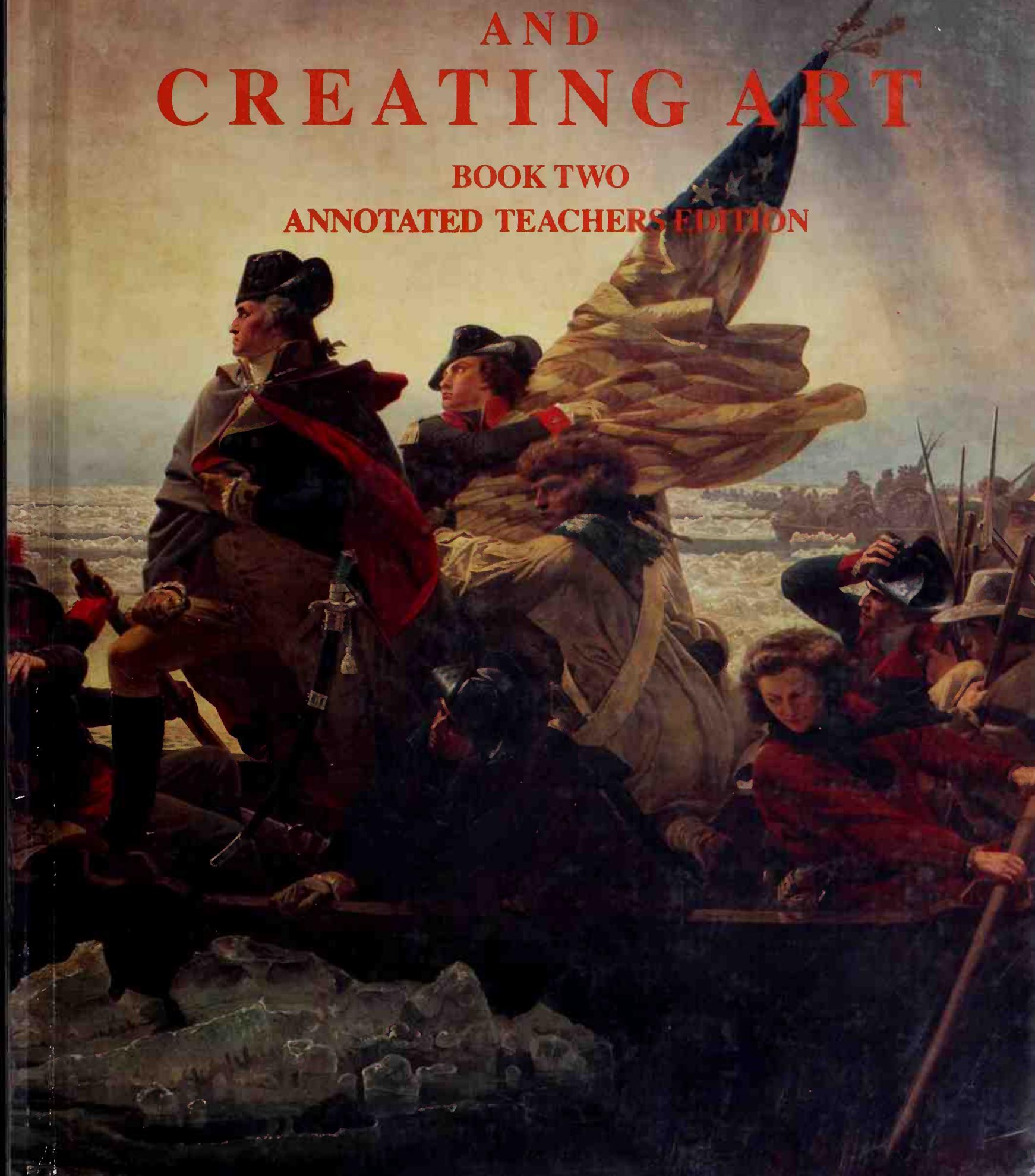


UNDERSTANDING AND CREATING ART

BOOK TWO
ANNOTATED TEACHERS EDITION



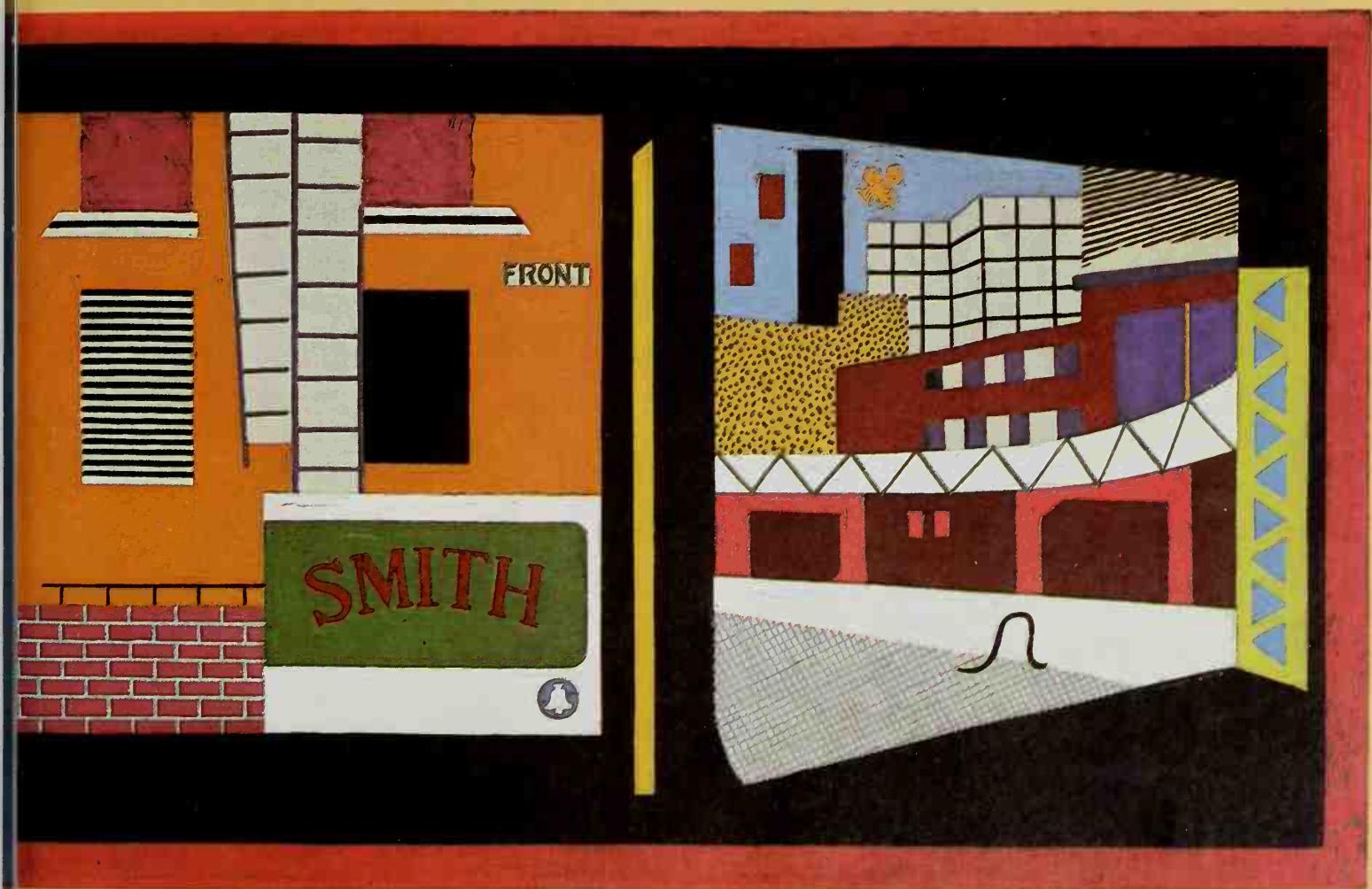


BOOK TWO

UNDERSTANDING AND CREATING ART

ERNEST GOLDSTEIN
THEODORE H. KATZ
JO D. KOWALCHUK
ROBERT SAUNDERS

ANNOTATED TEACHERS EDITION



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*This book is dedicated to the idea that art is a dynamic tool in human growth
and to the art teacher who makes it possible*

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Craig Boultonghouse

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Scott Chelius

Marsha Cohen

Rhonda Harrow

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ABOUT THE AUTHORS

Ernest Goldstein

is an art critic, educator, and author of books on art, literature, and film. He is the creator of the *Let's Get Lost in a Painting* series and author of four of the books in the series: *The Gulf Stream*, *The Peaceable Kingdom*, *Washington Crossing the Delaware*, and *American Gothic*.

Theodore H. Katz, Ed.D.

is an artist, administrator and teacher. He is Deputy Director for Programs at the Oregon Art Institute in Portland, Oregon and was formerly Chief of the Division of Education at the Philadelphia Museum of Art. He has developed model programs in arts education throughout the United States for school systems as diverse as New York, North Carolina, Pennsylvania and New Mexico. His numerous publications include *Museums and Schools: Partners in Teaching*.

Jo D. Kowalchuk

is Program Specialist in Arts Curriculum for the Palm Beach County Schools, Palm Beach, Florida. She has taught art in Alabama, Georgia, and Florida. She served as vice president of the National Art Education Association and was on the Editorial Advisory Board of *School Arts* magazine. She is an active member of Delta Kappa Gamma International.

Robert J. Saunders, Ed.D.

is Art Consultant for the Connecticut Department of Education and formerly taught art in California, New York, and New Jersey. He is the author of several books in art education including *Teaching Through Art* and *Relating Art and Humanities to the Classroom*. With Ernest Goldstein he co-authored *The Brooklyn Bridge* in the *Let's Get Lost in a Painting* series. He is a frequent contributor to art education journals.

CONTRIBUTORS

Core Activities, Annotations for

Let's Get Lost in a Painting:

Elizabeth L. Katz and Janice Plank,
Whitehall City Schools,
Whitehall, Ohio

Photography Activities:

Constance J. Rudy,
Palm Beach County Schools,
Palm Beach, Florida

Printmaking and Bookmaking Activities:

Elizabeth Kowalchuk,
Palm Beach County Schools
Palm Beach, Florida

Craft Activities:

Maryanne Corwin,
Palm Beach County Schools
Palm Beach, Florida

Watercolor Activities:

Susan Carey,
Eau Claire City Schools
Eau Claire, Wisconsin

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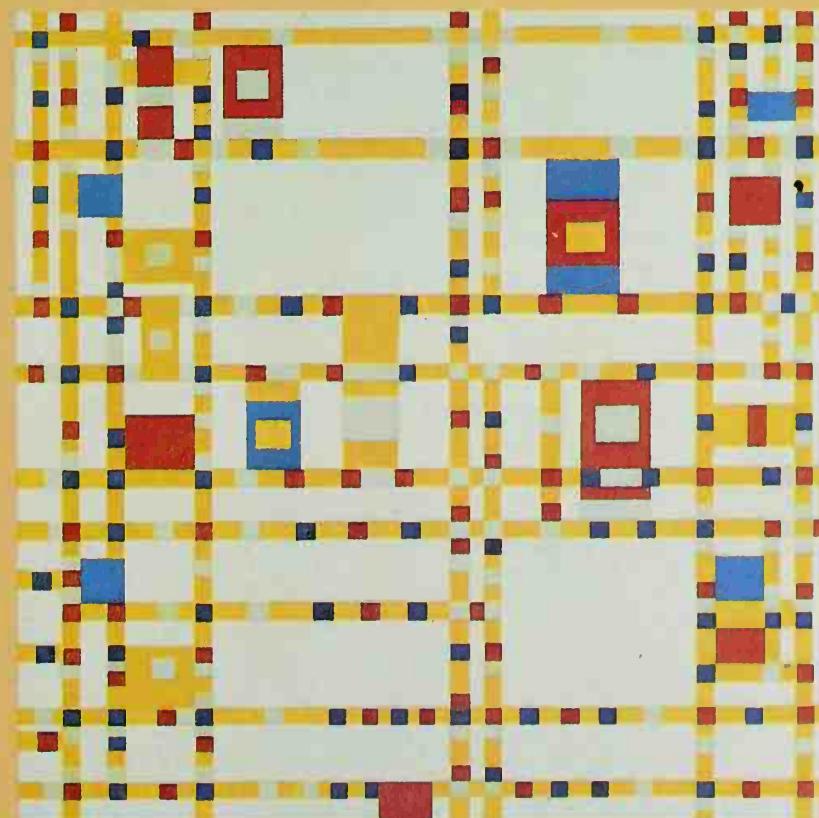
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Scope and Sequence Supplement

Acknowledgments



INTRODUCTION

"I enjoy teaching people how to see."

JOSEPH ALBERS

Over the last decade new and important issues have emerged which vitally effect the art teacher. Within the spirit of this visual age, the concept of visual literacy is more and more becoming the domain of the art teacher—as it should be. The art teacher is now being asked to prepare students as consumers as well as producers of art. This is particularly important as the majority of students will indeed be "consumers of art." In defining this new art curriculum, national assessments stress critical thinking skills in art, as well as and leading to, the production of art.

UNDERSTANDING AND CREATING ART is a response to these issues. This two-book series was written to accomplish the following goals:

1. to provide a balanced curriculum in art in five basic areas:
 - (a) responding to works of art
 - (b) understanding the content of art
 - (c) producing art
 - (d) understanding the importance of art and the expanding role of the artist
 - (e) making judgments in art
2. to expand art education to more students at these grade levels
3. to clearly answer the question: "Why is art important?"

The series comes from the varied experiences of four dedicated art professionals. Each has a particular expertise in art curriculum. Four voices in harmony: an art educator, an art critic, an artist-teacher, and an art specialist in curriculum development.

The authors sincerely hope it will be obvious from these books that none of us believes in a "stereotypical" art teacher. The wealth of material presented in these texts and the numerous and varied studio activities will, we believe, build a satisfying and rewarding art program.

See scope and sequence supplement,

"How To Use Understanding and Creating Art," for more information on scheduling and planning.

A BRIEF OUTLINE OF THIS BOOK

Let's Get Lost in a Painting

An in-depth analysis of two paintings in Book One and three paintings in Book Two set the theme for the major parts of the texts. Note that the annotations for the teacher in the Teacher Editions of the texts provide

practical, easy to follow strategies and suggestions for the teacher to challenge the students to enter the world of the artist. Summary Questions follow the "Let's Get Lost in a Painting" section which enable the students to apply what they have learned.

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THE ARTIST
AND HEROES
AND HEROINES



Figure 77. The drawing shows the angled bodies of the men.

While the men appear to be in control, they are actually struggling. Study their various positions. Each body turns in a different direction. Each turn represents a human force against the force of the elements. Each twist of a body creates more tension and more activity. With such turmoil, why, asked one critic, is Washington standing? Before going on, look at the positions of the men again and try to answer this question.

Let's imagine Leutze's problem: how to dramatize the history of the country with a few men in a small boat. The men are not posing for a picture. Every action increases the feeling of danger outside the boat and the commotion within. In the drawing above the figures have been turned into cube-like forms. Without the soft textures of their clothing, it is easier to follow the variety of ways Leutze positioned the bodies. The cubes allow you to feel the activity. In this presentation every action becomes an essential part of the final design.

Shows the expression on the faces of the other men. Ask how the expressions affect the feeling in the painting.

This is especially true of figures 6. Refer to the drawing on this page.

Notice how the angled bodies of the men create a circular motion around the fixed stance of Washington. He is the axis within the moving circle. As the men work together around him, his position stabilizes the boat.

Inside the small area of a boat, Leutze made a compact design. He succeeded in creating tension and movement from eleven men working furiously, cramped and huddled together. The term for this technique in art is "depth of motion." Leutze then calms the swirling motion with the standing figure. The arrangement of the men dramatizes danger, while Washington's fixed position makes order out of chaos.

The dangers outside the boat can be seen in the sea of ice. The artist designed the ice floes as heavy floating shapes of death—wandering aimlessly with the currents, banging against the boat. The drawings below show the complex details of the two main ice floes.

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WASHINGTON CROSSING
THE DELAWARE

Have students notice how large the ice floes are in the boat. The positioning increases the sense of danger and struggle.



Figure 78. Ice floes in the foreground



Figure 79. Outline of jagged ice floe.

Elements and Principles of Design

A natural outgrowth of the previous section, each element and principle is combined with STUDENT ACTIVITIES to reinforce each concept.

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THE ARTIST
AND SYMBOLS
AND ALLEGORIES

values, textures, forms, and space so that one section or side of the painting does not look heavier or stronger than another.

There are three types of balance: formal or symmetrical, informal or asymmetrical, and radial balance. In formal balance all the parts of a design on one side are relatively equal to those on the other. In informal balance the organization of elements is unequal. For instance, a large shape on one side may be juxtaposed by several small shapes on the other. In radial balance an important part of the design is placed in the center. Other parts of the design radiate or move around it.

Emphasis

An artist may choose to make one part of a design or picture more important than another. This is called "emphasis." For example, an object may be larger or brighter than others. This adds interest or focus to a work.

Movement

The use of lines, colors, values, textures, forms, and space to carry or direct the eye of the viewer from one part of the design or picture to another is called movement. Artists create movement in the way that they use these elements of design.

Variety/Contrast

An artist uses the elements of art to create diversity and differences in a design. Contrasting colors, textures, and patterns all add interest to a work.

Proportion

The size of one part of an artwork to its other parts is called proportion. Artists use proportion to show emphasis, distance and use of space, and balance.

Unity

As you have learned, an artwork has many parts and elements to it. Unity is the result of how all the elements

Help students relate the concept of emphasis in art to emphasis in other contexts (such as in music, speech, printed materials).

Encourage students to keep a sketch book showing examples of unity in nature (such as a tree, flowers, animal forms).

and principles work together. If a work of art has unity, it holds together as a story and as a design.

Artists such as Leonardo da Vinci, Michelangelo, and Raphael, and art critics such as Giorgio Vasari helped to establish these rules. They have been taught to generations after generation of young artists in art schools and academies. Edward Hicks may not have known about them, however. Hicks did not attend art school. He was a self-taught artist who was called a *primitive* artist. A primitive artist is one who usually begins serious painting at an adult age without formal training.

Primitive artists often copied prints and steel engravings of paintings, or used drawing books published by art supply stores. Hicks had the advantage of earning his living as a sign painter. Although he was not trained to think in terms of elements and principles, he still used them without knowing that there were special ones. He used them as a painter would. He knew, for example, that the main image or symbol of a picture sign has to stand out more than the ones that are less important. He could do this by making it larger and brighter. He used emphasis and contrast. He kept words in his signs unified by making each letter the same color and of the same type.

Hicks's most difficult problem in composition in *The Peaceable Kingdom* was in combining the child and the animals with Penn's treaty to make one painting. How could he do this? If he painted both pictures side by side it would look like two pictures. He decided to emphasize the child and the animals. He made them larger, closer, and with more color contrast. He painted the treaty group farther back, smaller, and with less color contrast. The red and blue on the clothing of the child is repeated in the clothing of the treaty group. This helped to tie the two parts of the painting together. Hicks also used repetition. Do you recall how the paws of the leopard are repeated in the curves of the land in front of the child?

Other devices Hicks used to tie the parts together are indicated in the diagram on page 46.

Notice how the sweep of the tree on the right curves to the left, and the tree on the left curves to the right. Together they frame the treaty scene. The branches bridge the gap between the two halves of the painting, but the two groups remain separate. Yet, their unity comes from the way they are grouped.

45
THE ELEMENTS
AND
PRINCIPLES OF DESIGN

Divide the class into three groups and have each group research one of the following artists: Raphael, Michelangelo, and Leonardo da Vinci.

Ask students to name the common elements and principles used in the artwork in their neighborhood. Do they emphasize words or are they pictorial? What materials are they made of?

Students may want to do a painting in this book and diagram its movement as was done in the diagram on page 46.

The Peaceable Kingdom by Edward Hicks

Core Activities

Major art projects by the students growing out of their previous experience with a major work of art and their understanding of the elements and principles of design. The teacher may select one of the several presented for a large classroom project or assign different projects to individuals or groups based upon individual preferences or abilities.

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THE ARTIST
AND HEROES
AND HEROINES

ship between artist and subject and how the artist captures a person's "inner light" in a portrait.

Choose a partner and assume the roles of artist and subject. The subject can choose the identity of an historic character. The artist will need to know as much about the subject as possible. For the sitting, you might bring in period clothing and props from the period the subject has chosen. When the portrait is completed, change places with your partner and assume the opposite role so that each of you have an opportunity to be both artist and subject.

PORTRAITS OF WASHINGTON

The artists who painted Washington all saw him through slightly different visions, but the character and greatness of the man was still apparent in all the portraits. In Stuart's portrait it is Washington's "inner light" that shines through his "strong jaw, thoughtful eyes, and firm mouth."

In this activity, you will work with the reproduction of Stuart's portrait on page 152, using color to strengthen and heighten your own perceptions of Washington's heroic qualities.



Student art.
A portrait of
Washington in watercolor.

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UNIT 3
CORE ACTIVITIES

HISTORIC EVENTS REVISITED

Before painting *Washington Crossing the Delaware*, Emanuel Leutze read Washington's journal detailing the attack on the British in 1776. His interpretation of the diary in his painting was a visual description of the event that the public could immediately appreciate. This activity will be an exercise in researching another historical event and assembling your own version of what actually took place.

With several of your classmates, select another painting of an historical event. Research the event and keep a record of your findings. Then, paint a mural depicting the event.

CONTEMPORARY CROSSINGS

Leutze's painting of Washington and his men crossing the Delaware is a visual description of a leader who was directing the course of history. This activity will ask you to make a personal statement about people in your own life and in society today whom you believe have leadership qualities.

Choose people for your "Contemporary Crossing" with whom you come in contact personally or through the media. Make a list of names and arrange them in order of importance to you. Collect photos of the people on your list. Then paint yourself and your heroes/heroines in the boat, crossing the Delaware River.

Forms of Expression

In this section, students are involved in various art forms (sculptures, drawing, painting, photography, printmaking, and crafts). There is a wealth of background information leading to a wide variety of studio work.

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THE ARTIST
IN THE
INDUSTRIAL WORLD

She-Goat is by Pablo Picasso, and *Bird* is by José De Creeft. Perhaps in other centuries such sculptures would have been considered ridiculous and meaningless. In the twentieth century such sculptures have a special meaning, aside from the people or things they represent immediately.



Figure 182. *She-Goat* (1950)
by Pablo Picasso. What did
Picasso use to construct
this work?

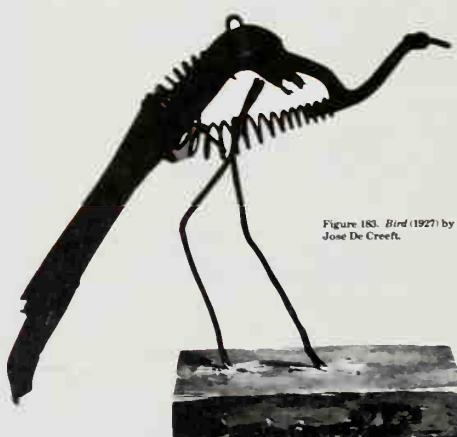


Figure 183. *Bird* (1927) by
José De Creeft.

What might the special meaning be? What interesting idea might the artist be expressing about these changing times? Perhaps, the artist is saying that because everything keeps changing, the use of objects changes as well. What was useful for one reason yesterday is useful for a new reason today. Find at least one found object in each of these three sculptures. Compare the original purpose of the object with the way it is used in the sculpture. For example in *Bird* a spring has become the body of a bird. The artist might be saying through this that everything is always changing in this twentieth century. On another level, the artist may simply be having fun with materials—exercising his own imagination.

Features

Six special "Feature" sections in Book One and six in Book Two reveal additional facets of the art world. These sections give students the opportunity to "hear" the artists speak about their approach to their work; add information on subjects such as perspective, the role of the artist; prepare students for museum trips.

These feature sections may be used at the teacher's discretion at appropriate times throughout the year. The special section "The Artist as Student" asks the student to look at student art work and decide how students solved particular aesthetic problems.

FEATURE

LIONS IN ART

Tell students they are to design two signs that will be used by very young children to come and drink. The class may be divided into small groups and assign an animal to each group. Allow time for students to work out a design. Then reassemble the class to discuss the results.

Students might enjoy drawing or painting pictures of their own ideas of mythical animals.



Figure 88. The Red Lion Inn sign.

In Unit 1 you read about the paintings of Edward Hicks and you saw many versions of his animals in *The Peaceable Kingdom*. One of the animals Hicks always painted was the lion. Do you remember the picture from Thomas Bewick's book *The History of Quadrupeds* (page 14)? That was one place where Hicks could have seen a lion. The other place was on a sign for an inn. Many inns of Hicks's time had picture signs over their doors. This was a custom brought to America by the British.

As a sign painter by trade, Hicks probably noticed the signs in inns and, of course, painted many himself. The signs for inns and taverns were usually animals, and the most common was the lion.

In the Middle Ages, long before Hicks's time, innkeepers of Europe belonged to great houses of nobility. These lords kept inns for travelers seeking lodging or refreshment. The inn sign identified the family of the innkeepers. Do you recall reading about the symbols on coats of arms in Unit 1? The animal most frequently used on crests and coats of arms was the lion. The significance of the lion relates to the ancient code of chivalry and to the artist-scientists of some early books called bestiaries.

Bestiaries were the first books of knowledge of the animal and plant world. (You saw some modern examples of bestiaries on pages 71-72.) The writers of bestiaries filled their books with images and stories of animals that existed only in the human imagination. There you could find drawings of mythical creatures such as the unicorn with its body of a horse, tail of a lion, legs of an antelope, and a single horn in its forehead. Or, you could see the basilisk, a strange gigantic bird that had a swan's neck, a snake's tail, and the head of a hen. The fact that they had never seen these mythical creatures did not bother the authors. They had never seen a lion either. However, they knew this beast well from the imagery of the Bible and from the tales of Aesop, a Greek storyteller, who lived in the sixth century B.C.

