in which portions of the design not to be printed are cut away and lowered below the printing surface; a linoleum print is an example
Repetition:	A re-emphasis of visual units over and over again
Scale down:	Cutting down size to correct proportions
Selectivity:	Artistic license to use what is needed and imply the rest
Serigraphy:	A method of creating a print in which a screen is used on which portions of the design have been blocked out; ink is forced through the open areas (Also called stencil process)
Shading:	Gradual value transitions to model a figure
Shape:	An area enclosed by line, the two-dimensional object
Sketch:	A method of drawing essential information quickly
Spectrum:	A band of colors resulting when a beam of light is broken up into its component wave-length hues
Still life:	Inanimate objects used as the subject of a picture
Stippling:	A series of dots grouped to model a form
Stump:	A rolled up cardboard, pointed and used to smooth shading dominant form; trends of certain times or periods of art
Subjective:	Tones chosen by the artist without regard to the actual color of the object color

Meet the Masters

Glossary of Art Terms

Symmetrical:	A method of balancing which is based on axis, both sides having duplicate elements
Tactile:	Referring to the sense of touch
Technique:	A method of executing the technical or manual details of art
Tenebrism:	A style of painting that exaggerates the effects of chiaroscuro; large amounts of dark value appear in the painting close to smaller areas of highly contrasting lights
Three-dimensional:	A type of value organization in which the changes of light and dark seem to create an illusion of depth at the back of the picture plane, or a projection in front of the picture plane
Tonality:	A color combination or color scheme chosen by the artist
Trompe l'oeil:	French term meaning "fool the eye"; in a painting, a copy of nature that is so real it is mistaken for the object itself
Two-dimensional:	A type of value organization where the changes of light and dark seem to occur only on the surface of the picture plane
Value:	The relationship of one part or detail in a picture to another with respect to lightness or darkness
Vanishing point:	That point on the horizon where parallels converge
Visual perception:	The unique "seeing" by artists
Volume:	A third dimension in a shape that gives the illusion of solidity or mass
Wash:	A transparent layer or coating of color applied to a surface allowing the under painting to show through, using a lot of water or medium with little pigment
Woodcut:	Earliest print-making technique; a relief process in which the negative areas have been cut away from the surface of the block (relief process)

Meet the Masters

Suggested Reading List

Children enjoy having books about the artists they are studying in their classroom. In this way they can see other examples of the artists' work and learn more about their life. Schools are encouraged to start their own art library. Art books can be found on sale at bookstores and museum shops.

This list includes many of the favorite titles that will provide additional reading for Meet the Masters volunteers, teachers and students. Most can be found in public libraries, and some are paperbacks that can be ordered from most bookstores. Many are written at the elementary level and can be found in the Children's Department of the library.

We especially recommend the Art for Children series by Doubleday. We also recommend two easy-reader storybooks from Barrons Educational Series, Inc., 113 Crossways Park Drive, Woodbury, New York, 11797; *Leonardo da Vinci*, and *Pablo Picasso* by Ibi Lepscky.

A particularly excellent book for both volunteers and children is: *Looking at Paintings*, by Frances Kennet and Terry Measham, Van Nostrand Reinhold, Co.

Art for Children Series, Ernest Raboff

A Child's History of Art, V.M. Hillyer and E.G. Huey

History of Art for Young People, H.W. Janson

The Story of Painting for Young People, H.W. Janson and Dora Jane Janson

The First Book of Paintings, Lamont Moore

What is a Masterpiece?, Charlotte Willard

Learning to Look, Joshua Taylor

Just Imagine, Robert Cumming

Understanding Paintings: The Elements of Composition, Frederick Malins

The Many Ways of Seeing: An Introduction to the Pleasures of Art, Janet Gaylord Moore

Art for the Fun of It: A Guide for Teaching Young Children, Peggy Davidson Jenkins

Let's Go to the Art Museum, Virginia K. Levy

Looking at Paintings, Frances Kennett and Terry Measham

The First Book of Paintings, Lamont Moore

Let's Look at Pictures, Christine Walkling

Impressionism, Francesco Abbate

Meet the Masters

Suggested Reading List

The Story of American Painting, Abraham A. Davidson

100 Masterpieces of Art, Marina Vaizey

Discovering Art History, Gerald E. Brommer

Discovering Art History Guide for Teachers, Gerald E. Brommer

Paintings of the Western World, Casper de Jong

Key to the Prado, Consuelo de Tena and Manuela Mena

Picasso, Josep Palau I. Fabre

Famous Artists of the Past, Alice Elizabeth Chase

Musical Instruments in Art, Donald Celender

Metropolitan Seminars in Art, John Canaday

Dictionary of Art and Artists, Peter and Linda Murray

Twentieth Century Art, Michael Batterberry

Art for Children Series:

Chagall
Durer
Gauguin
Klee
Leonardo

Michelangelo
Picasso
Raphael
Rembrandt
Remington

Renoir
Rousseau
Toulouse-Lautrec
Van Gogh
Velazquez

McGraw-Hill Great Masters Series:

Brueghel
Cezanne
Chagall
Degas
Gauguin
Goya
Homer
Leonardo

Michelangelo
Picasso
Rembrandt
Renoir
Rubens
Toulouse-Lautrec
Titian
Van Gogh

Crown Art Series:

Cassatt
Cezanne
Chagall
Degas
Gauguin
Klee
Manet

Matisse
Monet
Pissarro
Renoir
Toulouse-Lautrec
Turner
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