Throughout history, those humans who did see real lions had great respect for them. These animals are beautiful, fast, and powerful. In the wild, they must kill to live. Between fact and fiction, then, it was no wonder that the lion came to be known as the king of the beasts!

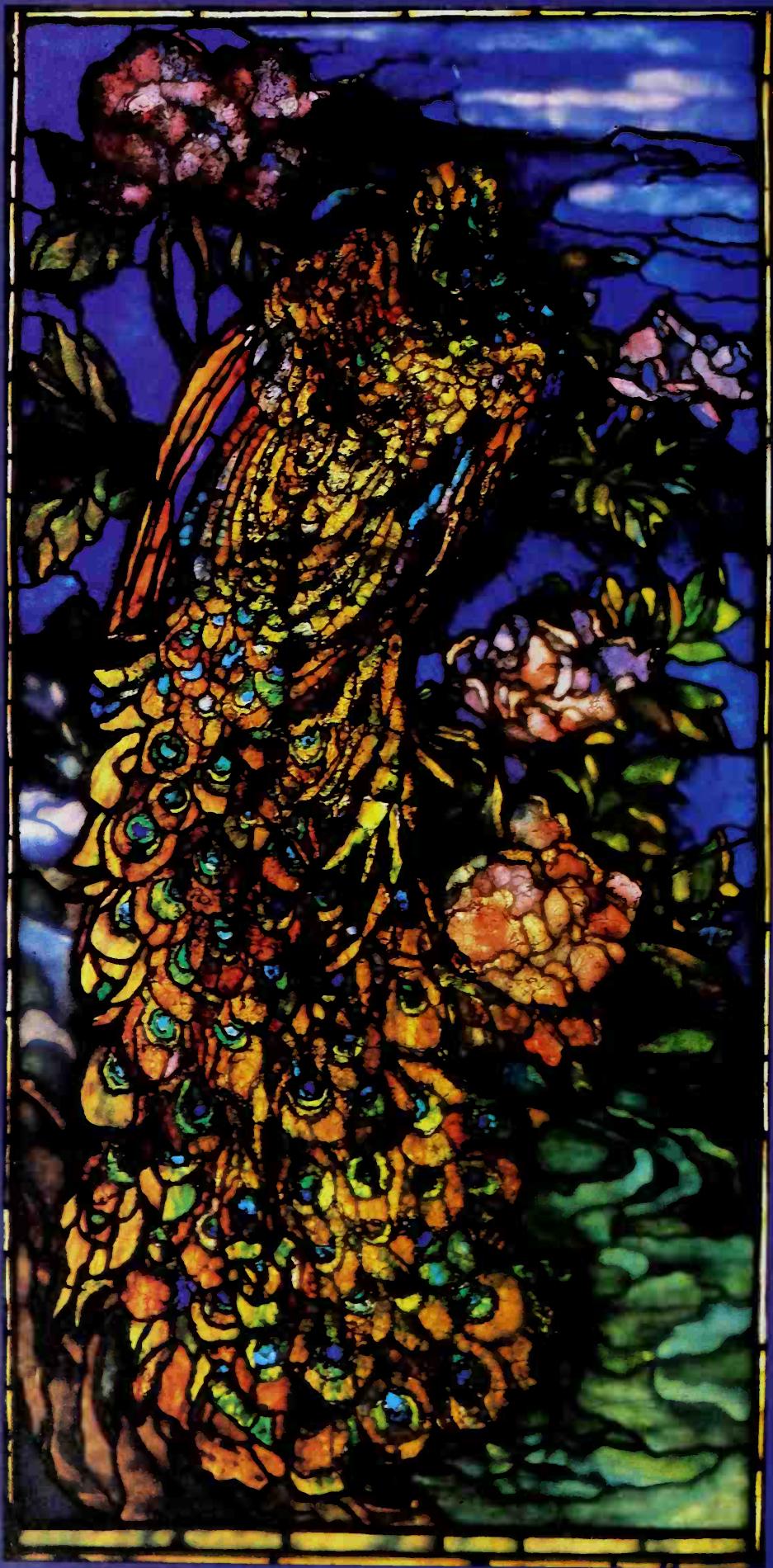
Look closely at the lion from a thirteenth-century bestiary. The artist never saw a real lion. That is not important. To show that the lion was the king of the beasts, the artist shaped the mane as a crown.

Reading Level

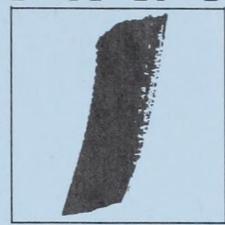
This series has been carefully developed so that the reading level corresponds to the level designated. It is the authors' and publisher's firm conviction that students should never be faced with reading problems in art textbooks.

Scope and Sequence	I. AWARENESS AND SENSITIVITY TO NATURAL AND MAN-MADE ENVIRONMENTS			II. INVENTIVE AND IMAGINATIVE EXPRESSION THROUGH ART MATERIALS AND TOOLS
	1.1 EXAMINE A VARIETY OF OBJECTS	1.2 EXPLORE ELEMENTS (line, value, texture, color, form, and space)	1.3 APPLY PRINCIPLES (unity, emphasis, balance, variety, movement, and proportion)	
UNDERSTANDING AND CREATING ART - BOOK ONE READING LEVEL 6.4	<p>UNIT 1 - <i>Gulf Stream</i> pp. 3-37 Summary questions p. 37-38</p> <p>UNIT 2 - <i>Forms of Expression</i> The Artist and Nature through: Painting pp. 62-82 Sculpture - pp. 82-88 Photography - pp. 88-95 Architecture - pp. 96-98 Crafts - pp. 98-102 Drawings - pp. 102-105</p>	<p><i>Gulf Stream:</i> Elements of Design: pp. 39-45</p> <p>UNIT 3 - Artists and Their Materials - pp. 127-134</p>	<p><i>Gulf Stream:</i> Principles of Design pp. 44-50</p>	<p><i>Gulf Stream:</i> Core Activities - pp. 51-52</p> <p><i>Forms of Expression:</i> Related Activities, pp. 107-117 pp. 135-142</p>
PART I-THE ARTIST AND NATURE				
UNDERSTANDING AND CREATING ART - BOOK TWO READING LEVEL 7.5	<p>UNIT 4 - <i>American Gothic</i> pp. 145-180. Summary questions p. 180</p> <p>UNIT 5 - <i>Forms of Expression</i> Artist Looks at People through: Painting - pp. 201-214 Sculpture - pp. 214-216 Photography - pp. 217-232 Prints - pp. 232-238 Drawings - pp. 238-242</p>	<p><i>American Gothic:</i> Elements of Design p. 181-182</p>	<p><i>American Gothic:</i> Principles of Design with Activities pp. 183-184</p>	<p><i>American Gothic:</i> Core Activities pp. 185-187</p> <p><i>Forms of Expression:</i> Artist Looks at People/ Related Activities, pp. 243-252</p>
PART II-THE ARTIST IN THE COMMUNITY				
PART I-THE ARTIST AND SYMBOLS AND ALLEGORIES	<p>UNIT 1 - <i>Peaceable Kingdom</i> pp. 3-40 Summary questions - pp. 41-46</p> <p>UNIT 2 - <i>Forms of Expression</i> Symbols and Allegory through: Architecture - pp. 55-60 Sculpture - pp. 60-63 Prints - pp. 63-80 Drawings - pp. 81-88 Paintings - pp. 88-91 Crafts - pp. 92-95 Photography - pp. 95-98</p>	<p><i>Peaceable Kingdom:</i> Elements of Design pp. 43-42</p>	<p><i>Peaceable Kingdom:</i> Principles of Design pp. 43-46</p>	<p><i>Peaceable Kingdom:</i> Core Activities - pp. 47-48</p> <p><i>Forms of Expression:</i> Symbols, Allegories, Visions - Related Activities, pp. 55-109</p>
PART II-THE ARTIST AND HEROES AND HEROINES	<p>UNIT 3 - <i>Washington Crossing the Delaware</i> - pp. 119-158 Summary questions - p. 158</p> <p>UNIT 4 - <i>Forms of Expression</i> Heroes in History through: Painting - pp. 167-177 Sculpture - pp. 177-182 Drawings - pp. 182-185 Photography - pp. 185-192 Summary questions p. 192</p>	<p><i>Washington Crossing the Delaware:</i> Elements of Design pp. 125-132</p>	<p><i>Washington Crossing the Delaware:</i> Principles of Design pp. 125-132</p>	<p><i>Washington Crossing the Delaware:</i> Core Activities - pp. 161</p> <p><i>Forms of Expression:</i> Heroes in History; Related Activities, pp. 193-197</p>
PART III-THE ARTIST IN THE INDUSTRIAL WORLD	<p>UNIT 5 - <i>Brooklyn Bridge</i> pp. 201-240 Summary questions - p. 240</p> <p>UNIT 6 - <i>Forms of Expression</i> Looking at the Industrial World through: Sculpture - pp. 251-270 Photography - pp. 270-282 Painting - 282-284 Earth Art - pp. 284-287 Architecture - pp. 288-289 Drawing - pp. 290-298 Summary questions p. 298</p>	<p><i>Brooklyn Bridge:</i> Elements of Design pp. 241-243</p>	<p><i>Brooklyn Bridge:</i> Principles of Design pp. 241-243</p>	<p><i>Brooklyn Bridge:</i> Core Activities - pp. 244-245</p> <p><i>Forms of Expression:</i> The Artist and the Industrial World - Related Activities, pp. 299-304</p>

III. UNDERSTANDING AND APPRECIATION OF SELF AND OTHERS THROUGH ART, CULTURE AND HERITAGE		IV. AESTHETIC GROWTH THROUGH VISUAL DISCRIMINATION AND JUDGMENT		Scope and Sequence
3.1 APPRECIATE ART (contemporary and of the past)	3.2 SEE ART AND ARTISTS (visitations and visuals)	4.1 EVALUATE ARTWORK (of students and major artists)	4.2 EXPLORE OPPORTUNITIES for applying AESTHETIC JUDGMENTS	
<p><i>Feature:</i> The Illusion of Space, pp. 118-126</p> <p>UNIT 3 - Artists and Their Materials pp. 127-133</p>	<p><i>Feature:</i> The Artist Speaks About Nature pp. 54-59</p> <p>↓</p> <p><i>Forms of Expression:</i> Related Activities pp. 61-105 (see 1.1)</p>	<p><i>Gulf Stream:</i> Analytical Activities, pp. 37-53</p> <p>The Artist as Student, pp. 273-284</p> <p><i>Teachers Edition:</i> Directing the Core Activities: TE UNIT I TE UNIT 2 TE UNIT 3</p>	<p><i>Gulf Stream:</i> Analysis Activities, pp. 44-56</p> <p><i>Teachers Edition:</i> Directing the Core Activities Critical Review, Components in TE UNITS I, 2, 3 (sec 4.1)</p>	<p>PART I-THE ARTIST AND NATURE</p>
<p>←</p> <p><i>Forms of Expression:</i> Related Activities</p> <p>UNIT 4 - Feature: Pride of Work, pp. 256-264</p> <p>Glossary - pp. 265-267</p>	<p><i>Feature:</i> The Artist Speaks on the Problem of Likeness, pp. 190-200</p> <p><i>Feature:</i> The Role of the Artist in Society, pp. 252-256</p> <p><i>Feature:</i> The Art Museum Experience, pp. 268-272</p> <p>Annotated Bibliography</p>	<p>The Artist as Student pp. 273-284</p> <p><i>Teachers Edition:</i> Directing the Core Activities (con.t) TE UNIT 4 TE UNIT 5 TE UNIT 6</p>	<p>←</p> <p><i>Teachers Edition:</i> Critical Review, Components UNITS 4, 5, 6 (sec 4.1)</p>	<p>PART II-THE ARTIST IN THE COMMUNITY</p>
<p>←</p> <p><i>Feature:</i> Symbols and Allegories - pp. 49-55</p> <p><i>Feature:</i> Lions in Art pp. 110-118</p>	<p>←</p> <p><i>Forms of Expression:</i> Artists, Symbols and Visions, pp. 55-91(sec 1.1)</p>	<p>→ <i>Peaceable Kingdom:</i> Activities, pp. 40</p> <p><i>Teachers Edition:</i> Directing the Core Activities TE UNIT I Peace, Animals, Images TE UNIT 2 Architecture, Animals, Crafts, Weaving, etc.</p>	<p><i>Peaceable Kingdom</i> Analytical Activities, pp. 41-55</p> <p><i>Teachers Edition:</i> Directing the Core Activities with Critical Review Components for: TE UNIT 1 Peace, Animals, Images TE UNIT 2</p>	<p>PART I-THE ARTIST AND SYMBOLS AND ALLEGORIES</p>
<p>←</p> <p><i>Feature:</i> Postage Stamps as a Mini-Art Form pp. 162-165</p>	<p>←</p> <p><i>Feature:</i> Behind the Paintings, (Art Museums), pp. 198-200</p>	<p>→ <i>Washington Crossing the Delaware:</i> Activities, pp. 159-161</p> <p><i>Teachers Edition:</i> Directing the Core Activities (con't), TE UNIT 4 Portraiture, Historic TE UNIT 5 Signs and Symbols</p>	<p><i>Teachers Edition:</i> Directing the Core Activities with Critical Review Components - UNITS 3, 4, 5</p>	<p>PART II-THE ARTIST AND HEROES AND HEROINES</p>
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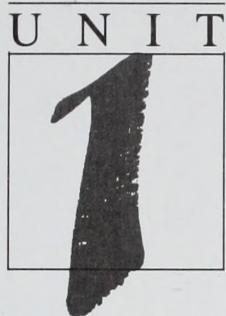
P A R T



THE ARTIST AND SYMBOLS AND ALLEGORIES



UNIT



LET'S GET LOST IN A PAINTING

The Peaceable Kingdom

by Edward Hicks

*The wolf shall dwell with the lamb
and the leopard shall lie down with the kid
And the calf and the young lion and the fatling
Together, and a little child shall lead them.*

Isaiah XI: 6-9

Ask students why an artist might have a poem accompany a painting. They should see that the poem, like a title, could include important information about the painting.

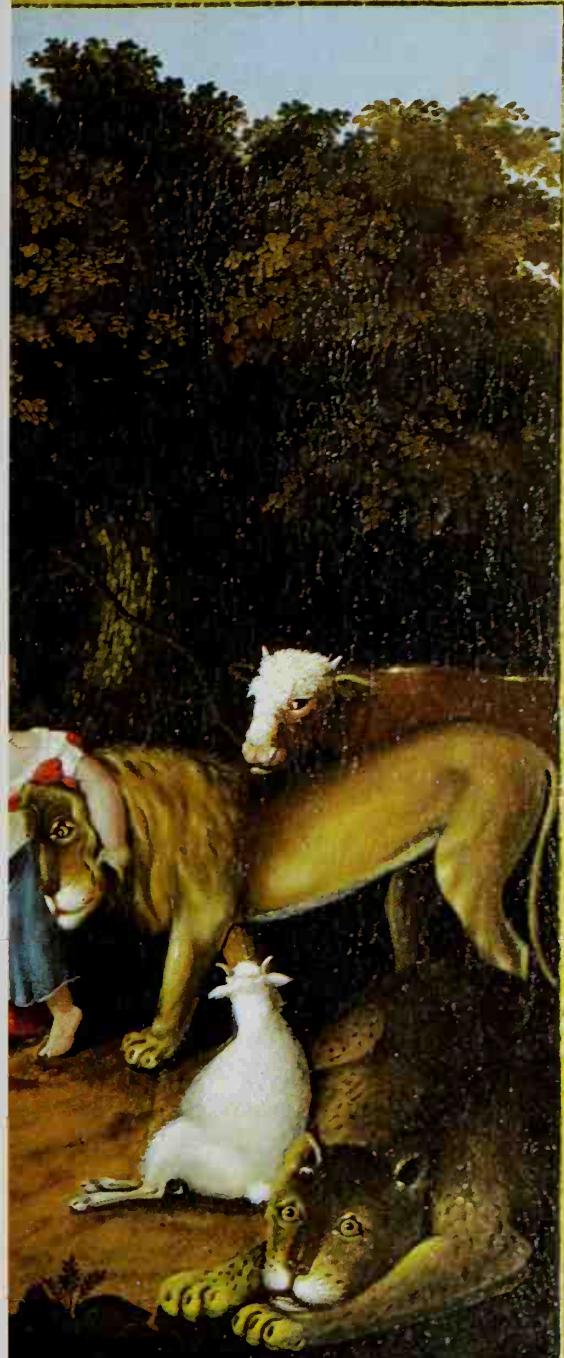
The wolf did with the lambkin dwell in peace
His grim carnivorous nature there did cease

The leopard with the harmless kid
And not one savage beast was seen



When the great PENN his famous friend
With Indian chiefs beneath the Elm

I laid down
seen to frown



treaty made
in tree's shade.

The lion with the lamb on did move
The little child was leading them in love:

You are about to enter the Peaceable Kingdom of the American artist Edward Hicks. His kingdom of smiling lions and gentle lambs is a Quaker vision of peace in the world. It is based on the words of the Biblical prophet Isaiah and the deeds of the Quaker hero, William Penn. This painting celebrates that vision of peace in the future and the past. The future vision is when Isaiah's prophecy will be fulfilled: "The lion shall lie down with the lamb." The past celebrates William Penn's historic peace treaty with the Delaware Indians in 1682.

In this book you will look at the Peaceable Kingdom several times. During the journey there will be many questions. The fun and real challenge to you, the reader, will be to answer them yourself. If you do, you will be able to figure out the story and how the artist told it.

Figure 1. *The Peaceable Kingdom* by Edward Hicks (1824).

You might have noticed that Hicks did something unusual. He explained his work with a poem which he placed on the border of the picture. As you begin your study, do the following:

1. Name the animals.
2. Read the poem, starting on your left with the words "The wolf did. . ."

Read clockwise around the painting, ending with "When the great Penn. . ."

Have volunteers read the stanzas of the poem aloud.

Check to be sure students see each pair of animals.

THE WOLF DID WITH THE LAMBKIN* *(BABY LAMB)
DWELL IN PEACE
HIS GRIM CARNIVOROUS NATURE THERE
DID CEASE

THE LEOPARD DID WITH THE HARMLESS
KID* LAID DOWN *(GOAT)
AND NOT ONE SAVAGE BEAST WAS SEEN
TO FROWN

THE LION WITH THE FATLING* ON DID *(THE COW)
MOVE
A LITTLE CHILD WAS LEADING THEM IN
LOVE

WHEN THE GREAT PENN HIS FAMOUS
TREATY MADE
WITH INDIAN CHIEFS BENEATH THE ELM
TREE'S SHADE

The animals are in pairs:

1. a wolf and a lamb
2. a leopard and a goat
3. a lion and a fatling

Point out that the Quakers and the chiefs make up a fourth pair.

A fatling was any young domestic animal raised for slaughter. Hicks's fatling is a cow. Each pair is made up of a wild animal and a domestic animal. In *The Peaceable Kingdom* these natural enemies are together. They are resting in peace. The fierce animals have become gentle. The domestic

animals are not afraid. The child leads them in love.

In the back, William Penn and the Quakers are making peace with the Indians.



Figure 2. Detail shows William Penn, other Quakers, and Indian chiefs in the background.

THE QUAKER MOVEMENT

Since the treaty was a solemn occasion, you might have wondered why the Quakers are wearing their hats. The custom of wearing hats goes back to the beginning of the Quaker Movement in England in the 1600s. They refused to take off their hats to other people. They removed their hats only in prayer to God; never to people—not even to the King of England. When William Penn visited King Charles II, he kept his hat on. By this act, he risked persecution. But on that day the King, with a smile, removed his own hat. Penn was so surprised that he asked the King, “Friend Charles, wherefore dost thou uncover thyself?” The King replied, “Friend Penn, it is the custom of this place for only one man to wear a hat at a time.”

William Penn’s question to the King showed another curious Quaker custom: the use of the Biblical words “thee” and “thou” instead of “you.” Their use annoyed the English,

but these words had a very important meaning. At that time, the English used “thee” and “thou” to speak to servants and maids. Quakers refused to have one language to praise and another to insult. They believed that all people were equals under God. They wore simple clothes and spoke a simple language.

The Quaker Movement was founded in England by George Fox. His earlier name for the movement was “Children of the Inner Light.” Fox believed that all people had an “Inner Light” in their hearts. Since Quakers believe in Christianity, the words mean the “Inner Light” of God’s love.

Because of their beliefs and customs, Quakers suffered persecutions in England. Since America offered religious freedom to all, the Quakers came to this country. They settled in New Jersey, Delaware, and Maryland. William Penn founded Pennsylvania, named after his father, as a Quaker colony.

Not much has been written about Penn’s Indian Treaty. But it is one of the most important events in our history. You can still see this important document at the Pennsylvania Historical Society in Philadelphia. It is a source of national pride and has meaning to all Americans. It was different from all other treaties because of Penn’s regard for the Indians. As a Quaker he believed that the word of God was offered to everyone. He saw Indians as brothers. They were equals under God. He insisted on payment for their lands. He always protected them from the white man’s greed and injustice. According to tradition, the treaty was made under



Figure 3. Detail shows
William Penn with
outstretched arms.

the famous elm tree at Shakamaxon. You can identify the figure of Penn in the picture. He is standing with his arms stretched out in a peaceful gesture. He is dressed up for the occasion in a beautiful blue sash.

In the front of the picture you see that same gesture of peace in the outstretched arm of the child. The story in front is the artist's version of Isaiah's prophecy of peace on earth. The world and its inhabitants are at peace: the goat stretches out lazily against the leopard; the cow leans over the lion; and the lamb rests against the wolf.

If possible, try to obtain a copy of the treaty.

Ask students if they think the child is painted realistically. Students will probably think the child's face and clothing are unusual.



Figure 4. Detail of the child in the right foreground repeating Penn's gesture.

HICKS'S ANIMALS

But, wait a minute. *Is that a wolf?* The poem and the prophecy describe a wolf. Look again. *Is it a wolf?* The paws and the arch of the back resemble the leopard in front. Also the ears and staring eyes are those of the cat family. In fact, this is a cat. So why a cat when the poem says wolf? We don't know the answer. Perhaps Hicks never saw a wolf. But the wolf/cat raises an interesting problem. Look again and decide which animals seem realistic—as if the artist had seen them. The answer is the farm animals. The lamb and the cow have realistic faces. Their bodies have bones and muscles. Notice how careful Hicks is with the horns of the fatling. They are still baby horns and not the mature horns of a calf.

The wild animals, however, are creatures of the artist's imagination. The lion and the leopard have no bones or muscles. The body of the leopard in front is all wrong. The

back is too big. In order to show the oversize paws the leopard has lost its shoulders. The lion is strange. The mane falls over its shoulder like a hairpiece. The face is too long, the nose too big. The body and legs have beautiful curved



Figure 5. Hicks's domestic animals at peace with the more imaginatively drawn wild animals.

lines and are in a moving position. But the animal is fixed! It has no movement! It looks like a piece of furniture resting on its giant paws.

Although Hicks had never seen wild animals, he had seen this exact arrangement before. Edward Hicks was born in 1780. He painted *The Peaceable Kingdom* in 1824. In 1813, the English artist Richard Westall made a biblical illustration of the Isaiah prophecy. This picture was very popular in Quaker Bibles in Hicks's time. Look at the two pictures and decide for yourself if Hicks simply copied the Westall illustration. At first glance, Hicks seems to have made a copy.

Remind students that many artists borrow from the past. Explain that artists transform what they borrow to express their own feelings and ideas.



Figure 6. Inset shows detail of Hicks's painting. Compare it to Richard Westall's Biblical illustration.

Ask students why Hicks repeated this shape. They may offer that he wanted to reinforce the idea of peace and harmony.

But when one artist takes from another artist's work, he makes his own creation. This new creation might not be easy to see, but it is there.

Start with the curve of the goat's back. In both works the goat is in the same position. Let's imagine that Hicks saw the graceful sweep of the goat's back and called it the peaceful shape. If you look carefully you will see that totally relaxed position somewhere in the shapes of all the other animals. You can see this peaceful shape in the powerful arch of the leopard's back; in the curved back of the lamb; in the rounded sweep of the wolf/cat's body; and in the legs and curved belly of the lion. Where else can you find the peaceful shape? If your eye is really sharp, you can see it in the child's arm resting on the lion and in the middle of the tree behind them.



Figure 7. The lines show the peaceful shape repeated among the animals.

Hicks's *The Peaceable Kingdom* is a visual kingdom. It is a harmony of curved lines and restful shapes. The shapes repeat among the animals, in the child, and in the land. Everything is in harmony and peace. Before going on, let your eye roam through the picture. Can you find shapes in the animals that repeat in the landscape? One good example is the shape of the paws.

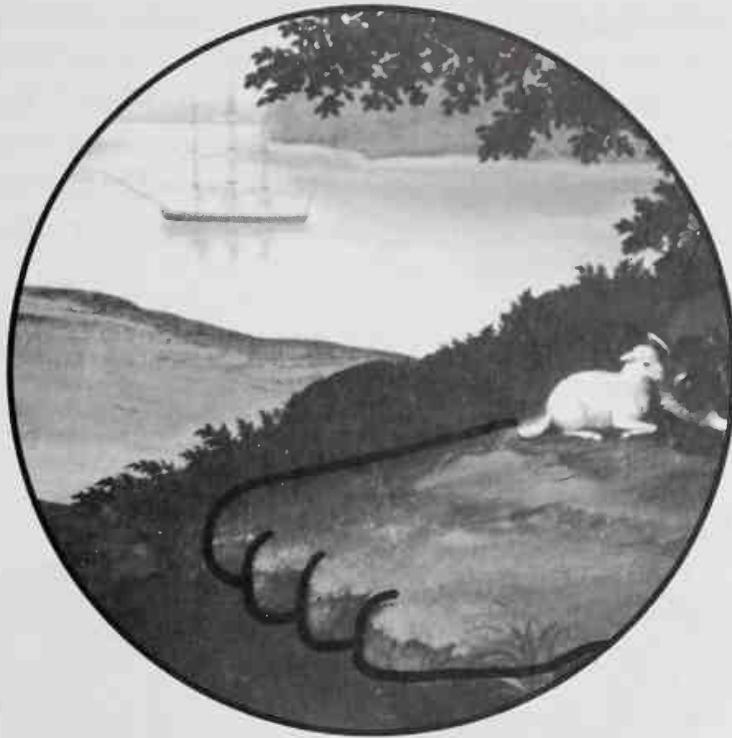


Figure 8. The shape of a lion's paw is repeated in the landscape.

How many sets of paws are there? Start on the left with the paws of the wolf/cat. They become bigger on the lion and still bigger on the leopard. As you continue the circle, the shape of the paws repeats in the curves of the land in front. *It looks as if Hicks gave the land its own set of paws!*

There is an interesting comparison between Hicks and Westall. Edward Hicks never received instruction in art. He never had a lesson in drawing a body. Richard Westall, however, was a trained artist. But you might have noticed his wild animals do not look real. He drew them as if he had never seen them.

Does it make a difference whether the artist has seen the animals he paints? It is not even clear what is meant by “seeing the animals.” Edward Hicks grew up on a farm and knew farm animals. He never visited a zoo and had never seen a real lion or leopard, or wolf for that matter. But he had seen them in prints and in books.

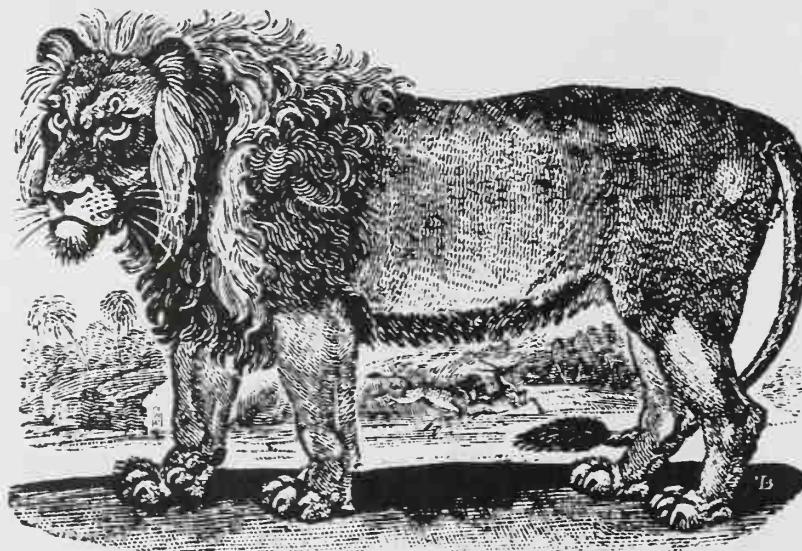
Now let's assume that he wanted to study the exact details of a lion. Where would he go? The first place would be to the encyclopedia. His encyclopedia was probably *The History of Quadrupeds* by Thomas Bewick. This book was one of the most famous animal books ever written. Bewick was a well-known illustrator of animals. His work was published in England in 1791 and became very popular in America.

Ask students what problems an artist might have drawing animals. Students may offer that the animal is constantly moving. Furthermore, artists did not have the benefits of photography to produce still images.

Help students with the archaic typographical features of Bewick's description.

What is so remarkable about this lion is what Bewick says about his drawing. Bewick claims he drew "from a remarkably fine one exhibited in Newcastle in 1788." But it is exaggerated. Bewick's lion tells us that, even as scientists, artists drew animals according to their beliefs. The best way to understand Bewick's lion is to read his description. His

equally fierce, rapacious, and artful.—At the head of this numerous class we shall place



T H E L I O N,

WHICH is eminently distinguished from the rest, as well in size and strength, as by his large and flowing mane.—This animal is produced in every part of Africa, and the hottest parts of Asia. It is found in the greatest numbers in the scorched and desolate regions of the torrid zone, in the deserts of Zaara and Biledulgerid, and in all the interior parts of the vast continent of Africa.—In these desert regions, from whence mankind are driven by the rigorous heat of the climate, this animal reigns sole master; its disposition seems to partake of the ardour of its native soil; inflamed by the influence of a burning sun, its rage is most tremendous, and its courage undaunted. Happily, indeed, the species is

Figure 9. Thomas Bewick's description of the lion as it appeared in his encyclopedia, *The History of Quadrupeds*.

“King of the Beasts” is ferocious and unreal. The drawing has much charm but is not very accurate.

Every artist uses his own style to tell his story and at times he will exaggerate to make his point. You can understand this by looking at the wild animals of one of the greatest animal painters who ever lived. This man lived in France during Hicks’s lifetime. He often went to the zoo to study and draw his animals. His name was Eugene Delacroix.

Below is a lion in the style of Delacroix. Notice the power, movement, and bone structure.

Draw students' attention to the lion's pose in both the Delacroix and Hicks paintings. Have students experiment with lines in animal drawings.

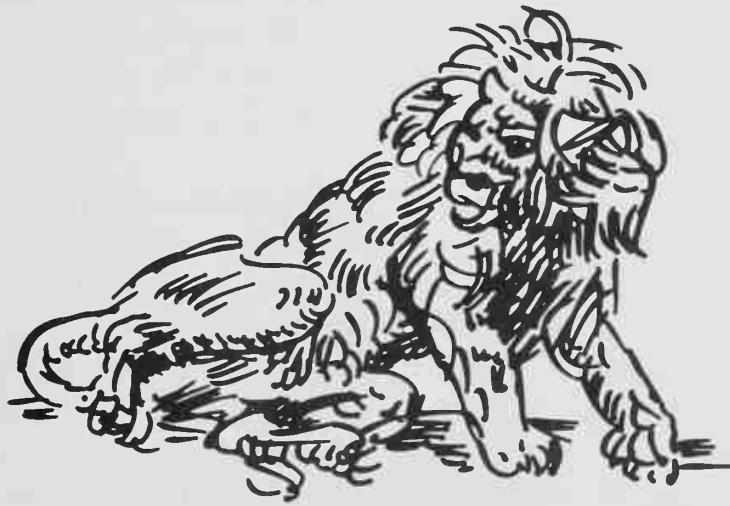
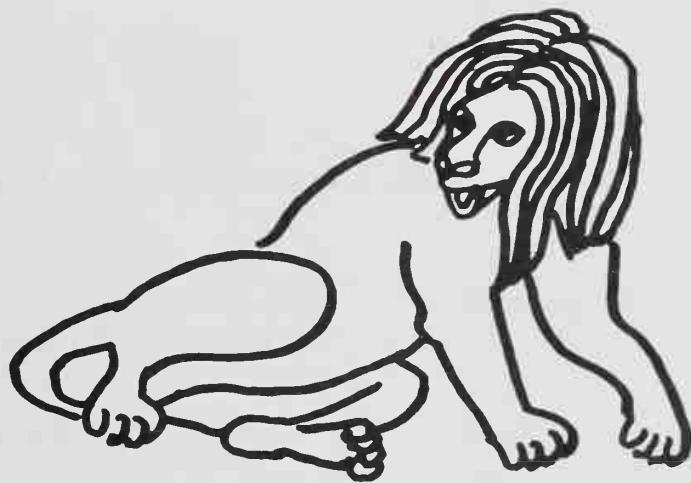


Figure 10. Note the fluid shapes and lines of the Hicks lion on top. Compare it to the action and movement of the Delacroix drawing below.

Notice how Delacroix’s wavy lines outline the muscles and bones. You can feel the action and movement of the body. Now we will make an imaginative attempt to put a Hicks lion next to a Delacroix lion. In the first illustration

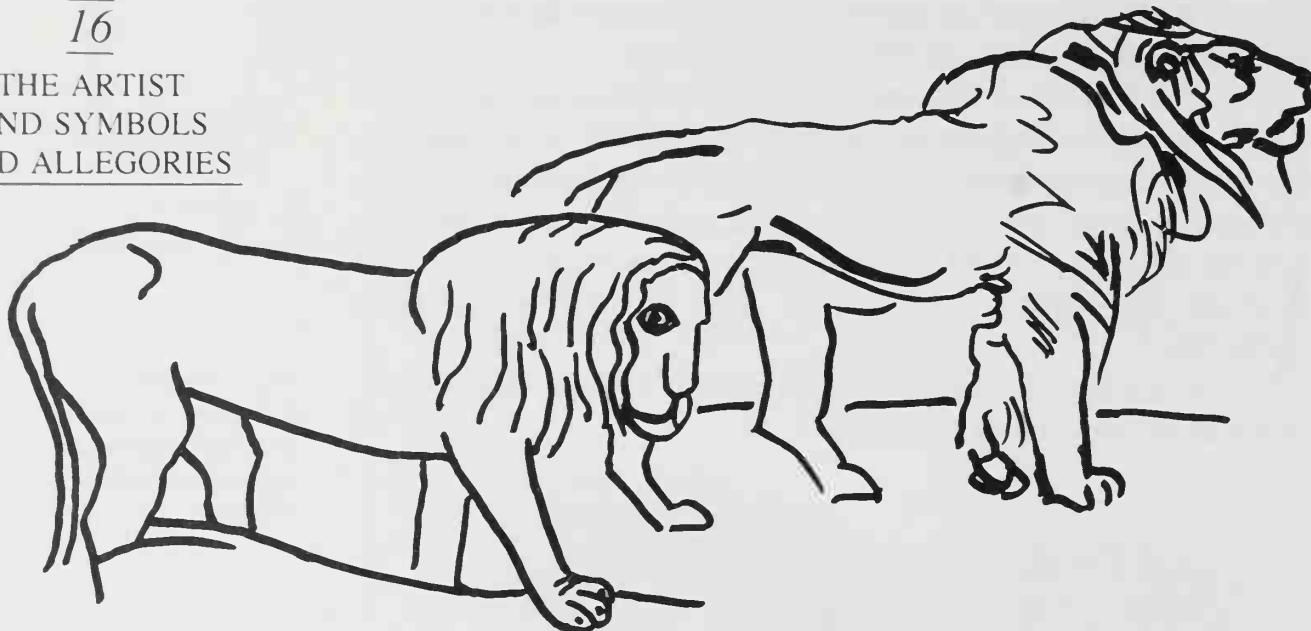


Figure 11. Which is the Hicks lion and which is the Delacroix lion?

we have made a Hicks lion from a Delacroix drawing. The second illustration shows how Delacroix might have drawn the lion in *The Peaceable Kingdom*.

Notice what happens when Delacroix turns a sketch into a finished work. The drawing on page 17 is a Delacroix tiger. It is exaggerated. Although you see the details, the slope of the body and the rising curves of the back are distorted. The Delacroix tiger is fierce and powerful. We will never again see the big cats as we did before. The artist has done his work.

We have just compared Edward Hicks to several artists, but there is really no way to compare artists. An artist is dedicated to the expression of the beautiful. And every artist sees beauty in his own way. Delacroix, the trained artist and master of detail, created an illusion of power in the cats. Hicks also had a vision. What his eyes had not seen in the flesh, his inner eye created in the beautiful shapes of his animals. Think of Hicks's shapes and the way he repeats them as visual echoes. An echo repeats a sound; a visual echo repeats a shape. Visual echoes are not accidental. They are part of a careful plan. Even when you do not see them, they are there to please the eye. Once you see the visual echoes in *The Peaceable Kingdom*, you can begin to understand how Hicks organized his painting. The repetition of the shapes makes it easy for the eye to follow the story. There are echoes all over the painting—echoes of shapes,

Students should see that Hicks's drawing emphasizes forms and fluid lines.

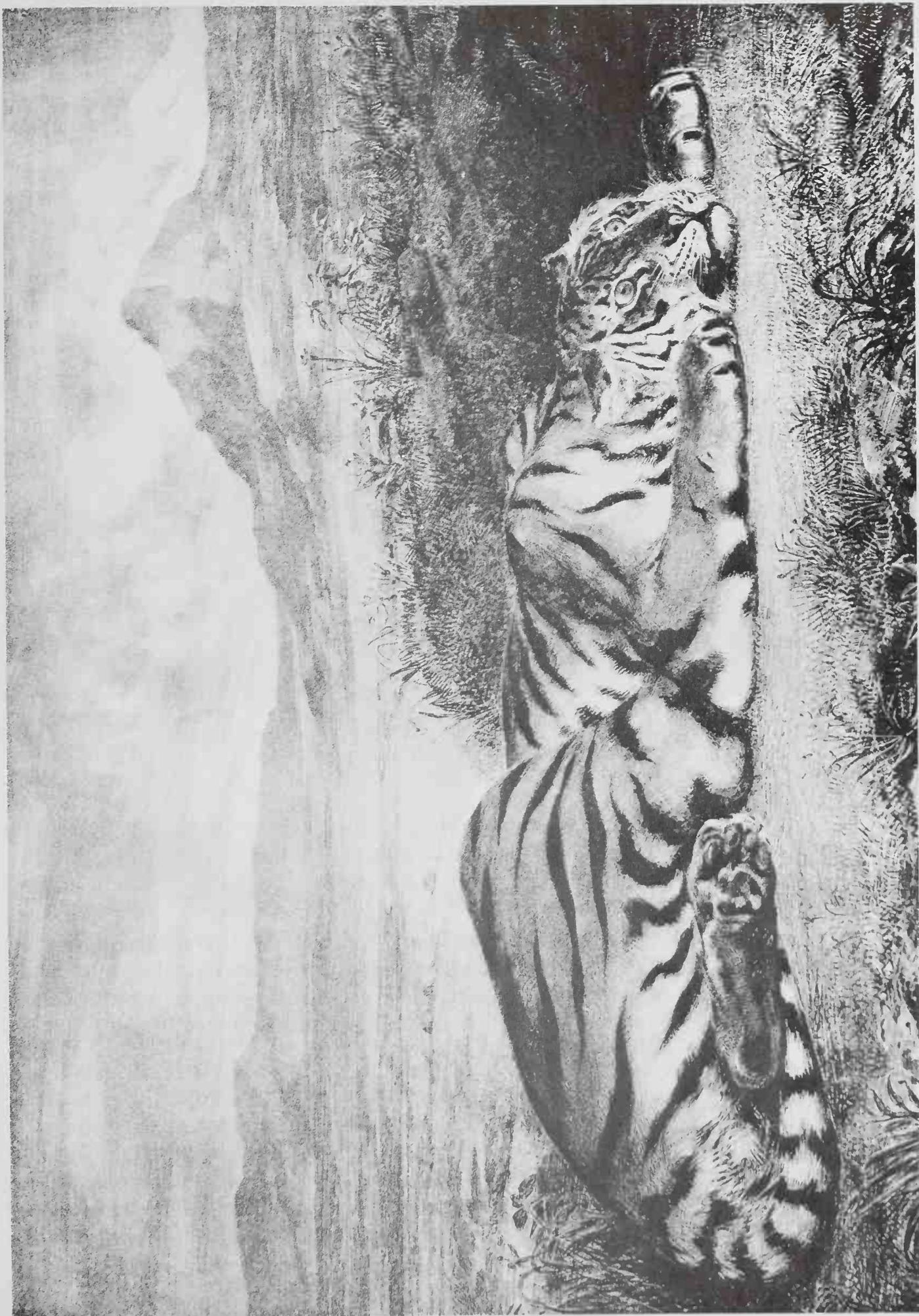


Figure 12. *The Royal Tiger* by Eugene Delacroix.



Figure 13. *Penn's Treaty with the Indians* by Benjamin West.

colors, and ideas. The placement of the animals in front is an echo of the Westall painting. The placement of figures in the peace treaty scene is an echo of another Quaker artist, Benjamin West.

West left America and completed this work in England in 1772. Hicks had never seen the original painting, but he had seen copies. In fact, the West painting was so popular that it appeared in Philadelphia on chinaware, on linens, and in tapestries.

TWO STORIES TO TELL

The treaty in Hicks's *The Peaceable Kingdom* is the smaller part of the story and is in back. The prophecy of Isaiah is the more important part of the story and it is in the

front of the painting. The artist wanted to connect two stories in one painting. The biblical event is in the future and Penn's treaty in the past. To show the difference in time, he separates the stories by the use of colors. Look at the trees in the picture. Can you tell the season of the year?

Figure 14. Green leaves in the background indicate spring.



Autumn colors are used in the foreground.

Remind students that Hicks wants not only to tell two stories but also to show two different times.

In the front are the browns of late fall and winter. This is the end of the year. This part of the story deals with the end of time as we know it. It is the end of war and the establishment of God's kingdom on earth. The colors in the background are the rich greens of spring. Spring is a time of new life, new beginnings. Here the colors are a celebration of a new beginning of peace in the world—the founding of the Quaker colony in Pennsylvania.

Have students point out the corresponding features and colors in the halves of the painting.

The artist's problem was to tell two stories in one painting. Think of Hicks as a stage director with two dramas—two stories to tell—one more important than the other. The diagram below is an imaginative attempt to make the painting into a stage. In this way you can see the distance between the future and the past. If everything was taking place on the same level, the groups of figures would be the same size. The Biblical part of the story is shown on a raised platform in front. This increases its size and importance. The historical part of the story, the treaty, is smaller and in back. In this way Hicks solved the problem of importance. He brought together in one painting the biblical prophecy and the peace treaty. He made the two stories part of the same vision of peace on earth.

It is difficult to tell exactly what is happening in the center of the treaty scene. There is Penn with the Quakers and the Indians. An Indian woman is wearing a leopard skin. That's impossible—there are no leopards in America!

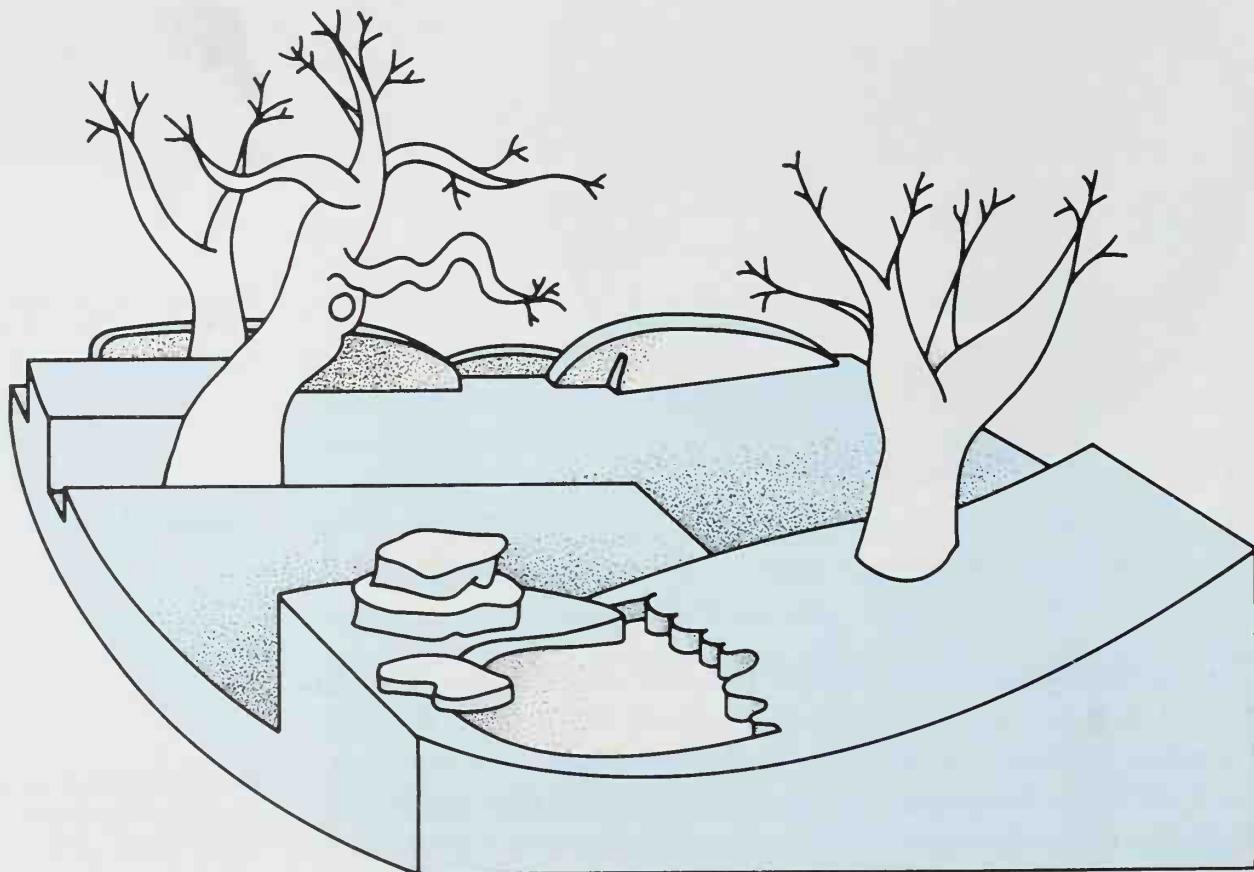


Figure 15. The diagram shows the painting as it would appear as a stage set.

It is probably an echo of the leopard's spots in front. There is a man in a red cloak—also impossible! Quakers wore plain clothes. The red cloak, Penn's blue sash, and the blue dress of the kneeling figure repeat the colors of the child in front, who is dressed in red, white, and blue.

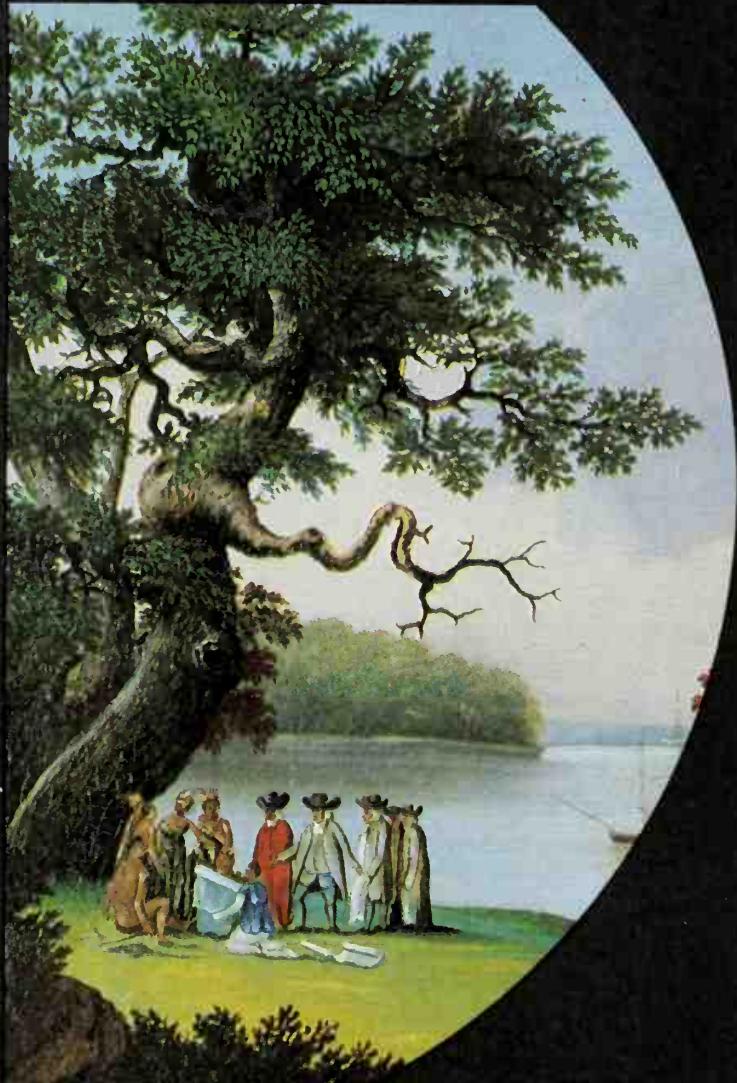
VISIONS AND SYMBOLS

Now look at the detail below. Can you determine what is happening at the center of the peace treaty scene?



Figure 16. Detail shows the kneeling figures in the center of the group.

It looks like two small children holding a bolt of white cloth. The cloth was payment for the land, but it is the children who are fascinating. The children are echoes of the Isaiah prophecy: *and a little child shall lead them*. In the picture they are also echoes of the child in front. On closer examination, we see that one child is Indian and the other child is black. An Indian child and a black child are leading the Quakers and Indians in peace. This arrangement tells much about the artist's vision of America. When the painting was done in 1824, slavery existed in the United States. Most Quakers opposed slavery. But there were Quakers who had slaves. Even Hicks's own father had slaves. Among the Quakers, slavery was a burning issue. Most of them opposed slavery, yet they were not sure what to do, since they opposed fighting even more. There had also been problems with the Indians. It would be more accurate to say the Indians had problems with the Quakers. Since Penn's time



When the great **PENN** his famous treaty made
With indian chiefs beneath the Elm-tree's shade.

Figure 17. Illustration shows a detail from the painting and lines of the accompanying poem. Refer to this illustration during the discussion that follows in the text.

some Quakers had violated the peace treaty, had stolen Indian land, and had cheated the Indians. In Hicks's *The Peaceable Kingdom* all men are united as brothers. It is a kingdom of the spirit, a kingdom for all mankind. That little touch—hardly visible to the eye—tells much about the dream of the artist.

Do you trust what the artist says or what he paints? Before, his poem said "a wolf" but he painted a cat. Here is another brain-buster! Read the last two lines of the poem, "When the great Penn . . ." Look in the background of the painting and find something different from the poem.

The answer is the tree. According to Quaker tradition, Penn and the Indians made the treaty under the famous elm tree at Shakamaxon. The poem says "beneath the elm tree's shade." But look closely. That is not an elm tree. An elm tree rises gracefully in a Y-shape. It has weeping branches and its leaves are small and rounded.

The tree in the treaty scene is an oak. It is easy to identify by its leaves.

The leaves of the oak tree have the same rounded lobes as the tree in the painting. So why an oak when the poem says an elm? The answer is clear. The oak tree served the artist's purpose. Now let's find out why. The oak is powerful. The wood is tough and hard. It lasts and has the feeling of time. This one is a magnificent old oak tree, full of power and strength. As it rises you see two echoes of the peaceful shape—one from the base or trunk and the other from a large branch.

Discuss Hicks's probable attitude toward slavery and mistreatment of the American Indians.

Have volunteers bring in pictures of both elm and oak trees.

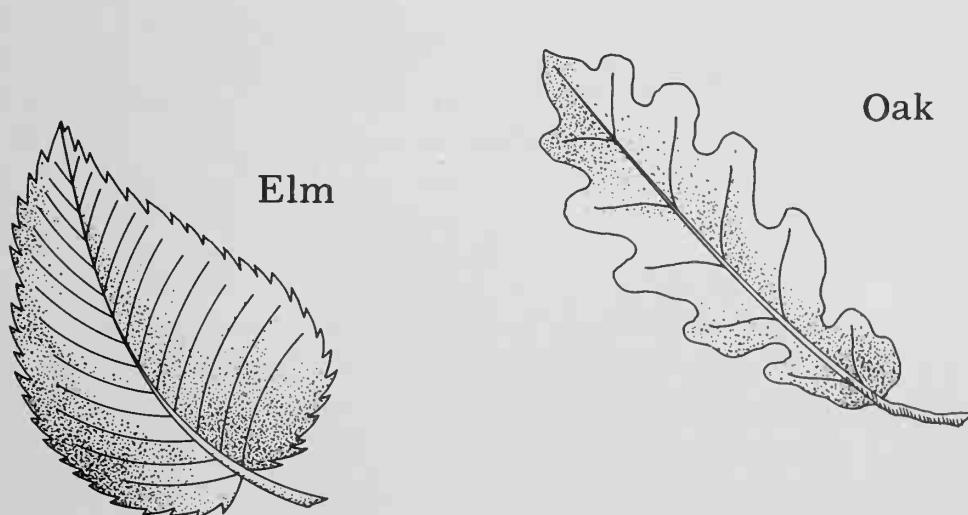


Figure 18. Notice the differences between the elm and oak leaves.

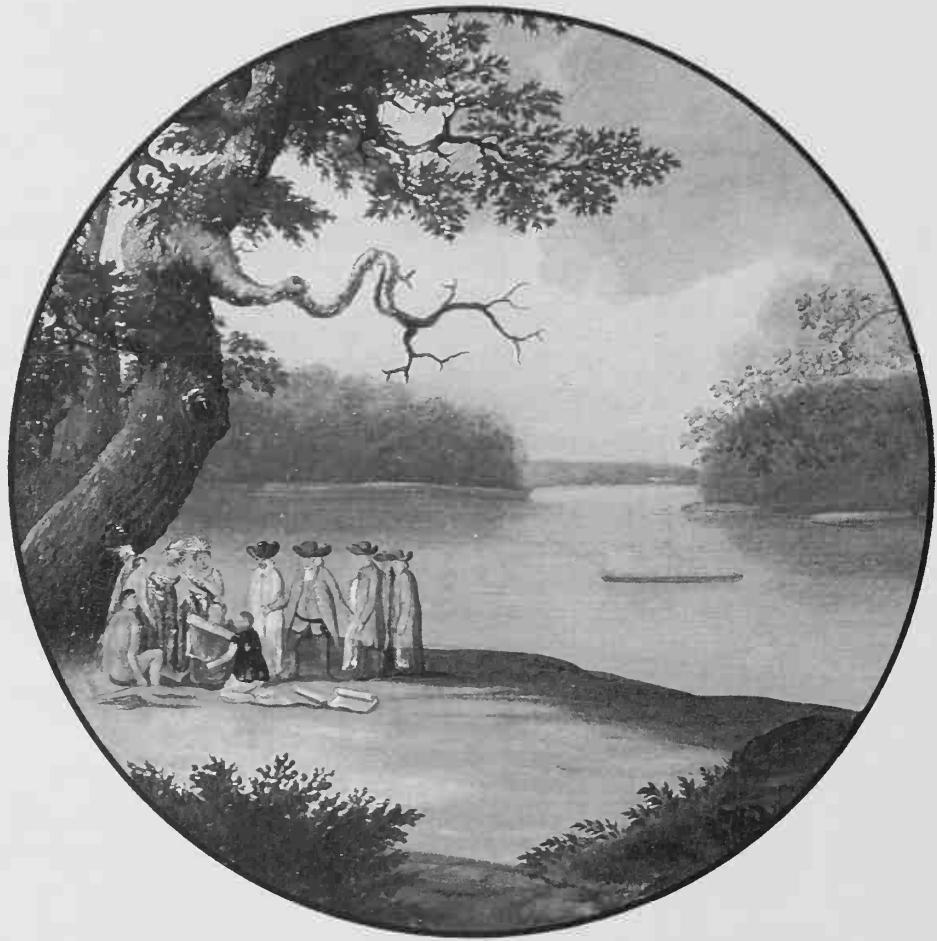


Figure 19. Detail shows the symbolic branch above the figures.

One large branch twists over the treaty scene. Hicks wanted the viewer to pay close attention to this branch. It comes straight out from the tree, twists into a snakelike shape, and hangs in the air.

To a Quaker, the word “branch” had a special meaning. The name of the Westall Biblical illustration is *The Peaceable Kingdom of the Branch*. In this picture there is no branch other than the grape branch in the child’s hand. In Christian religious paintings, the grape branch meant the blood of the Lord spilled to save all mankind. In the Hicks painting the branch over the treaty site is an echo of the branch in the child’s hand. In the Bible, “branch” had another meaning also. It could mean a tribe or people. Isaiah’s

Refer students to the Westall illustration for comparison

prophecy says that out of the branch of Israel the Redeemer—the Messiah—will come to bring peace on earth. This second meaning is also in the picture. Notice that all of the branches on the oak tree have leaves except this branch. This is the branch of peace—its fruits are the peacemakers below.

There are still more wonders in this marvelous tree. Did you notice the large gaping hole—that gigantic black knot in the middle of the trunk? It has the feeling of an eye. It is an echo of the story in front. Before going on, look at the two stories again and try to figure out this echo.

Help students see that both the eye shape in the tree and the cow in the foreground are staring at something.



Figure 20. Lines show the gazes of the two eyes in the painting.

The eye of the tree looks at Penn and the Indians; the cow looks at the lion and at the viewer.

COMPOSITION AND LIGHT

In the lower left corner of the painting a brown line separates the two stories. In the diagram, the line of separation goes straight up—but not to the tree and not to the child. It goes right into the eye of the cow. Now study where the cow is looking. If you draw another line from the cow's eye to the leopard in front, you will have an angle. This angle lines up all the animals. At the center of the angle is the gaze of the trusting cow. Here this obedient animal looks in wonderment at the miracle of peace. The echo of the cow's eye is in the other story. It is the large, rounded, eye-shaped black knot in the middle of the mighty oak! And the peacemakers are lined up beneath its gaze.

Now find the elm tree. If you look carefully, you can see it behind the oak. It rises with its Y-shaped elegance. But the leaves have the wavy lines and the rounded lobes of the oak leaf. The artist had his reasons for the oak leaves.

Follow the drawing on page 27.

You can follow Hicks's plan more easily in the drawing, since lines and shapes in the painting are lost in the light and shadows. The child, the peacemakers, the animals, the trees, the ground, and the water show up in a simple way—with curved and straight lines.

The wavy lines are on the edge of the picture. They play tricks with the viewer by slowing down the eye. To explain what the artist has done, look at the diagram below. Here are three lines between the same distance. Which one takes the longest to study?

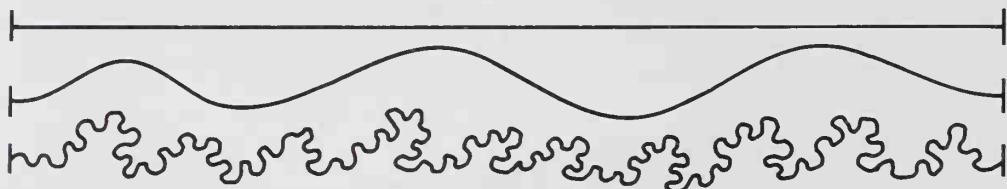


Figure 21. The diagram above shows three different lines covering the same distance.

Your eye follows the straight line much quicker. If you follow this idea, you can now understand the reason for the oak leaves. As your eye meets the painting, the stories are told in curved and straight lines. The wavy lines on the edge of the picture slow down the eye and keep you inside the stories. The line drawing shows that the picture requires a

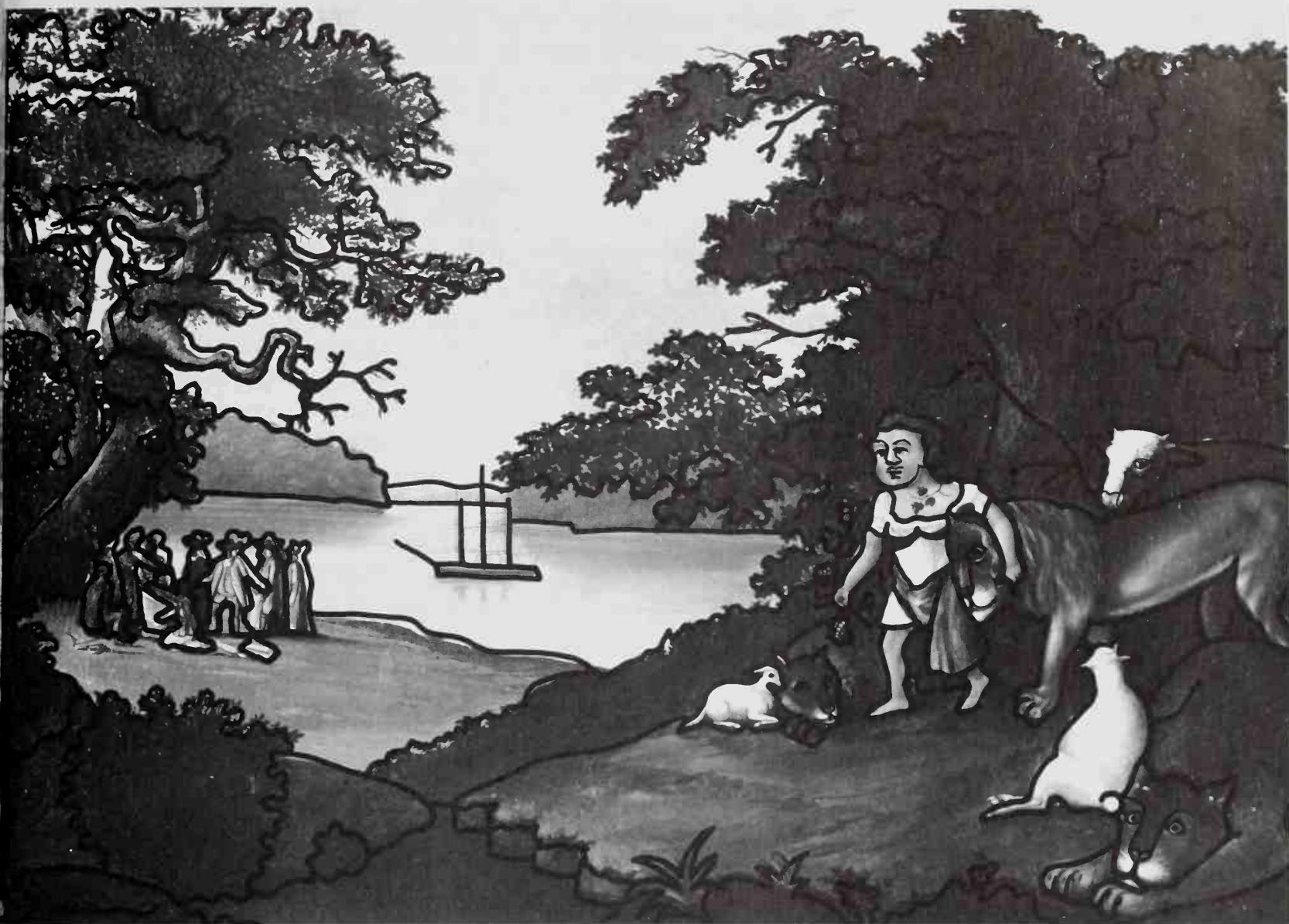


Figure 22. Illustration highlights the kinds of lines used by Hicks.

great deal of visual attention. You need time to roam through the painting.

And you have spent a lot of time. And because you have, there are still more rewards.

There is a feeling in *The Peaceable Kingdom* that only comes after time and study. It is a feeling that comes from within the painting itself. After a while, you suddenly see the soft light from the patch of grass. This light fills the entire space. It creates a mood of peace and contentment. The light from within *The Peaceable Kingdom* is the feeling of the “Inner Light” of the Quaker Movement. It is this special feeling that Hicks gave to his painting.

Note how Hicks uses color complements of border with yellow of landscape.

Hicks created the “mood” from within by his use of color. The light is not coming from outside the picture—for example, from the sky. It comes from below, from the ground. The term for this in art is “interior lighting.”

The only way to create interior lighting in a painting is to surround it with dark colors. Once again you can compare the painting with a stage. The director has darkened the stage and put a spotlight in the center. The darker the stage, the more light there is from the center. In the picture, the dark colors surround the light. The browns and greens are dark colors. On the left are the rich greens of spring; on the right are the deep browns of late fall. The edge of this stage is further darkened by the black and gray-violet of the border. The longer you look, the more you will see how the light rises from the ground. It reflects in the golden yellows of the wild animals and the Indians, and it fills the picture with its soft glow. When you have seen this you have finally arrived! You are now inside *The Peaceable Kingdom*. And you have seen two miracles: one of peace, the other of Edward Hicks.



Figure 23. Notice the soft light that infuses the painting.

During his life, Edward Hicks was hardly known—a fact that would have pleased him. He never thought of art as doing God's work. He painted for himself and his Quaker friends. Today, his work is highly praised. A Hicks painting is worth large sums of money. There are more than seventy known *Peaceable Kingdoms* by Hicks. You can see reproductions of the *Kingdoms* in books, libraries, and homes. They often appear on Christmas cards. Their mysterious sweetness and warmth belong to the season of peace on earth.

However, Hicks did not have much peace in his life. He was a man with a violent temper. He fought with everyone, including his Quaker friends. How strange! Hicks was a Quaker minister, a man dedicated to peace. Yet he was always in a fight.

Hicks was born in Pennsylvania in 1780—during years after the American Revolution. His father, a British sympathizer, had lost his business. The young Edward grew up on the farm of his Quaker cousins. At the age of fourteen he became an apprentice coachmaker and sign painter. His autobiography tells of a wild youth who spent his nights drinking and brawling. At the age of twenty-two he became seriously ill and almost died. He believed his recovery was a miracle from God. Soon after, he started to read the Bible and joined the Society of Friends—the Quakers.

Quaker religious meetings are quiet affairs. People usually speak only when moved by the "Inner Light." Hicks spoke with such passion that he soon became a Quaker minister. Since this position did not pay him, he continued to work as a coachmaker and painter of signs.

This portrait of Edward Hicks was painted by his cousin and student, Thomas Hicks. Thomas was sixteen, Edward fifty-eight. Before going on, study the face. What does it tell you about the man? (page 30)

The young Thomas knew his subject well. This portrait reveals a man in trouble with himself. It is a study of contrasts between the hard jaw of a fighter and the soft look of a dreamer. The tough features reflect a violent temper. But his eyes tell you much. The eyes have the soft stare of a dreamer. They have the look of the artist's big cats. It is no accident that Thomas included objects of importance to his cousin. In the back there is an open Bible and in his hand a brush; on the easel an unfinished *Kingdom* with a lion, a leopard, and a cow. These three are Hicks's animals; they

Explain that stores and restaurants of the time often had hand-painted signs hanging in their windows or above entrances.



Figure 24. *Portrait of Edward Hicks* by Thomas Hicks.

are symbols of the man himself. The lion and the leopard represent the arrogant and vicious man Hicks was. The cow is the good and obedient man he wanted to be.

During the twenty-five or more years of painting *Peaceable Kingdoms*, these three animals fill up the space in front—the most important part of the story. At times the leopard and the lion smile, but very often they do not. Over a period of years the expressions on their faces are so different you can read them as a diary of the artist's thoughts and feelings. Hicks was so frightened by his own vicious nature that he often painted himself into the faces of the wild animals. One good example of this is a *Peaceable Kingdom* in which the lion has Hicks's own face!

As a group of paintings the *Kingdoms* tell the story of the minister's struggle with himself—to find the peace he did not have in his life.

MANY KINGDOMS

In the following pages you are going to look at several *Peaceable Kingdoms*. As you do, you, the reader, should now become the art critic in a very special sense. Study the arrangement of the animals and "read" the faces of the big

Have students describe the similarities of the faces. They should note the determination and subdued violence in each.

Figure 25. A later version of The Peaceable Kingdom painted by Hicks in 1845. Notice the self-portrait in the lion.

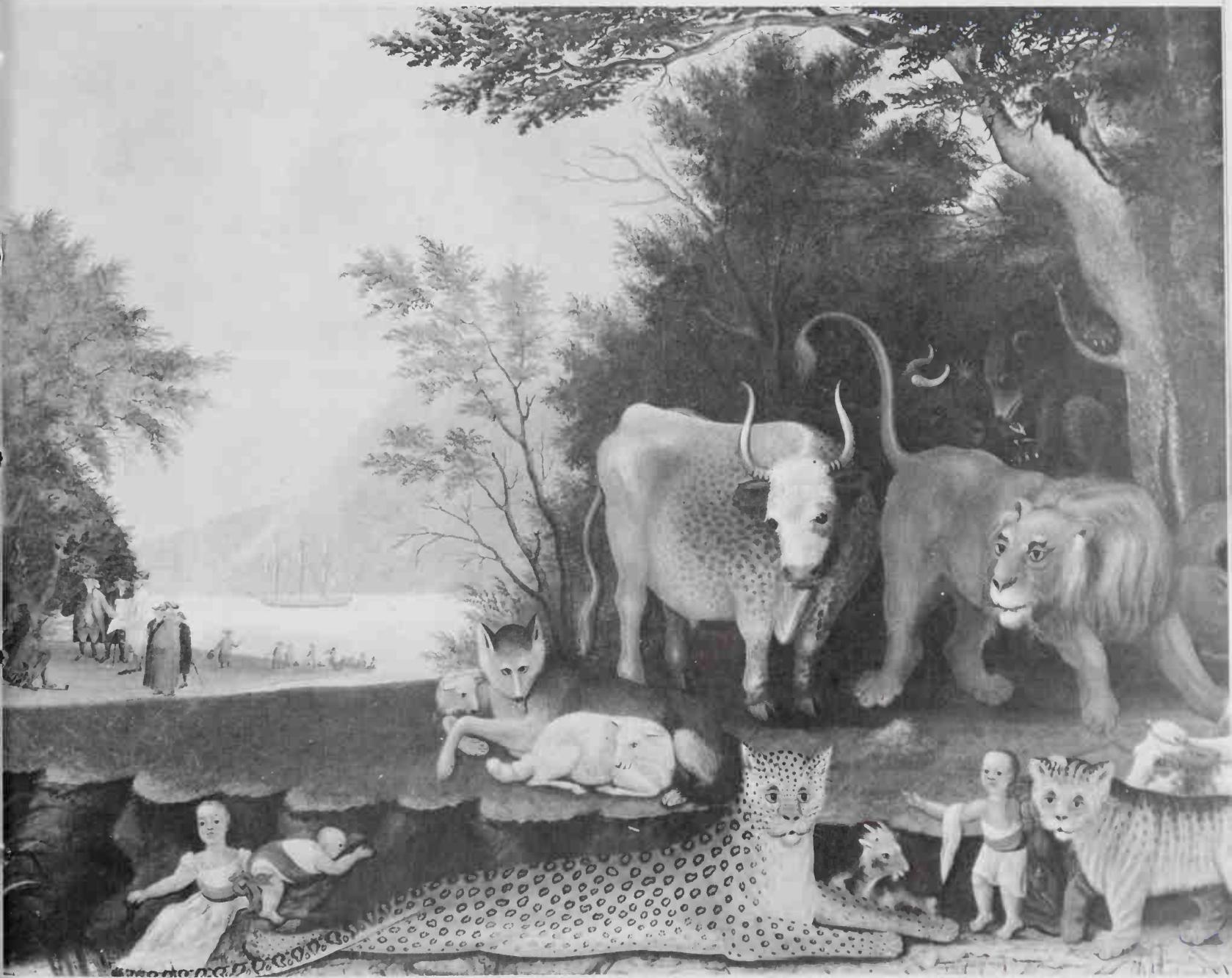




Figure 26. Hicks painted this version of *The Peaceable Kingdom* in 1828.

cats (the leopard and the lion). What human feeling do you find in their expressions?

This *Peaceable Kingdom* of 1828 is not happy. The animals are not comfortable. There is confusion and fear in the eyes of the cats. The story behind the work was the major tragedy of Hicks's life. In 1827 there was a dispute between the rich and sophisticated Quakers of Philadelphia and the Quaker farmers in the small towns. In a sense this dispute was a fight between the ideas of the English aristocracy and American democracy. The Philadelphians were aristocrats. At their religious meetings the common man was not allowed to speak. To Hicks, Quakerism meant democracy. All men were capable of finding their "Inner Light"—any man could speak. The painting tells the unhappy story of

the dispute. In front, the “paws” of the land repeat in broken chunks of earth. The tree is split and the light is harsh. In the back, the history of the Quaker Movement has replaced the peace treaty. In the middle of the story is the founder of the Quaker Movement, George Fox. Next to him stands William Penn with his arms stretched out in the peaceful gesture. Up front are Quakers bearing a banner telling of Hicks’s hope for an end to the dispute. The banner reads, “Peace on earth, good will to men.” In the very front, dressed in black, is the figure of Elias Hicks. Elias was a cousin of the artist and a leader of the dispute against the Philadelphians. In the very center of the group in front is another Hicks hero, George Washington. Washington was not a Quaker, but his place in the picture reveals Hicks’s thoughts about the meaning of America. America was founded to be more than another England in the New World. For Penn and Hicks, America was to be a land of religious liberty—a “holy experiment.” In this experiment, the golden rule was to be the law of the land. George Washington, as the father of his country, often appeared in Hicks’s work. In fact, if you look closely at the child’s face in *The Peaceable Kingdom* of 1824 you can see the image of young George Washington.

You might refer students to portraits of Washington in this book for comparison.



Figure 27. Detail of 1824 version.

But on the other side of the picture, up front, Hicks reveals his unhappiness. He had fought with the Philadelphians. He had fought and helped destroy the “inner light” and the peace of the Quaker Movement. The disappointment with himself is there in the faces of the big cats. They stare out in confusion and anger; it is the confusion of a man angry at himself.

Some of Hicks’s most powerful *Kingdoms* were painted when the artist was troubled. The wild animals are far from peaceful. They represent unhappiness in the world. In his sermons Hicks often used animals to describe people. His

Students should realize that the size of the animals reflects their importance in the painting.

speeches explained his *Kingdoms*. The good people were the gentle lamb, the goat, the cow, and the obedient ox. The wicked of the world were the ravenous wolf, the cruel leopard, the cold and unfeeling bear, and the proud and arrogant lion. These vicious creatures would destroy each other and the world, were it not for the miracle of God's love. Now look at the next painting. Where is Hicks?

This must have been a moment when the burden of being a good man was too much for Edward Hicks. Right up front

Figure 28. This version of *The Peaceable Kingdom* shows Hicks's personal vision becoming more disturbed.



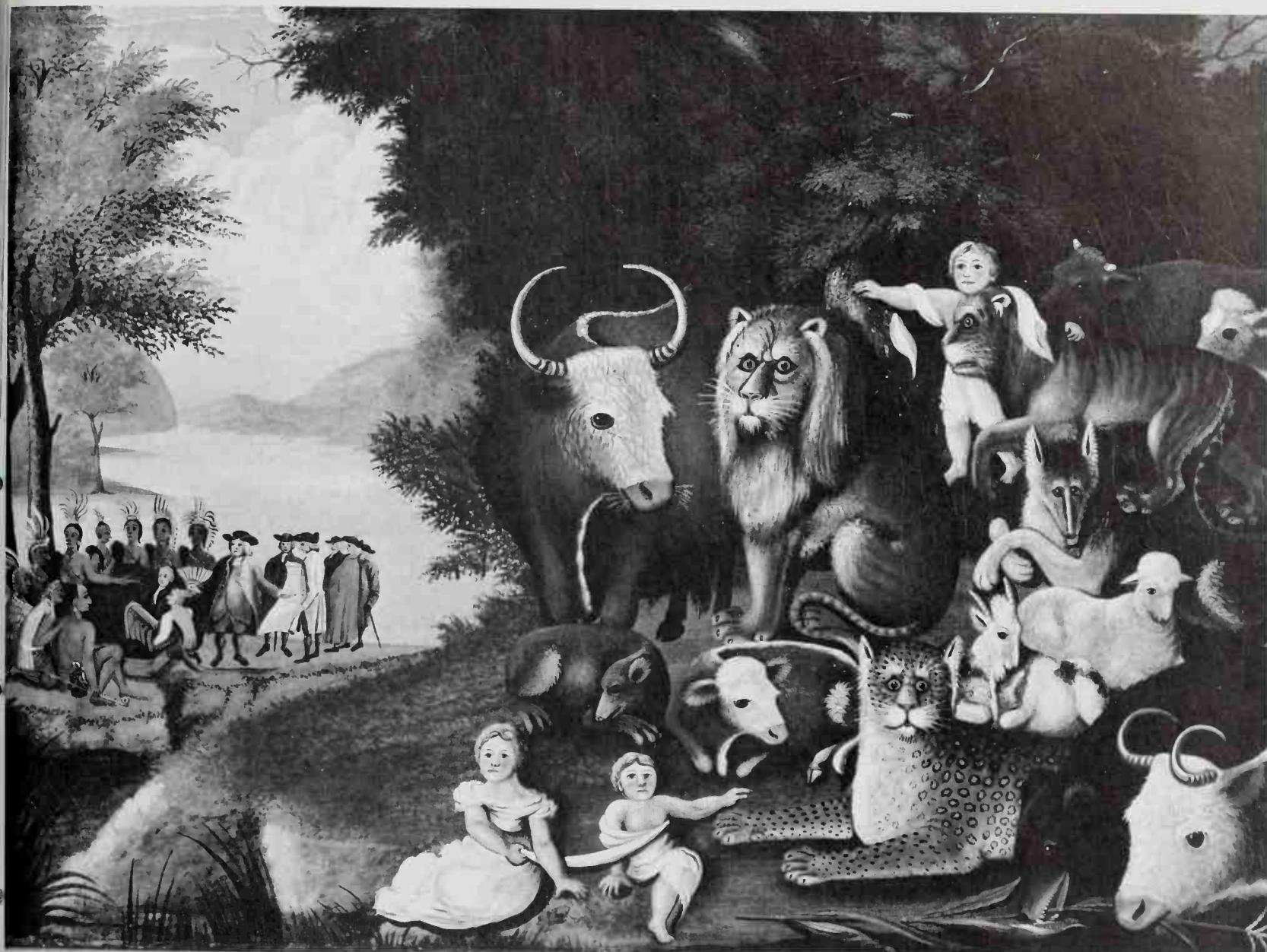


Figure 29. Hicks's painting continues to become more crowded and nightmarish.

is the magnificent triangle of ox, lion, and leopard. The leopard's face has a vicious look and its beautiful golden color jumps out of the picture. But it is the face of the lion that creates the real mood of the picture. It looks tired; it is exhausted from the heavy weight of that enormous ox! For Hicks, the road to salvation would be heavy and difficult. The entire picture is disturbing. The shapes are not in harmony. The bear and the wolf seem ready to pounce. The child's arm is not resting comfortably on the young lion. The animals are not following willingly; the child now leads them with a yoke.

The above painting (Figure 29) is the most disturbing of all.

Point out that the faces of the wild animals, not the domestic ones, change. Help students see that the wild animals represent the more personal emotions of the artist.

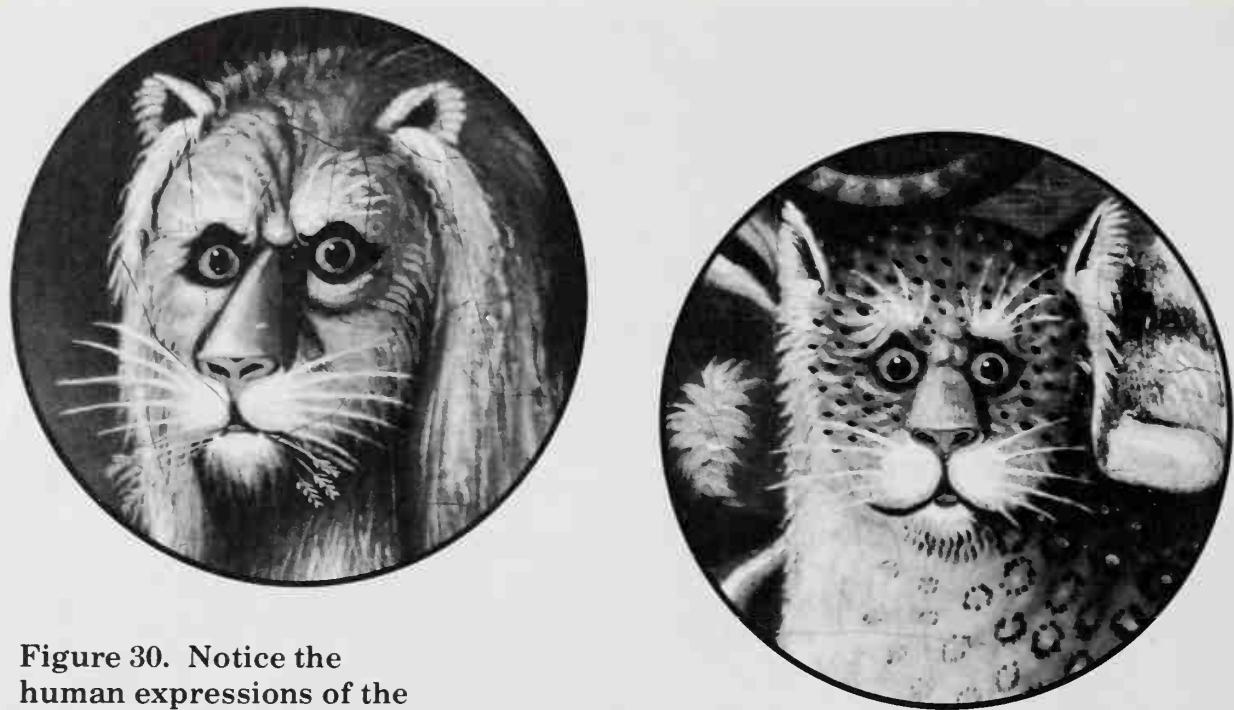


Figure 30. Notice the human expressions of the lion and the leopard.

The animals are crowded—almost thrown together. The faces of the wild creatures are filled with fear and danger. Their eyes stare out from the painting in complete terror. Their look is a cry right from the heart of the artist. What terrible thoughts did Hicks have? Did this lion awake in the middle of a nightmare? Was he paralyzed with the fear that his vicious nature would never change? Perhaps he would never make it into the Peaceable Kingdom?

June 6, 1981, was proclaimed Peaceable Kingdom Day in Syracuse, New York. On that day, the Everson Museum in Syracuse purchased a most remarkable *Kingdom* (page 37). The price of \$200,000 was paid with funds raised by the entire community. The schools sponsored bake sales; and the townspeople and business leaders made contributions.

This painting is considered one of Hicks's very best. Again, it is not a happy *Kingdom*. The animals are all crowded together in a semicircle. And again, it is the face of the lion that creates the mood of this *Kingdom*. The lion is not happy, it is unbelievably sad. Its wide-open and teary eyes, the drooping mouth, and the large soft mane are woe-ful. The same feeling repeats in the stare of the leopard. Sadness fills the picture. This *Kingdom* tells the story of a man who has suffered much. Maybe this was when his granddaughter died. Perhaps it was when he had lost some dear friends from an outbreak of typhoid.

Edward Hicks died in 1849. In his old age he seems to have found some peace. The last *Kingdoms* are quiet and serene.

This picture was finished a few months before his death. Notice all the animals are now up front. The leopard stretches out in the center. The golden yellows of the cats create a mellow mood. The old lion has lost its arrogance and has

Figure 31. The community of Syracuse, New York, purchased this version for the Everson Museum in Syracuse.

Ask why an artist might paint the same work again and again. They might offer that Hicks had found the appropriate form for expressing his feelings and ideas.





Figure 32. This last version of *The Peaceable Kingdom* was finished shortly before Hicks's death in 1849.

become humble as it shares the food of the ox—straw. The child leads the fatling and the ox in procession while the young lion turns for one last goodbye to the world.

Besides the large number of *Kingdoms*, Hicks painted famous events of American history, Biblical stories, and farm scenes of Pennsylvania. In his heart, the Quaker minister was a farmer—he had even tried farming but failed. However, he continued to work the land with his brush. His paintings open our eyes to the beauties of nature's shapes and the rich colors of the Pennsylvania countryside.

From this short study, the *Kingdom* of 1824 (pages 4-5) represents a rare moment of peace in Hicks's unhappy life. It is not like any of the other paintings. The shapes blend in beautiful harmonies. The inner light fills up the whole picture with its message of peace and love. Because this is one of the earliest works, it is important to all the other *Kingdoms*. The solutions he found and the designs he used in this painting repeat in all the others. You have probably found many echoes of this early work in the later paintings. And the more you look, the more you will discover!

As you become more familiar with the different *Kingdoms*, you will recognize they are the same but different. Each one has two stories with a dividing line, and certain animals are always in the pictures. But from the positions of the animals and the expressions on their faces, the stories will change.

Once you understand this technique, you can read the *Kingdoms* as you read the fables of Aesop. Remember when the starving lion roared and then refused to eat his friend Androcles? These same human feelings are in the animal world of *The Peaceable Kingdom*. The animals are all the people in the world—the good and the bad—and sometimes it is not easy to find yourself. For who has not awakened from a nightmare? Who has not acted with too much pride or anger? Who has not known terrible sadness? And who among us has not prayed to be good? Somewhere in every *Kingdom* there is hope. Had not the painter of these animals been saved from death by a miracle of God? Surely the Creator of the world loves all His creatures—even the most vicious!

Although the *Kingdoms* celebrate the miracle of God's love, they are the work of a man who did not have much peace in life. Hicks was a believer who saw much evil and wickedness in the world. He was an angry man with a violent temper. He was a tortured man—a man of faith, with no faith in himself. At Quaker meetings it was the custom to speak only when moved by the Inner Light. Often the minister remained silent. At other times, Hicks doubted the words of his own sermons. During his life he doubted his worth, his character, and especially his art. But he never doubted his vision. When everything else failed him, he had his Bible and his brush. With his brush he told us everything. Perhaps that is the reason for so many *Kingdoms*. It is rare for an artist to do the same painting again and again. When he finishes a work, it is done. He will go on to the next

If possible, have examples of
Hicks's other paintings available
for students to see.

You may use these questions either
as a written assignment or as a
take-off point for class discussion.
Answers will vary. Students should
be able to substantiate their
responses from information in the
text.

See supplement for more
information on Edward Hicks.
See page 389.

painting. But Isaiah's prophecy has not been fulfilled. The Golden Rule is not the law of the land and men still make war. So the *Kingdoms* had to go on and on until the very end of Hicks's life.

The legacy of the *Kingdoms* is an amazing achievement. It is amazing because Hicks never received art instruction. He is what we now call an "American original." By trade he was a coachmaker and sign painter who always wanted to be a farmer. By calling, he was a Quaker minister who felt that art was not God's work. How wonderful, how strange! This man who hated art but had to paint. What he painted always told two stories. In one we learn about Hicks, his hopes, his pain. In the other, we see the beauty of God's creation. The first story shows how life is. The other, the more important story, reveals how life can be in the Peaceable Kingdom.

Summary Questions

1. How are the lions in the Peaceable Kingdoms clues to the artist's feelings?
2. Name three symbols that Hicks uses.
3. What is a visual echo?
4. How did other artists influence the paintings of Hicks?
5. How did Hicks use color to help tell his two stories?
6. Why did Hicks use wavy lines on the edge of his picture?
7. How does an artist achieve interior lighting in a painting?
8. Hicks used many opposites in his *Peaceable Kingdoms*. For example he shows savage beasts and gentle ones. Name two other sets of opposites that Hicks used.

THE ELEMENTS AND PRINCIPLES OF DESIGN



In the art activities sections students will be using many different types of materials.

This caution symbol is placed throughout the book next to activities in which materials are used which contain chemicals or other ingredients that may be hazardous to students. These materials should **not** be used by students without supervision by teachers. Students should be instructed to consult the teacher before proceeding with any activity which has this caution label next to it.

This caution label also refers to the proper handling of instruments, such as knives, scissors, etc.

The elements and principles of design date from the Italian Renaissance. *Color, value, form and shape, space, line, and texture* are the *elements* of design. The *principles* of design are the rules by which an artist uses the elements.

THE ELEMENTS OF DESIGN

Color and Value

Color is an important part of our world. There is color in everything we see. In 1704 the English scientist, Sir Isaac Newton found that all the colors of the rainbow are contained in white light, such as sunlight. When white light passes through a prism, a band of colors is formed. This band is called a spectrum. If, after a storm, sunlight passes through nature's prism of raindrops, you can see this spectrum in the form of a rainbow.

Newton also invented the color wheel. He put the three primary colors—red, yellow, blue—and the secondary colors—orange, green, violet—in the outer circle. Notice the diagram on page 42 has six other colors in the outer circle of the wheel. These are called intermediate colors because they come between the primary and secondary colors. The dia-

Have students prepare a portfolio labeled "Elements and Principles of Design."

See supplement for teaching information on the elements and principles of design. Page 389.

See supplement for student activities for the elements and principles of design. Page 390.

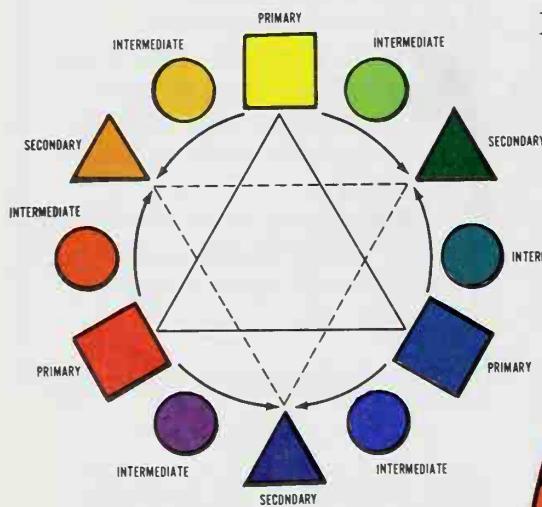
Students might bring to class paint color charts. Discuss with the class the primary and secondary colors that were mixed to achieve the colors on the chart.

PRIMARY COLORS

An imaginary equilateral triangle (solid line in illustration below) placed on a color circle so that one point of the triangle is at yellow, will locate the remaining two primary colors (red and blue) at the other two points.

SECONDARY COLORS

Orange, violet and green are the secondary colors. Each is placed between the two primaries that are mixed to produce it. The secondaries may be located



on the color wheel by an inverted triangle (dotted line) as illustrated.

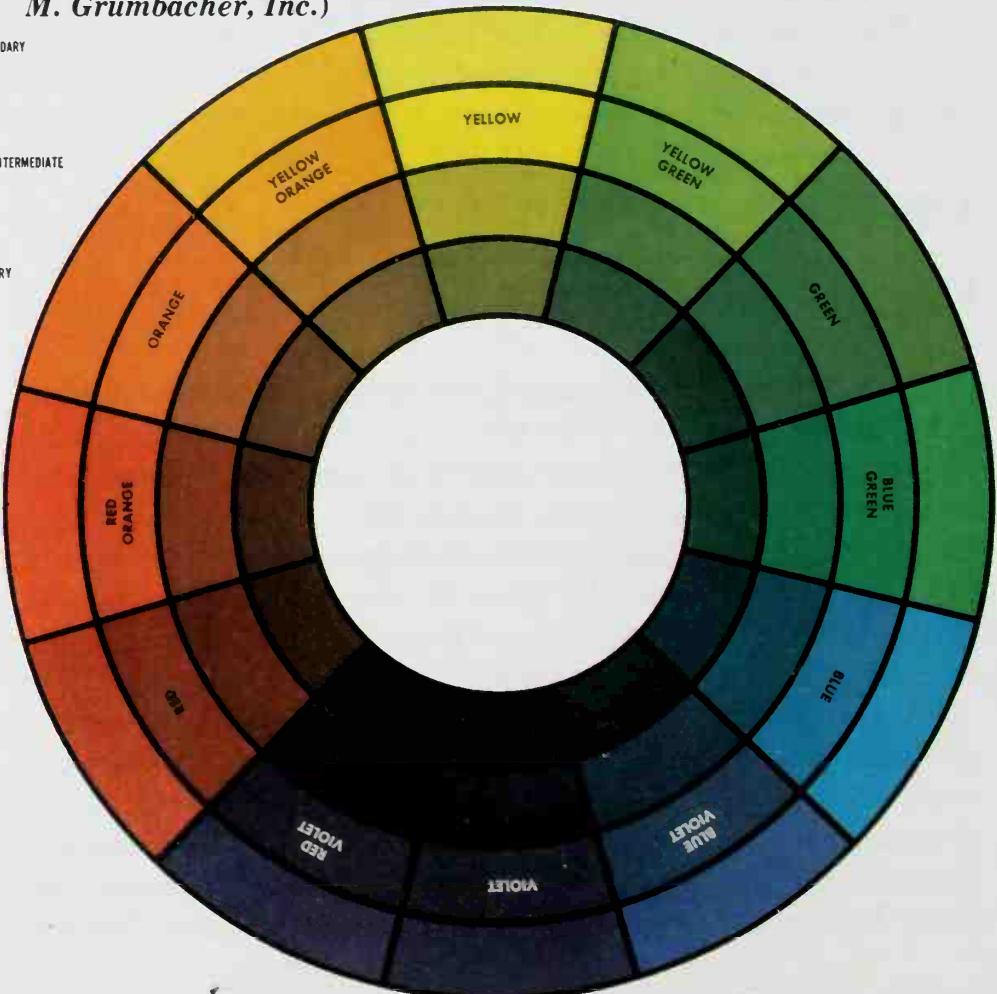
INTERMEDIATE COLORS

All the additional hues which fall between the primary and secondary colors around the color circle are known as intermediate colors and can be produced by the mixture of adjoining primary and secondary colors.



Figure 33. A spectrum that forms a rainbow when a beam of light is refracted and dispersed through a prism.

Figure 34. This color wheel shows primary and secondary colors, separated by the intermediate colors. (Courtesy M. Grumbacher, Inc.)



To help students understand the concept of space, ask them to make mental notes of different kinds of spaces in their school and neighborhood environments. For example, have them note small enclosed spaces such as telephone booths and larger spaces such as playing fields.

gram also explains the relation between primary, secondary, and intermediate colors. Black is the sum of all colors. White is the absence of all colors, so it is not shown on the color wheel.

Color has three properties. They are *hue*, *value*, and *intensity*. Hue is the name of the color such as red. Value means the lightness or darkness of a color. Intensity is the brightness or dullness of a color.

Form and Shape

Form is the three-dimensional feeling of an object. If you mold a piece of clay, you give it form. Shapes look flat and two-dimensional.

Space

Space is the void between solid objects and shapes. It is everywhere all around us. In a painting it is limited to the edges of the canvas. In a painting, space can also be positive shapes.

Line

Artists create lines with pencils, pens, chalk, brushes, and many other tools. Lines define and enclose space. In an illustration a line may represent an actual line. It may also represent a three-dimensional form such as a building or a person.

Texture

The way things feel is their texture. A sculptor often chooses a material for its texture or the sensation of touch it offers. A painter can give us a visual experience with texture.

THE PRINCIPLES OF DESIGN

Balance

If you dance, ride a bicycle, or play a sport, you know what balance is. Balance is the position of your body so you do not fall. In art, balance is the arrangement of lines, colors,

You might refer to Activity 4, page 100. TE page 347.

See activities in Design, page 393.

Help students relate the concept of emphasis in art to emphasis in other contexts, such as in music, speech, printed materials.

values, textures, forms, and space so that one section or side of the painting does not look heavier or stronger than another.

There are three types of balance: formal or symmetrical, informal or asymmetrical, and radial balance. In formal balance all the parts of a design on one side are relatively equal to those on the other. In informal balance the organization of elements is unequal. For instance, a large shape on one side may be juxtaposed by several small shapes on the other. In radial balance an important part of the design is placed in the center. Other parts of the design radiate or move around it.

Emphasis

An artist may choose to make one part of a design or picture more important than another. This is called “emphasis.” For example, an object may be larger or brighter than others. This adds interest or focus to a work.

Movement

The use of lines, colors, values, textures, forms, and space to carry or direct the eye of the viewer from one part of the design or picture to another is called movement. Artists create movement in the way that they use these elements of design.

Variety/Contrast

An artist uses the elements of art to create diversity and differences in a design. Contrasting colors, textures, and patterns all add interest to a work.

Proportion

The size of one part of an artwork to its other parts is called proportion. Artists use proportion to show emphasis, distance and use of space, and balance.

Unity

As you have learned, an artwork has many parts and elements to it. Unity is the result of how all the elements

Encourage students to keep a sketch book showing examples of unity in nature, such as a tree, flower, animal forms.

THE ELEMENTS AND PRINCIPLES OF DESIGN

Divide the class into three groups and have each group research one of the following artists: Raphael, Michelangelo, and Leonardo da Vinci.

Ask students to note the various kinds of signs used by the stores in their neighborhood. Do they employ words or are they pictorial? What materials are they made of?

Students might select another painting in this book and diagram its movement as was done in the diagram on page 46.

and principles work together. If a work of art has unity, it holds together as a story and as a design.

Artists such as Leonardo da Vinci, Michelangelo, and Raphael, and art critics such as Giorgio Vasari helped to establish these rules. They have been taught to generation after generation of young artists in art schools and academies. Edward Hicks may not have known about them, however. Hicks did not attend art school. He was a self-taught artist who was called a *primitive* artist. A primitive artist is one who usually begins serious painting at an adult age without formal training.

Primitive artists often copied prints and steel engravings of paintings, or used drawing books published by art supply stores. Hicks had the advantage of earning his living as a sign painter. Although he was not trained to think in terms of elements and principles, he still used them without knowing that there were special rules. He used them as a sign painter would. He knew, for example, that the main image or symbol on a picture sign has to stand out more than those that are less important. He could do this by making it larger and brighter. He used emphasis and contrast. He kept words in his signs unified by making each letter the same color and of the same type.

Hicks's most difficult problem in composition in *The Peaceable Kingdom* was in combining the child and the animals with Penn's treaty to make one painting. How could he do this? If he painted both pictures side by side it would look like two pictures. He decided to emphasize the child and the animals. He made them larger, closer, and with more color contrast. He painted the treaty group farther back, smaller, and with less color contrast. The red and blue on the clothing of the child is repeated in the clothing of the treaty group. This helped to tie the two parts of the painting together. Hicks also used repetition. Do you recall how the paws of the leopard are repeated in the curves of the land in front of the child?

Other devices Hicks used to tie the parts together are indicated in the diagram on page 46.

Notice how the sweep of the tree on the right curves to the left, and the tree on the left curves to the right. Together they frame the treaty scene. The branches bridge the gap between the two halves of the painting, but the two groups remain separate. Yet, their unity comes from the way they are grouped.

See supplement, How to Diagram a Painting, Page 392.

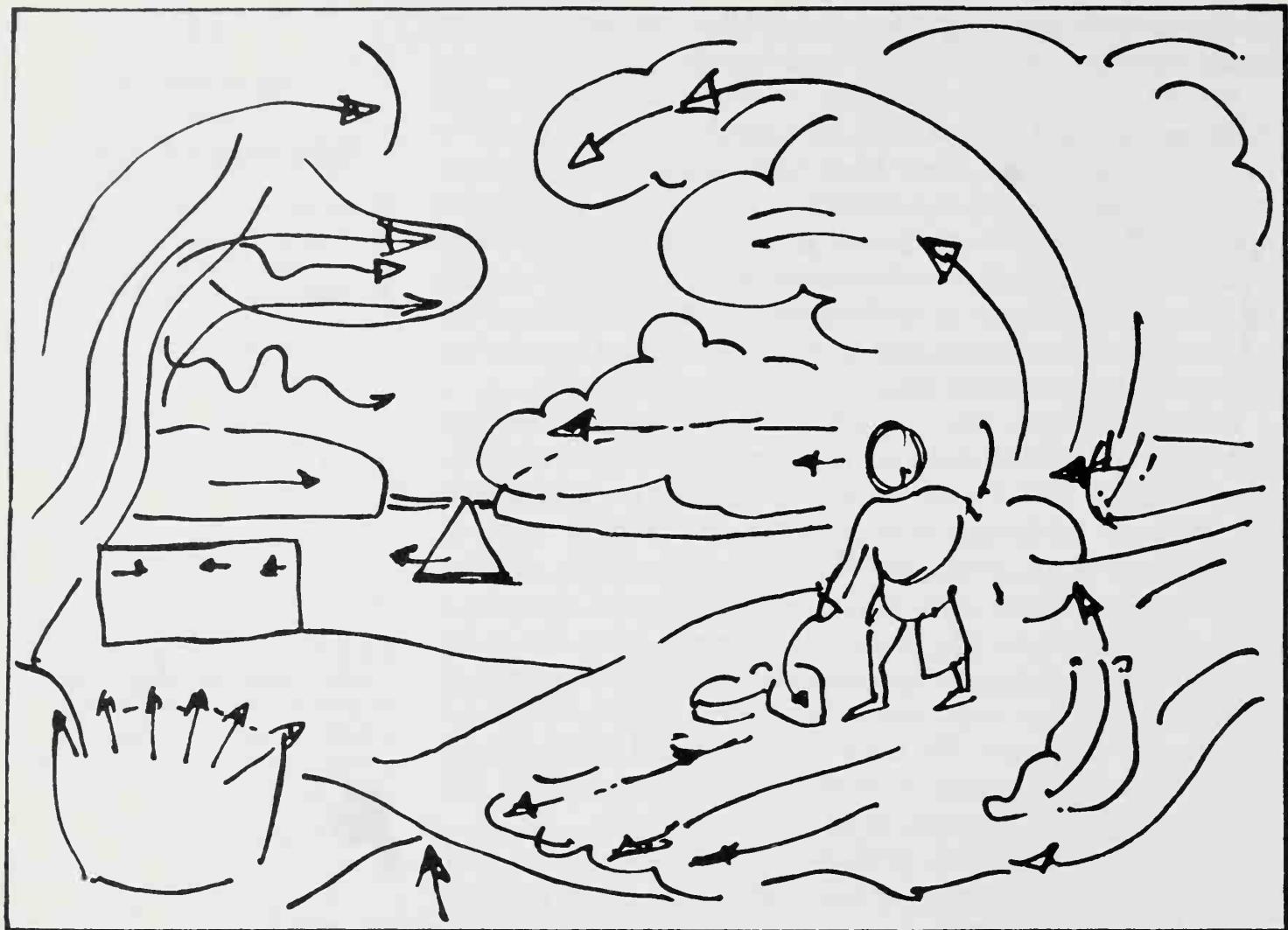
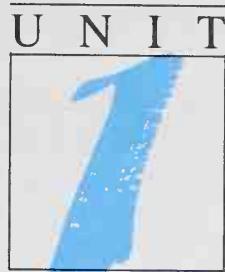


Figure 35. Diagram of movement in *The Peaceable Kingdom*.

The ship with its triangular shape (hull and masts) is almost like a scale, weighing a balance between the two sides of the painting in the open space of the river. The ship points to the left. Everything light and bright is on the right, but all the movement points to the left, to the smaller, lighter, less important side of the painting. There, the oak tree and the people in the treaty group turn our attention back into the painting.

Using the elements and principles of design, Edward Hicks took two entirely different pictures and combined them to make one painting.



UNIT 1 CORE ACTIVITIES

PEACEABLE FOUNDATIONS

In *The Peaceable Kingdom* you saw William Penn's peace treaty with the Indians. It represents his regard for individuals and for justice in relation to a conflict of the past. His peace treaty was a written document. In this activity, you are going to imagine a conflict of the *future* and create a *visual* peace treaty to solve it.

Make a list of possible futuristic conflicts such as: United States and other planets; intergalactic conflicts. Working in groups, choose a conflict and discuss the problems and issues involved. Then determine a just solution to the conflict.

Create a visual treaty using images and symbols that make a statement about the two parties. Will it be a sculpture? A banner or flag? A painting? A series of photographs?

*See TE, Unit 1 for suggestion on
Directing the Core Activities.
Page 344.*

VISIONS OF PEACE

Edward Hicks's vision of peace was depicted through his use of animals who would in their natural environment be enemies. He also included his personal heroes, Penn, Washington, George Fox, Elias Hicks. In the following activity,

you will create visual images that best portray your vision of peace.

First write a paragraph about your own vision of peace. Tell who would be involved, where your Peaceable Kingdom would be located, what it would be called. Then paint your vision of peace.

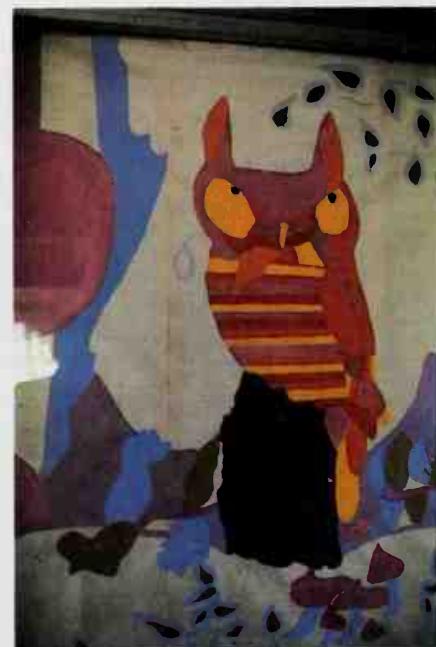
TRANSITIONAL ANIMAL PORTRAITS

The animal faces in Hicks's paintings were a vehicle for expressing his own happiness, pain, sorrow. The leopard and lion underwent the most dramatic change when Hicks was disturbed. This was to symbolize unpleasantness within the world according to Hicks. His animals possessed a human-like quality in their features. In this activity you will experiment with the animal features found in the Peaceable Kingdoms.

ECHOES OF IMAGES

Hicks's used repetitions of color, shape, form, and figures in his kingdoms. These "echoes" gave his compositional arrangement harmony and related the two areas of his painting. In this activity you will find and use these "echoes" in your own drawings.

First make a list of examples of Hicks's repetitions. Then using this list, draw them on a sheet of paper in a composition similar to the one Hicks used in his paintings.



Echoes of images. Can you illustrate different ones?
Student art.

FEATURE

SYMBOLS AND ALLEGORIES

Often, an artist uses symbols to help tell the story or get across the message of a work. A symbol is a sign that stands for some object or an idea. A symbol can be a picture, a letter or word, a color, or a design. You saw how Edward Hicks used animals to represent different characteristics and moods in his *Peaceable Kingdom* paintings. He also used colors to represent seasons and different periods of time. How did Hicks use the tree branch as a symbol?

Hicks painted *The Peaceable Kingdom* in 1824, when the United States was still considered a “child” among nations. Hicks was not just painting animals being peaceful together; he was saying something about a nation of people.

Hicks wanted to show that different races could live together in peace. It was his dream and a Quaker dream. So Hicks included William Penn making a treaty with the Indians. He also showed an Indian child and a black child seated together as part of the white man’s treaty. Maybe Hicks used these symbols like magic symbols—as if, by painting them into the picture, he could make them come true.

Symbols have been used since ancient times. In mythology, for instance, the peacock is the symbol of the goddess Juno. An apple or a mirror symbolizes Venus. The Old

Guide the class in collecting as many different examples of symbols as possible to prepare a bulletin board display. Have students write labels or captions explaining the material exhibited.

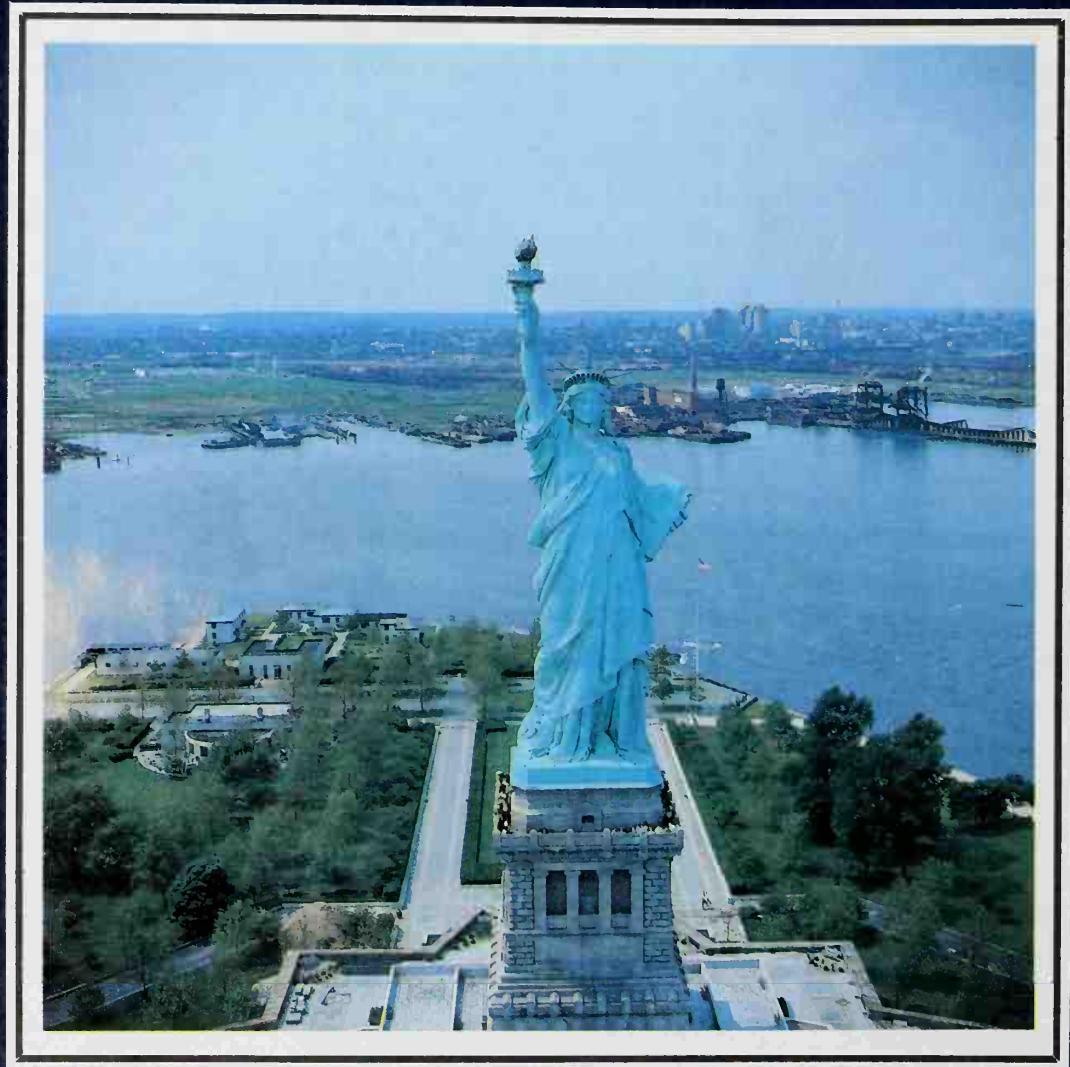


Figure 36. The Statue of Liberty is a symbol of freedom in the United States.

Testament mentions the separate symbols of the twelve tribes of Israel. For example, the wolf was the symbol of the tribe of Benjamin. During the Crusades in the 1200s, knights began to wear emblems or symbols over their armor so they could tell friend from foe. As a result, these symbols came to be called coats of arms. Each color, line, and picture on a coat of arms had a special meaning. Today, these symbols are used to distinguish families rather than individual knights.

Colors have often been used symbolically. Purple indicates high rank or royalty. In religious use it represents sorrow or suffering. Black stands for grief or death, while green usually means hope.

Symbols also represent ideas and things which cannot be seen or touched. Liberty and peace are ideas that people go to war to protect. Such ideas need powerful symbols. They need works of art equal to their meanings. The Statue of Liberty is such a symbol. It symbolizes the freedoms of the United States. It is also a reminder that the United States has been a place of refuge for the homeless, the poor, those seeking freedom from oppression and poverty, and those looking for a new life. What other symbols of the United States can you think of?

Have students research in an encyclopedia how coats of arms were designed. Then ask students to design a coat of arms for their own family or for the school.

Can students name other symbols of the United States?



Figure 37. A coat of arms.

We often represent ideas and concepts that cannot be seen or touched by those things which can be seen and touched. For instance, the dove symbolizes peace, especially when it carries an olive branch in its beak. The eagle in the Great Seal of the United States carries 13 arrows in one claw and an olive branch with 13 olives and 13 leaves in the other. Why do you think the number 13 was used? Which way is the eagle facing? What do you think the arrows mean? Although the eagle prefers peace, it is willing to fight for it if necessary.



Figure 38A. The Great Seal of the United States with the Latin motto: *One Out Of Many*.

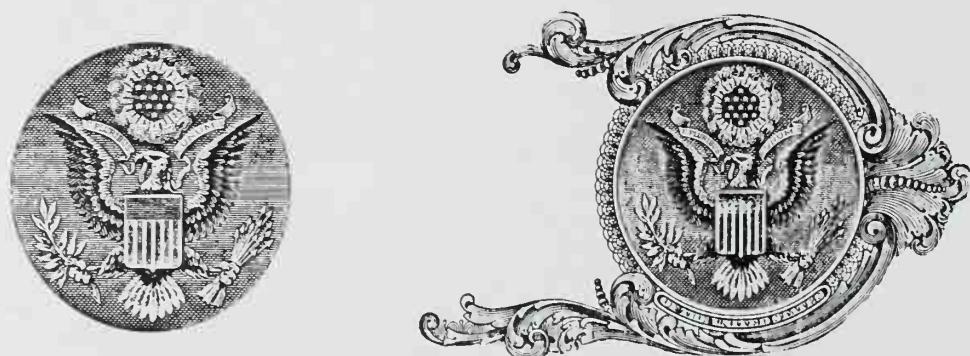


Figure 38B. Over the years there have been many interpretations of the Great Seal of the United States. During World War II, an official seal was designed by L. John G. Wenner, and approved by Congress. It now adorns the President's Seal, and the U.S. one dollar bill.



39 A.



39 B.



[154]

May 18, 1873

39 C.

You see symbols every day. They are used on signs, greeting cards, flags, maps, in chemistry, math, cartoons, art, films, and books. Symbols are also widely used in advertising. Name some product symbols you have seen. What symbols for organizations and corporations do you know? Does your school or community have an emblem or symbol? What is it?

Ask students to design a symbol of their own that represents an idea or concept that cannot be seen or touched, such as courage, love, strength.



Figure 40. The United States flag.

Students might look through magazines and find corporate symbols (logos) that are familiar. How does each depict the company it represents?

Recognizing and understanding symbols will help you get more out of art, literature, drama, and many other things. The next section, Forms of Expression, will introduce you to more works of art that communicate with symbols. Even architecture is included. Have you ever thought about a building as a symbol? What a wonderful new way to look at things around you!



FORMS OF EXPRESSION

The Artist and Symbols, Allegories, and Visions

Artists frequently use symbols in their work. A symbol is something that stands for something else. For example, a heart symbol often stands for love. What are some symbols you can think of? What might a tree stand for? A house? A sword? An elephant?

A painting, sculpture, drawing, photograph, or other work of art can be symbolic. Sometimes an entire building is meant by the artist to be a symbol. Imagine the exciting challenge facing an architect who sets out to design a building that will serve as a symbol as well as its more obvious functions.

LOOKING AT SYMBOLS THROUGH ARCHITECTURE

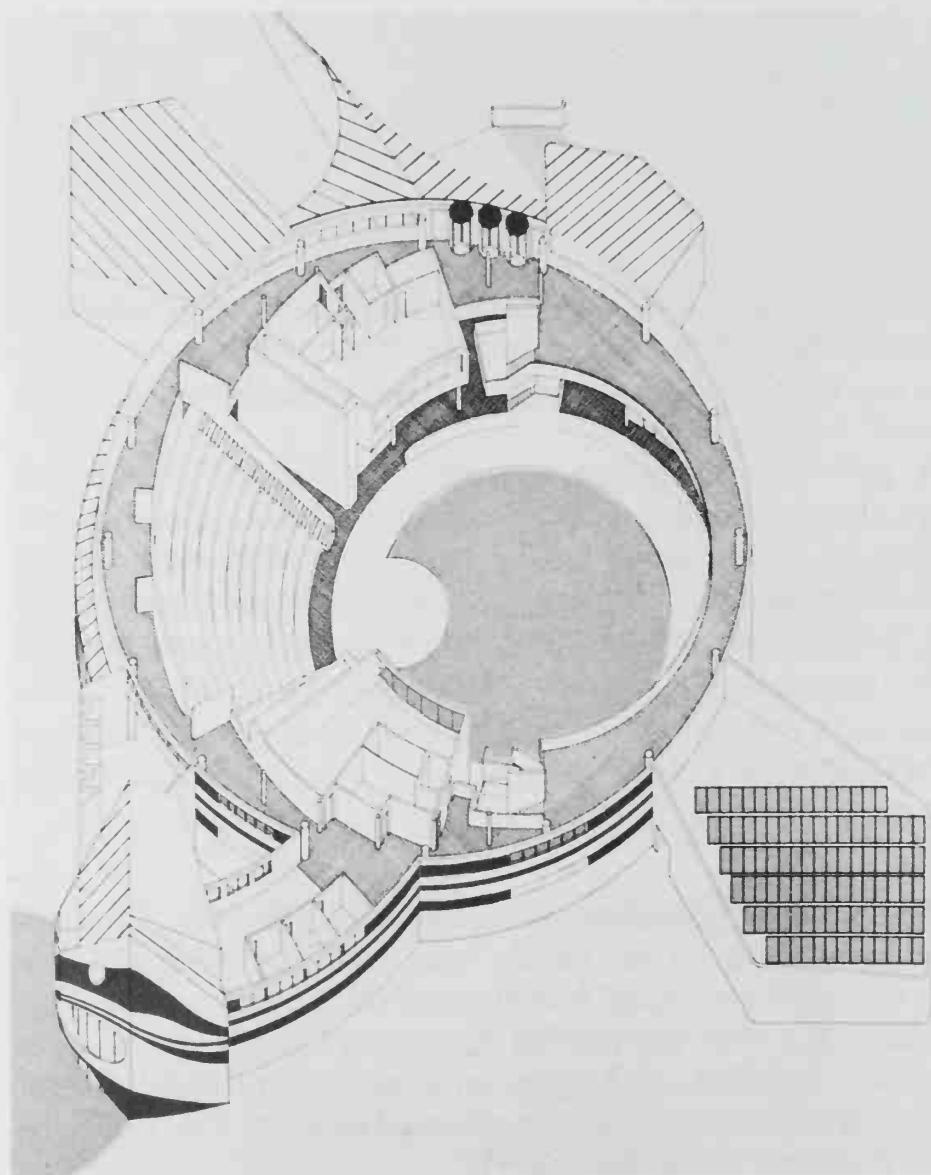
The building plan that you see here is called the “Turtle.” Can you see why? The “Turtle” was designed principally by Dennis Sun Rhodes, an American of the Arapaho tribe. The building is called the Native American Center for the Living Arts (NACLA). It houses an organization which works to preserve native-American arts and culture. The building is in Niagara Falls, New York.

*See supplement for “[Tips on Teaching Forms of Expression](#).”
Page 392.*

Ask students if they can think of any building in their community that is architecturally symbolic. Have them describe how.

What do you see when you look at this “Turtle”? Not a sleepy or lazy creature, curled up in its shell and inactive! Rather you see a turtle that means business. Its head and feet are extended as though it were aggressively “on the move.” This building in the form of a turtle generates a sense of power. Why is this building shaped like a turtle? What does it symbolize? According to a legend of the Iroquois people, Earth was created on the back of a giant turtle. The continent of North America is called “The Great Turtle Island.” As a result of this legend, the symbol of the turtle appears in the history and art of many American cultures. It has been used to represent not only Earth, but long life and great spiritual powers. Do you understand now why the NACLA building was designed as a turtle?

Figure 41. The Turtle
designed by Dennis Sun
Rhodes, the Native
American Center for the
Living Arts, Niagara Falls,
New York.



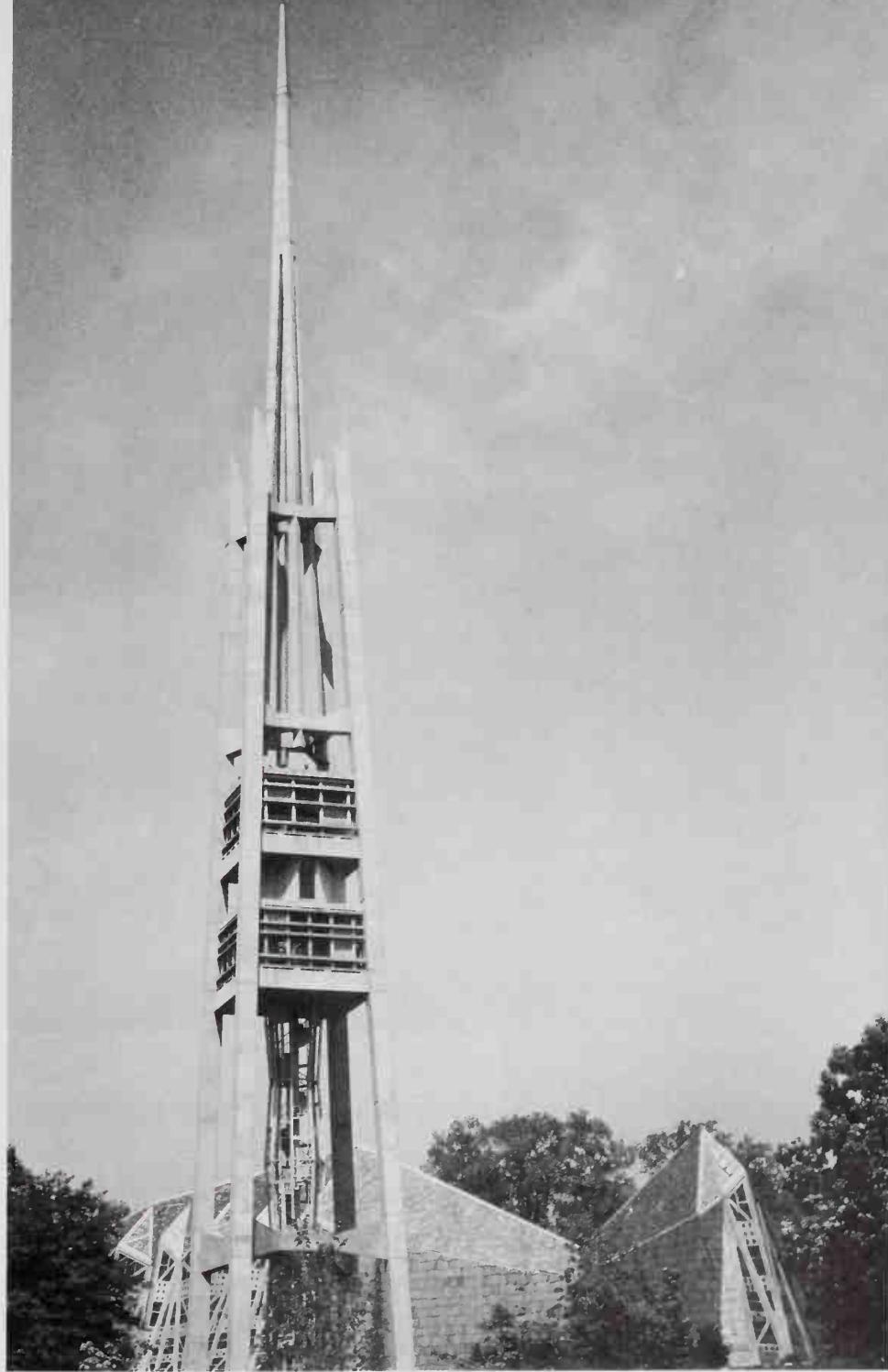


Figure 42. First Presbyterian Church, Stamford, Connecticut (1957).

The next building you will look at is the First Presbyterian Church in Stamford, Connecticut. Look carefully at the roof and form. What shape do they remind you of? Both the roof and form of this church resemble the shape of a fish, an ancient symbol for Christ.

The architect for this building, Wallace K. Harrison, wanted to give worshipers a sense of spiritual exaltation. To accomplish this, he designed an interior of stained glass which towers six stories high. The glass—20,000 pieces in all—is embedded in the building's reinforced concrete

With the class, begin making an art and architecture vocabulary list. Include terms students find in this book and in other activities in the classroom. Add to the list and its definitions throughout the year as needed.



Figure 43.

frame. No structural supports such as columns or buttresses clutter the interior.

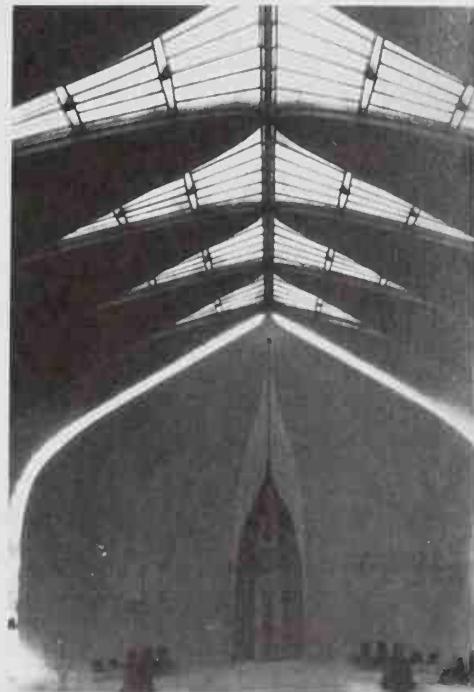
In this way the church combines the technology of today with some of the majesty of the great cathedrals in Europe. Even the beautiful pieces of ruby, amber, emerald, amethyst, and sapphire glass were made in the French city of Chartres, long famous for its medieval cathedrals and stained glass windows. Compare the fish to the turtle. How do these buildings differ in feeling? How has the architect of each building used symbolism from the past to create a meaningful environment in the present?

Look at the buildings which make up the Temple and School of the North Shore Congregation Israel in Glencoe, Illinois. How does the exterior suggest plant forms and growth? Do you see large flat leaves standing in a row? Or tall grasses reaching toward the sky? What natural forms do you think of when you look at the outside of this building? The architect, Minoru Yamasaki, was interested in and inspired by the structure of living organisms. The temple

Have students locate France and the city of Chartres on the map. If possible, display pictures of the Chartres Cathedral.



Figures 44 and 45. Exterior and interior of temple and school, North Shore Congregation Israel, Glencoe, Illinois (1964).



and school were designed to fit naturally into the wooded landscape on the shores of Lake Michigan and suggest the respect given to natural beauty in the Jewish faith.

The interior of the temple soars upward in some ways as does the interior of the church you just looked at. However, in a number of ways these interior spaces are designed to provide differing responses in the worshipers. The church

Display students' sketches and discuss.

rises steeply, and the interior is bathed in colored light to give a sense of majesty and awe. The interior of the temple rises and curves inward less dramatically and is bathed in natural light, though skylights and windows to produce a sense of airiness and serenity. What other differences can you see between the two interiors?

Try your own hand at sketching a design or two for a building that is inspired by natural forms. Show both the outside and the inside of the building. How do they relate to one another? How should people feel when they are in your building? What are they looking at? What is your building used for? How does its design relate to its function?

LOOKING AT SYMBOLS THROUGH SCULPTURE

You have seen how architects can design buildings that have symbolic meaning. Sculptors, too, often use symbols in their work, or create works that are themselves symbols.

The marble sculpture by the French sculptor Jean Arp is called *Growth*. What is it about this sculpture that is symbolic of growth? The rounded forms seem to be pushing out into space as though in the process of budding. Perhaps "process" is a key word to keep in mind when looking at *Growth*, for this sculpture almost appears to be moving, changing, becoming something else. Is it plant or animal? It does not matter. The artist is less concerned with what this form will grow into than with the act and movement of growth itself.

Like the Glencoe temple and school buildings, the marble sculpture, *Growth*, reaches upward. Even the budding bumps are directed upward. What if the bumps reached downward?

You are probably aware, also, that growth means more than changing size. It can mean changing in other ways, too. For instance, when you learn more about yourself, the person inside your body, you are also growing. So growth, in one form or another, is something you experience all your life. You grow up as you get older and taller. You grow down as you find out about your roots, and you grow inwardly as you learn about yourself.

Compare the two sculptures *City Square* and *The Five Towers of the Satellite City*. *City Square* is made of bronze by

Discuss the various materials sculptors use.

Students might want to compile a biographical list of artists, including the correct pronunciations.



Figure 46. *Growth* by Jean Arp (1938).

Figure 47. *City Square* by Alberto Giacometti (1948).



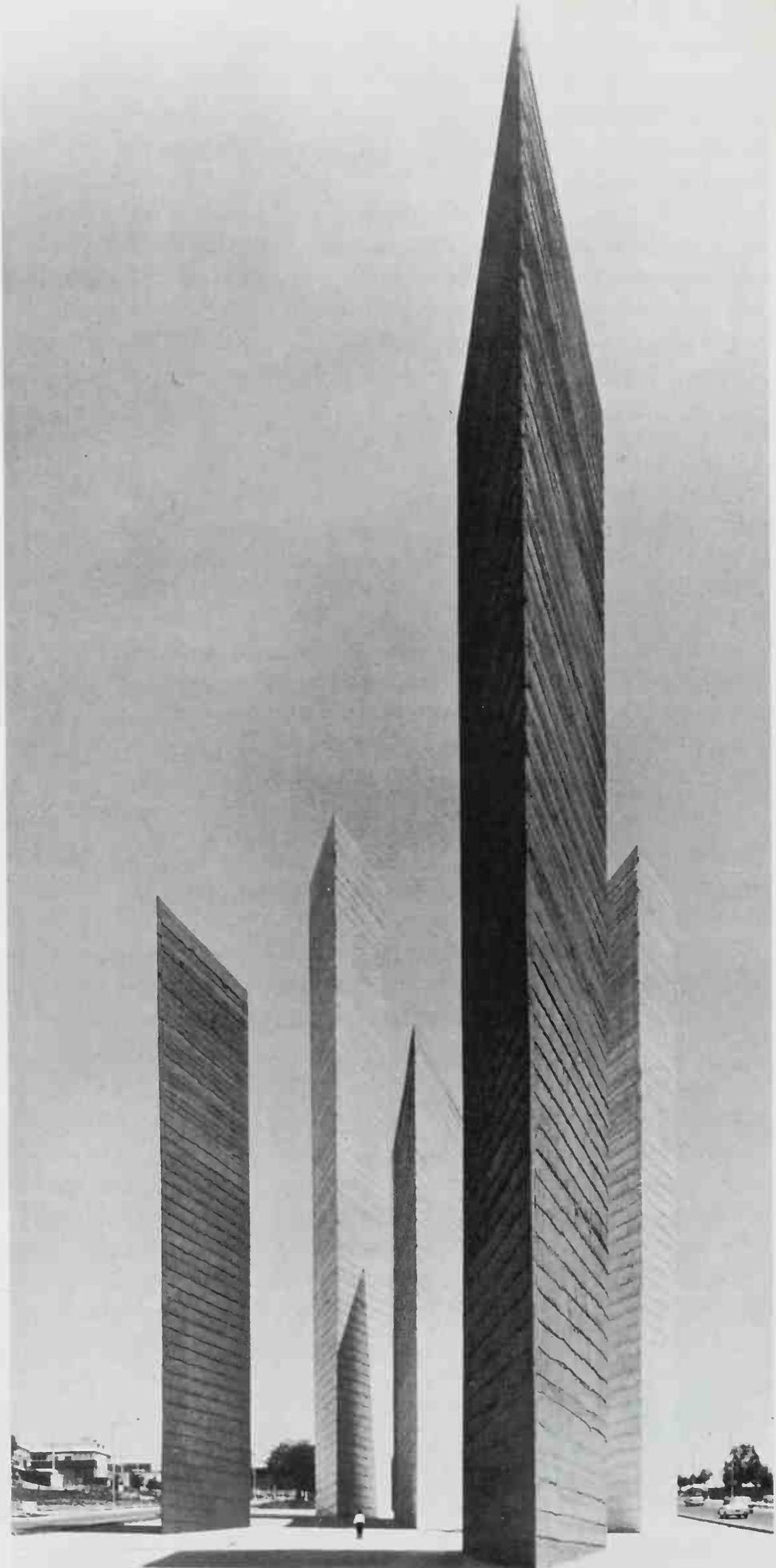


Figure 48. *The Five Towers of the Satellite City* by Mathias Goeritz. A painted concrete sculpture near Mexico City (1957).

the Swiss artist Alberto Giacometti. The figures are only 8½ inches high. What might the five figures in the square symbolize? Perhaps their large, heavy feet root them to the earth, while their elongated figures seem to reach upward for the sky, to new horizons. Perhaps this sculpture suggests the feeling of aloneness that people can sometimes experience in a crowd. Or perhaps the artist is expressing the idea that even when we are part of a group, we are still separate individuals too. Are the five figures in this sculpture communicating with one another? What do you think? What do you think the group of five forms symbolizes? How could you change the relationships of the forms so that the sculpture would symbolize something completely different?

The Five Towers of the Satellite City is an outdoor sculpture made of painted concrete near Mexico City. It is by the artist Mathias Goeritz. The towers are pylons 121 to 187 feet high. The towers, although as tall as buildings, are not hollow inside. They are not meant for habitation; rather, they are monuments, structures erected to preserve the memory of an age. What might this cluster of streamlined, razor-edge forms symbolize? How do these five forms differ in meaning from the five forms of Alberto Giacometti in *City Square*?

Ask students "What would a 'satellite city' be?" Have them analyze the picture and draw a top view of the towers. If the towers were real buildings, what would the rooms be like? Have them design a floor plan for one of the towers.

LOOKING AT SYMBOLS THROUGH PRINTS

Sometimes an artist uses symbols to create a story. Such a story is called an allegory. The word allegory comes from a Greek word *allegorein*, which means to speak in other terms. So an allegory is a story in which the underlying meaning is different from what appears to be the meaning. In other words the characters and events in an allegory are symbols for another, deeper story.

A writer uses words to create an allegory, while an artist uses visual symbols. The allegories you will now look at are prints. A print is a multiple copy of something, such as a woodcut, etching, silkscreen, or lithograph.

The first print is a woodcut called *Battering Ram* by artist Rockwell Kent. It is an illustration for Herman Melville's novel, *Moby Dick* or *The White Whale*. *Moby Dick* is about many things: people and whales, people and nature, good and evil, creation and destruction. What might the whale symbolize

Can students name other allegories from literature they have read?

Have on hand a copy of *Moby Dick* for students to read and find other illustrations. Perhaps some students can report on the book's plot to the class and compare illustrations.



Figure 49. *The Battering Ram* by Rockwell Kent.

in Kent's illustration? The boat? Perhaps the whale symbolizes the forces of nature while the boat shows the limitations of people. Perhaps these symbols are used as an alle-

gory to say that, no matter how cautious, people are ultimately at the mercy of natural forces.

What different symbols can you think of for a battering ram? What allegorical statements can you create?

Sometimes instead of one illustration, an artist uses several in a series, or sequence to tell a story. The chapter opening illustrations from *N By E* tell a story which might be interpreted as an allegory. The illustrations are made from wood engravings, as were those in *Moby Dick*. Rockwell Kent not only illustrated *N By E*, he wrote the book as well. The eight wood engravings illustrate a shipwreck. What symbols can you find in these illustrations? What allegories?

What does "N by E" mean?
Discuss with students. Why did Rockwell Kent use this title for his book?

Figures 50A to H. *N By E* by Rockwell Kent.

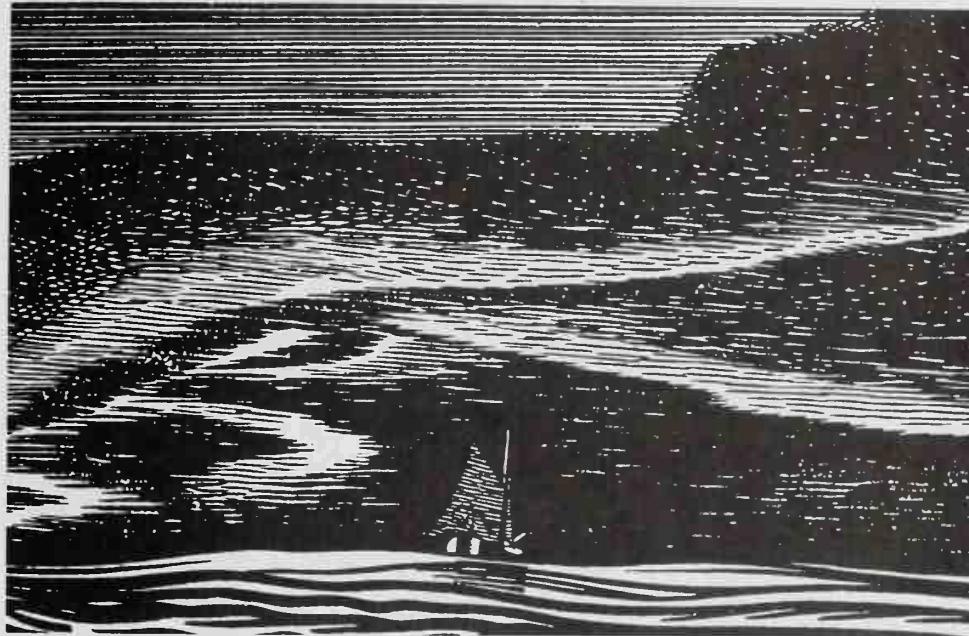


Figure 50A.



Figure 50B.

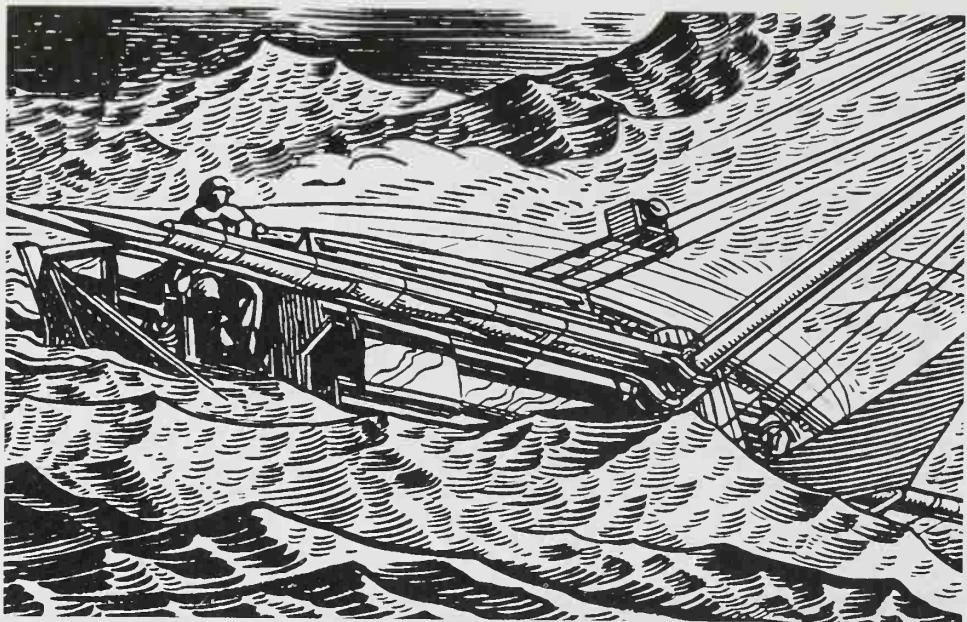


Figure 50C.



Figure 50D.



Figure 50E.



Figure 50F.



Figure 50G.

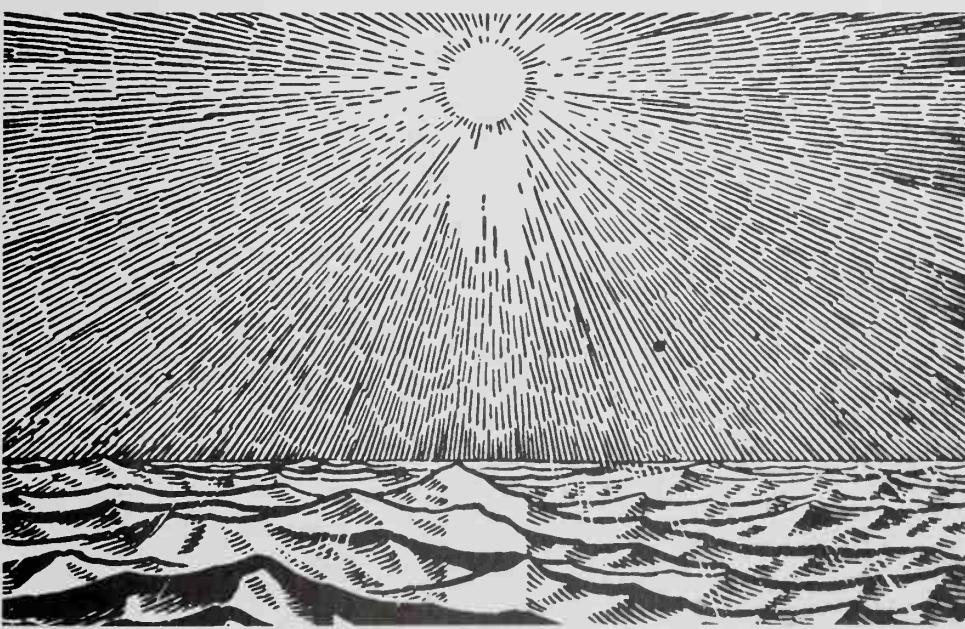


Figure 50H.

Explain what a *lithograph* is and add the word to the art dictionary.

In what other ways might tension be created in a work of art?

What techniques has Kent used to make his prints powerful? To show the weight and power of the sea, he created solid white waves by carving out large areas of the wood. In the first illustration, he used white to create an eerie light coming from the water. In the last illustration the tiny lines radiating in all directions from the sun give the appearance of dazzling light and tranquility. Compare these to the choppy sharp-edged ridges of the sea in that print. What other kinds of lines has Kent used in his woodcuts? What solid masses has he created? What other techniques, pictorial and technical, add to the mood and meaning of these illustrations?

Rockwell Kent was a master of creating mood. Look at *Nightmare*, a lithograph on stone. Have you ever had a bad dream? And have you wondered what it was about, or what it meant? Sometimes dreams take very strange forms, and dreamers have to play detective and figure out what they represent.

In *Nightmare* the artist has conveyed a terrible tension, visually, physically and psychologically. The diagonal thrust of the figure and the weight of the chest, arms, and head fall to the left. However, the man is somehow anchored to a solid wall by his toes. The strength of this anchor is reinforced by the railing, which appears to be of iron or steel; and the strong shadow directed away from the fall and to some degree balancing the diagonal leaning to the left. Bright light envelopes both the falling torso, the support rail, wall, and shadow. Also fighting the fall are the man's legs from the knees down. They are straight and steady, as are the vertical iron railings.

What an upsetting moment! The man is falling and not falling at the same time. How long can this go on? This is why the picture is called *Nightmare*. Often, in a nightmare a person is unable to get out of the situation. Do you think Rockwell Kent has done a convincing illustration of a nightmare? Rockwell Kent once said:

“In my own work I have often employed symbols—notably in the many drawings in which ... I have shown soaring figures. And when, to these figures, I have chosen to give wings, it is through no belief of celestial beings but rather as a rationalization of midair suspension—mixed, perhaps, with a little bit of wishful thinking.”



Figure 51. *Nightmare* by Rockwell Kent.

Godspeed is an example of one of Kent's soaring figures. This wood engraving on maple was done in 1931. It is a dramatic vision of a floating spirit. The spirit provides protection and good sailing for the boat below. There are no swelling, choppy seas. The horizon is glowing brightly, with all the lines pointing up to illuminate the gentle but powerful figure in the sky. It is a peaceful vision.

What is a "vision"? It is something seen otherwise than by the ordinary sight. It is an imaginary, supernatural, or prophetic sight such as you might have in sleep or in moments of insight. A vision often conveys a revelation, which is an act of revealing or communicating something to others that was unknown or unclear to them before.

Figure 52. *Godspeed* by Rockwell Kent (1931).



The following visions are collaborations between artists and poets. Both suggest that the viewer/reader look more thoughtfully at the world and in ways not ordinarily attempted. Both reveal new relationships and present ways of better understanding people and nature. In both, the artists have created illustrations to enrich the impact of the writing.

Bestiary/Bestiario, is a poem by the prize-winning poet from Chile, Pablo Neruda. The poem reflects his interest in and love of nature. Neruda had great admiration for the world of animals and believed that he learned well from nature. In *Bestiary/Bestiario*, Neruda tries to establish contact with the animal world. (See Figures 53 and 54.)

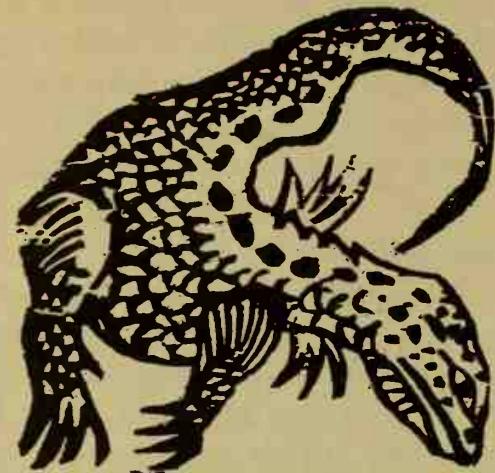
The artist, Antonio Frasconi, has provided the woodcut illustrations. The animals and birds appear to be friendly, and it is interesting to think about what it would be like to actually be able to talk with them. The illustrations offer a direct introduction to each animal. The viewer gets, an immediate impression, which helps to establish a bold character for each animal. They almost do talk to you! What is the cat saying? The horse? The dog? What might you learn if you really could speak with animals and birds and insects? Which would you seek out to talk with? What would you want to know? Which might you want to be for a day?

Look at the big frog by Frasconi. To the left of the picture we see some of the texture of the wood upon which the artist worked when he made this woodcut. Frequently in woodcuts the artist works with the natural grain of the wood, allowing it to become a part of the finished print. Where else in this print do you see the grain of the wood working as a part of the picture? Who would want to be a frog for a day! The poet, Pablo Neruda would. He says in *Bestiary/Bestiario*:

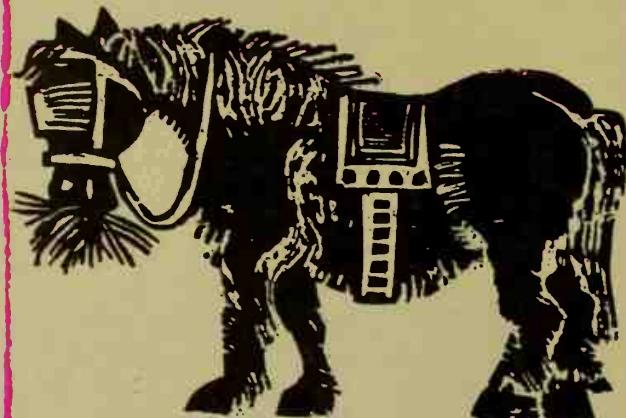
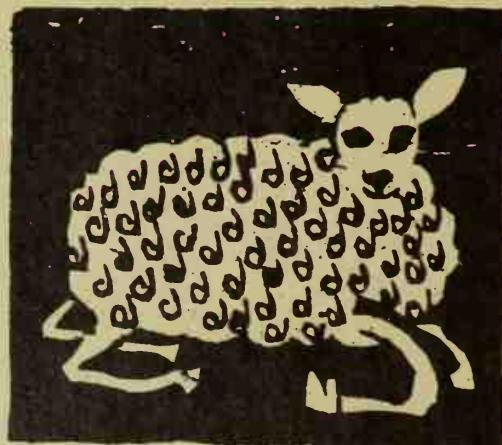
Sweet, sonorous, husky-voiced frogs!
I always wanted to be a frog for a day,
always loved the pool, the leaves
fine as filaments,
the green world of the watercress
where the frogs are masters of the sky.

Explain what a bestiary is. Have students turn to page 112 to examine the illustration of a lion from an early bestiary.

Ask students to visit the library and look for outstanding examples of the use of art in decorating classic books of literature.

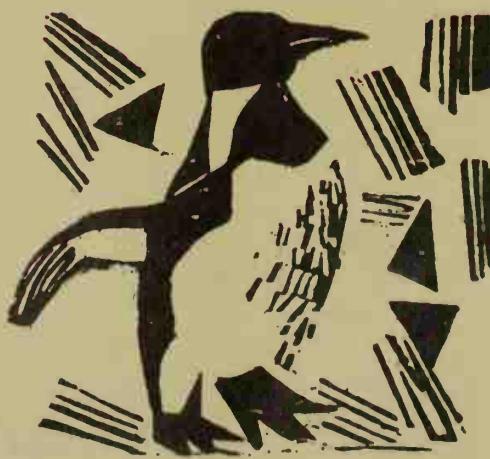
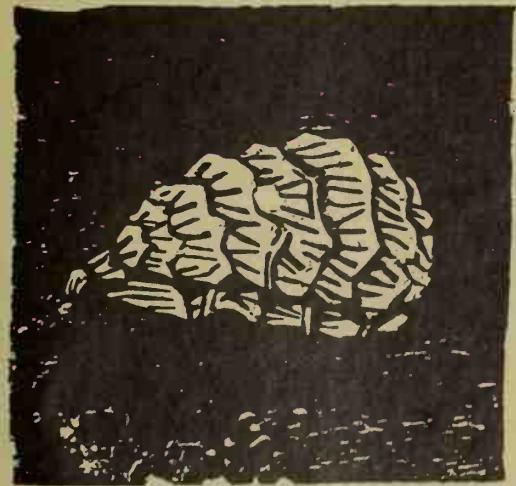


If I could speak with birds,
with oysters and with little lizards,
with the foxes of the Dark Forest,
with the exemplary penguins;
if the sheep,
the languid woolly lap dogs,
the cart horses would understand me;
if I could discuss things with cats,
if hens would listen to me!





Si yo pudiera hablar con pájaros,
con ostras y con lagartijas,
con los zorros de Selva Oscura,
con los ejemplares pingüinos,
si me entendieran las ovejas,
los lánguidos perros lanudos,
los caballos de carretela,
si discutiera con los gatos,
si me escucharan las gallinas!



Sweet, sonorous, husky-voiced frogs!
I always wanted to be a frog for a day,
always loved the pool, the leaves
fine as filaments,
the green world of the watercress
where the frogs are masters of the sky.

Dulces, sonoras, roncas ranas,
siempre quise ser rana un día,
siempre amé la charca, las hojas
delgadas como filamentos,
el mundo verde de los berros
con las ranas dueñas del cielo.



The American artist, Ben Shahn, was visiting Paris at the age of twenty eight when he discovered a little book by the German poet, Rainer Maria Rilke. The book was titled, *The Notebooks of Malte Laurids Brigge*. At the time, Shahn, as a young artist, was searching for "something...some knowledge that must be possessed" by artists which would give them special powers. He could not find a clue despite all his looking.

I For the sake of a single verse
one must see many cities,

Figures 55A to F.
Lithographs by Ben Shahn.

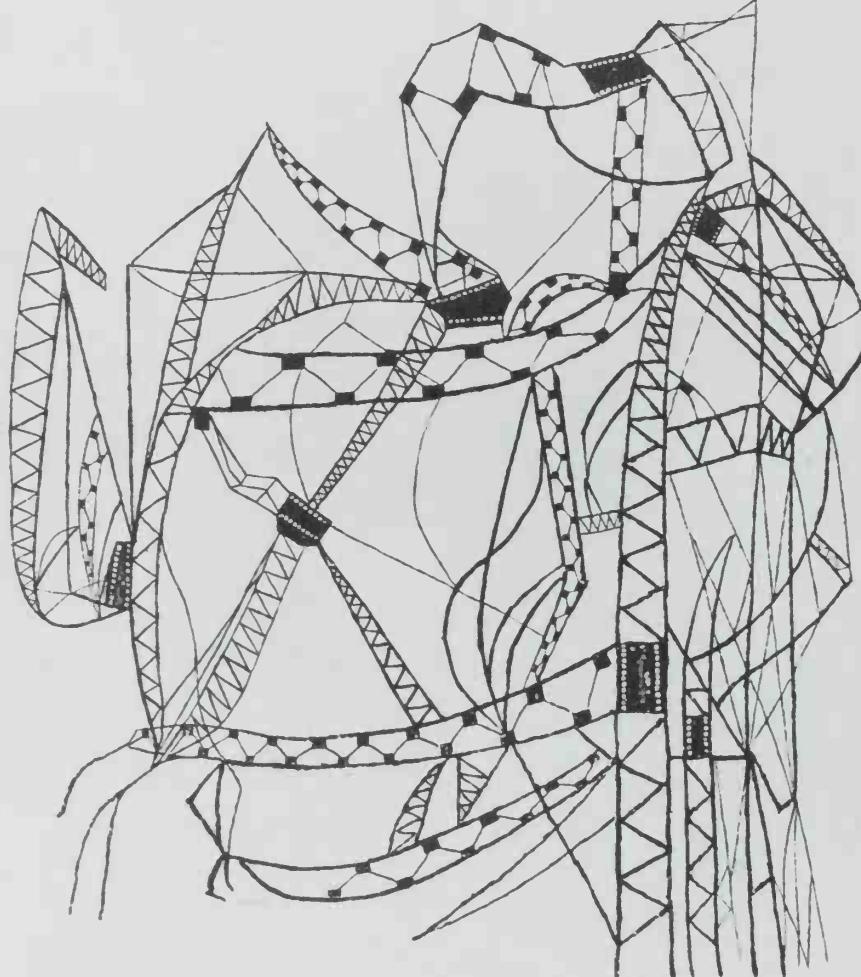
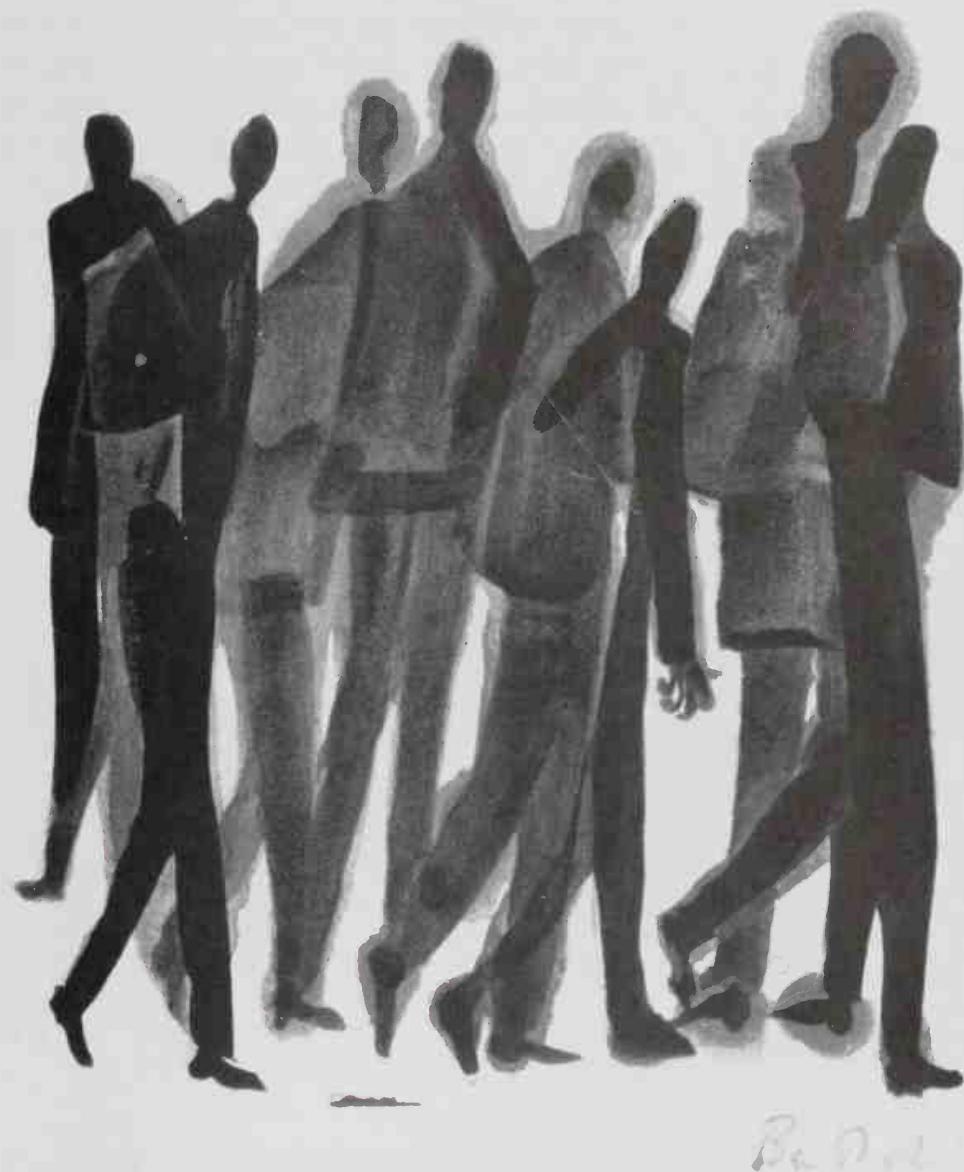


Figure 55A.



III

.... men

Ben Shahn found in the little book by Rainer Maria Rilke a passage that came to mean a great deal to him over the years. He said of Rilke:

"Here was a writer about the processes of art who was not telling me what to do, what to think, how to paint. No; he was too engrossed in his own discoveries. He was sharing with me the doubts and the hesitations of art, the probings, the slow emergence of forms. His every line of writing was art,"

Figure 55B.

Students might research paintings by Ben Shahn and compare them to his prints.

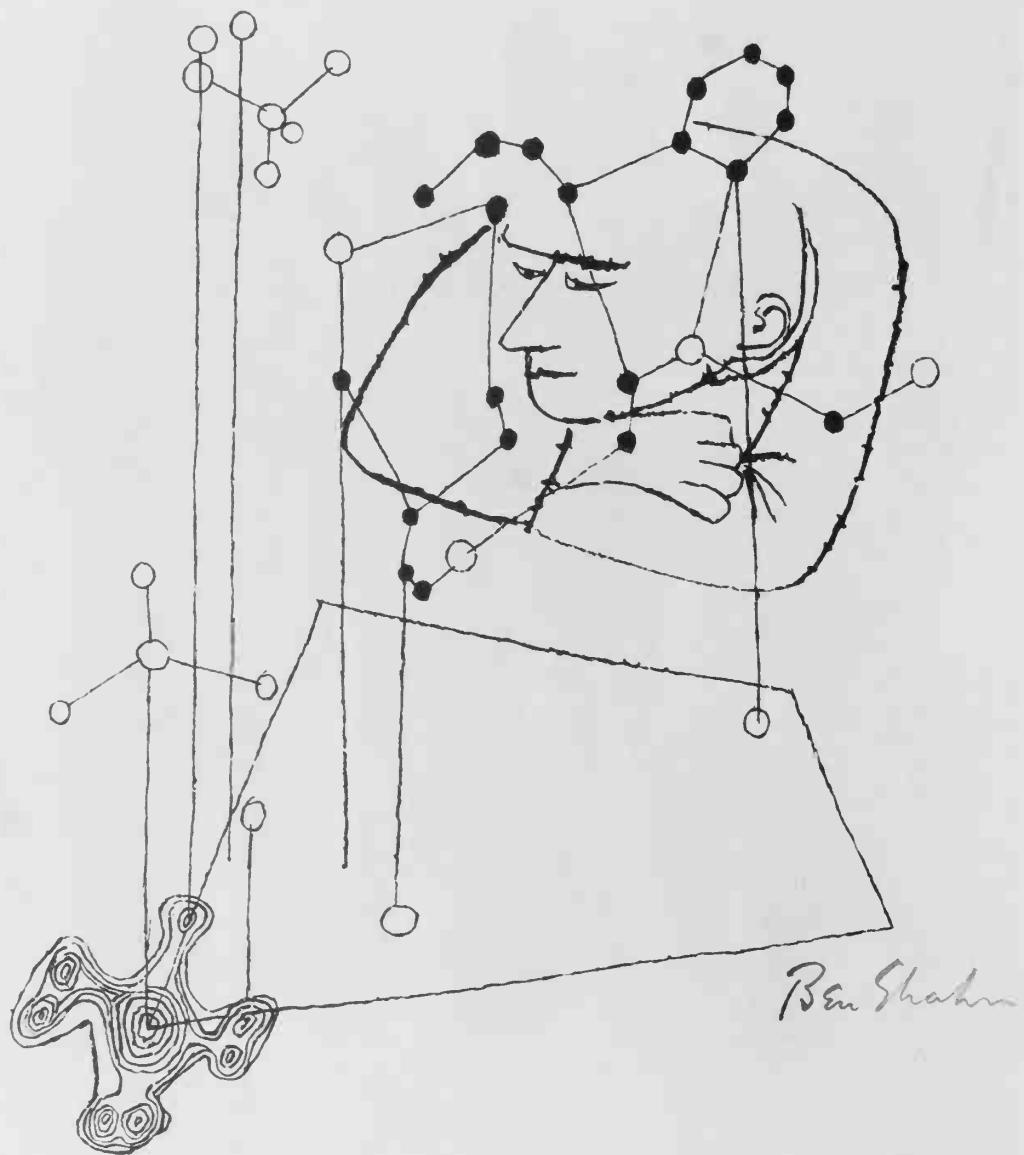
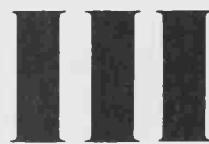


Figure 55C.



.... and things,

Shahn created twenty four lithographs to accompany the text of *The Notebooks of Malte Laurids Brigge*. Some of the lithographs are printed here. Note the variety in them. Each one is a unique response to a line or a few words from Rilke's paragraph. Each one makes us think about the meaning of the words. Look carefully at each illustration.

How does it add meaning to the words it accompanies? Both the writing and the lithographs suggest that there is no formula to knowing things; an artist must remain open to experience. Like Neruda and Frasconi in *The Bestiary/Bestiario*, one must know the birds and animals. Out of personal experience each artist strives to create visions, ways of knowing, and expression.

IV

one must know the animals,



Figure 55D.



V

*.... one must feel
how the birds fly*

Figure 55E.

VI

*.... and know the
gestures with
which the little
flowers open in
the morning.*



Figure 55F.

Artists use many media to express their visions. Almost all artists make drawings. For some, a drawing is the first step for an artwork in another medium, such as paint, clay, or stone. For many artists, a drawing is the finished work.

Compare the vision expressed in *Gnome*, a charcoal drawing by Odilon Redon, to that expressed in *Godspeed*, page 70. A gnome is an ageless dwarf-like creature of folklore. In Redon's eerie vision, the gnome is not in the earth but in the sky. His huge head appears to be focusing on the little boat below. Is he guarding treasure carried in the boat, or has he come up from the earth to take the treasure? Perhaps he means to cause bad weather and shipwreck. If the boat sinks, the treasure will fall to the bottom of the sea.

We could go on and on inventing stories that might be suggested by *Gnome*. Such stories would reflect our own interpretations of this drawing. These interpretations

Have students write a brief story about the gnome and what he is up to.

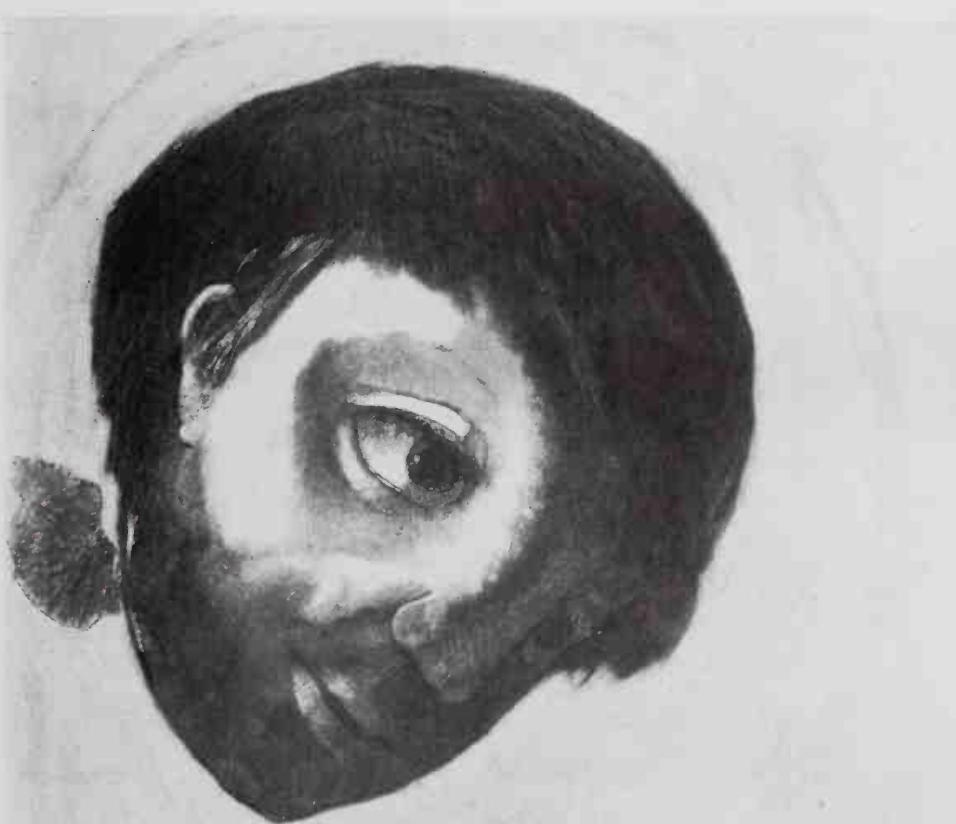


Figure 56. *Gnome* by Odilon Redon (1879).

You may wish to have students do their own charcoal drawings of creatures such as gnomes, elves, trolls, or other make-believe creatures.

might not be what Redon had in mind. What might his vision be about? What might the huge floating head of the gnome symbolize?

Notice how Redon focused our attention on the expressive eye of the gnome. He left a bright white circle within the dark black shape of the head, and in the middle of this white circle he placed the eye. Our attention is brought to it and returns to it. What is behind that strange look?

Redon used charcoal for this drawing. Charcoal is an excellent material for creating dramatic dark and light contrasts. Because it is such a soft material it not only produces deep, sooty black areas, but it is easy to erase with a special soft "kneaded" eraser. You can shape a kneaded eraser like a piece of clay to erase large or small areas.

The Valley Thick with Corn is a pen and wash drawing with sepia ink made by the English artist Samuel Palmer in

Figure 57. *The Valley Thick with Corn* by Samuel Palmer (1825).



1825. Early in his career, Palmer became enchanted by visions of little nooks and corners of the countryside. Guided by what he called his “primitive and infantile” feeling for landscapes, he developed a unique vision. *The Valley Thick with Corn* can be viewed as a symbol of perfect rural peace. Unlike the jarring diagonal movement you saw in the works of Rockwell Kent, *The Valley Thick with Corn* has soft curves, circles, and flowing lines. It abounds in lush vegetation and produce. The sun shines all over. Nothing is wanting; the man reads, the animals eat and drink and rest, the plants flourish. In this drawing nature is rich and delightful, and at its center, taking great pleasure in it, lies man.

Do you see forms in *The Valley Thick with Corn* that relate to those in the temple and school buildings mentioned earlier in this unit? What are they? If the temple were to be built somewhere in *The Valley Thick with Corn*, where would you place it? Where would it blend in the best? Why? Would the other buildings that you read about fit in this drawing as well?

Have students position the temple (Figure 44) in the most appropriate place in The Valley Thick with Corn.

✓ The Author & Printer W Blake

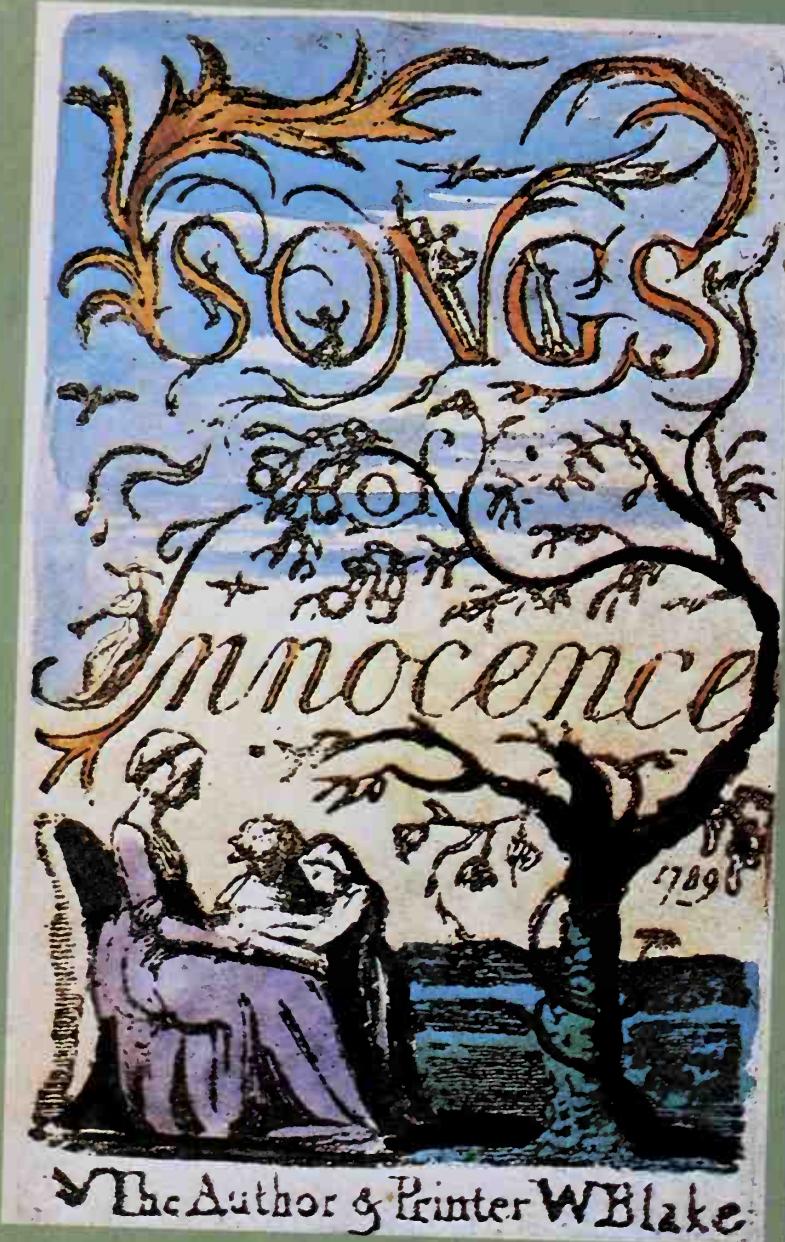
The Visions of William Blake (1759–1827)

William Blake was an artist and a poet. He expressed his visions in words and in pictures. It is impossible to separate them or guess which came first. In Blake’s work you read the poem and look at the illustrations; or you can read the illustrations first and then look at the poems.

Blake’s *Songs of Innocence* (1788) are visions of the sweetness of childhood and the gentleness of nature. Notice in the frontispiece the swaying grace of the “Tree of Life.” The tree’s branches flow into musical notes underneath the title—*Songs*. Blake had seen this technique in the illustrated manuscripts from medieval times, and in illustrated children’s books of his day.

His visual style is then a part of the vision. This book was intended for adults, but it illustrates the religious wonder of childhood. Blake’s style reminds us of Hicks’s style. The difference is: Blake was well trained in art; but the effect is almost the same. Notice in the poem “Infant Joy,” the arrangement of the stylized flowers. The young flower is shaped like a cradle; its lines flow upward and contrast to the downward droop of the older flower.

Students might find other examples of Blake’s drawings and etchings.



The Author & Printer W Blake

Figure 58A.

Figure 58A to D. William Blake's etchings for *Songs of Innocence*.

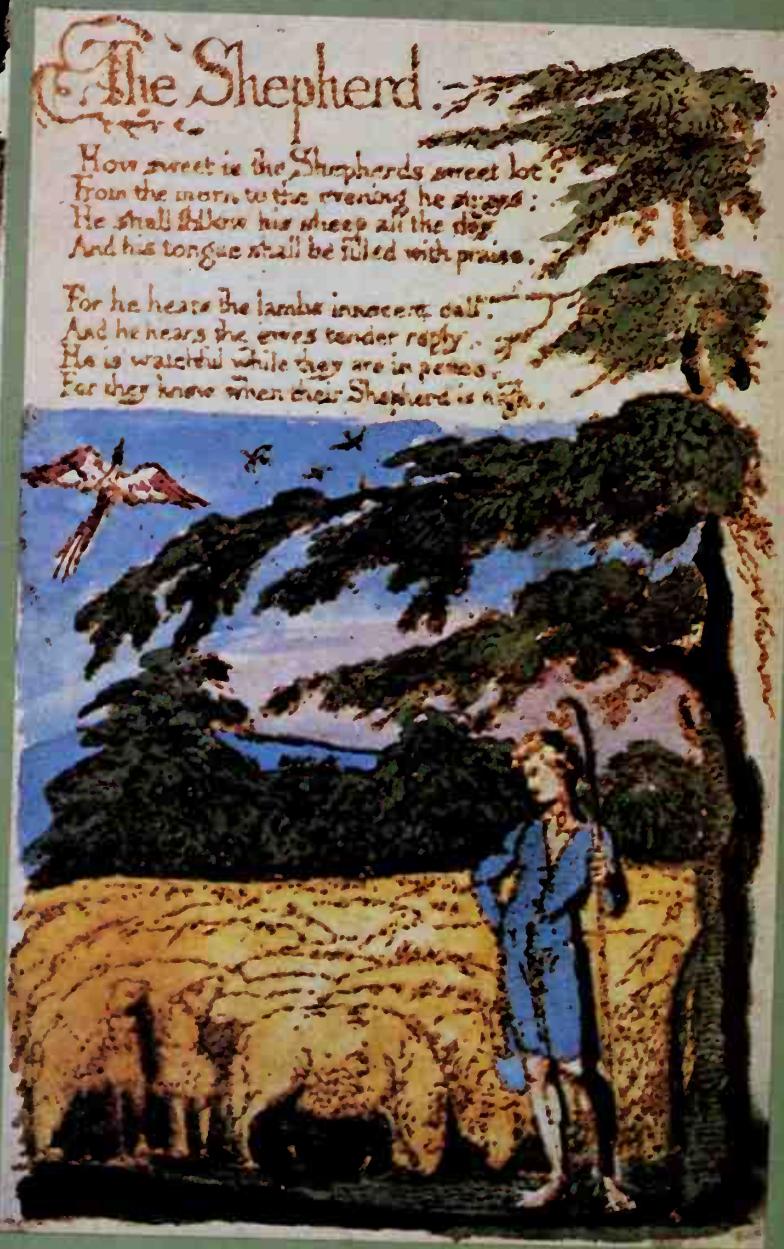


Figure 58B.

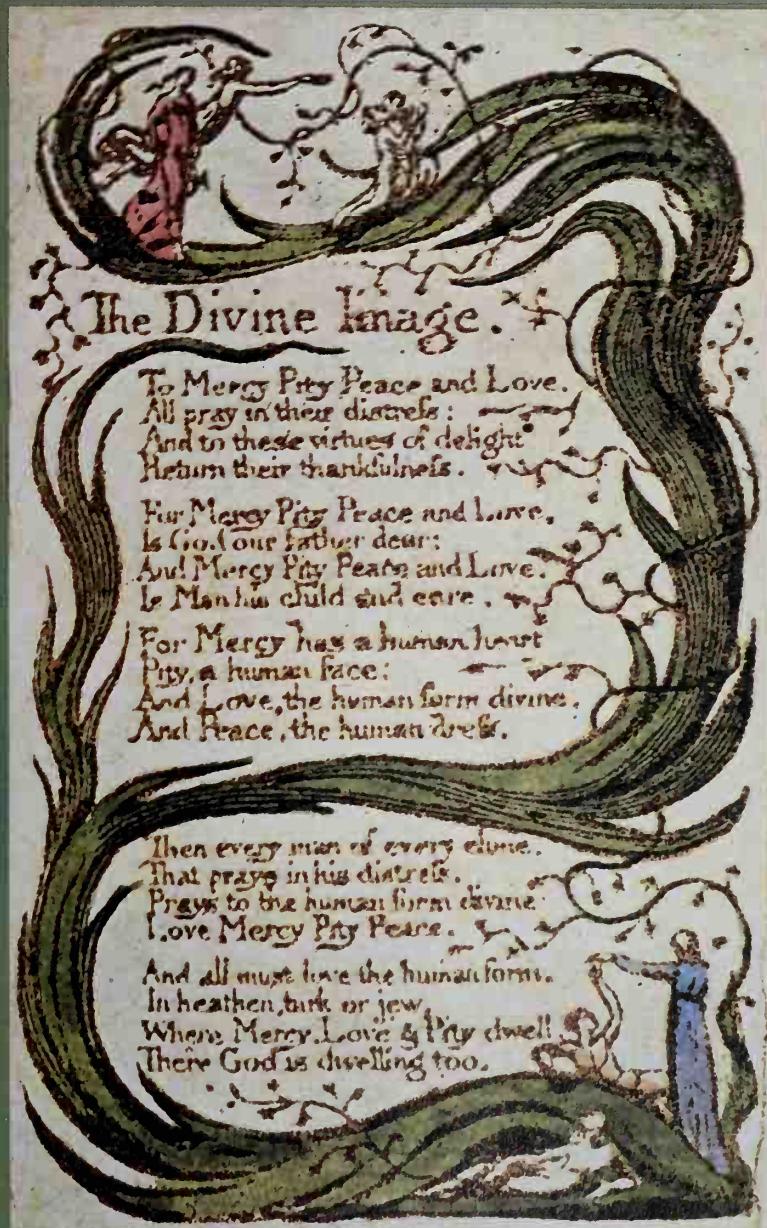


Figure 58D.

Figure 58C.



Figure 59A.

Figure 59A to D. William Blake's etchings for *Songs of Experience*.



*O Rose, thou art sick.
The invisible worm,
That flies in the night,
In the howling storm:
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.*

A POISON TREE.

I was angry with my friend :
I told my wrath, my wrath did end :
I was angry with my foe :
I told it not, my wrath did grow.

And I watered it in fears,
Night & morning with my tears :
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole,
When the night had veild the pole :
In the morning glad I see :
My foe outstretched beneath the tree.

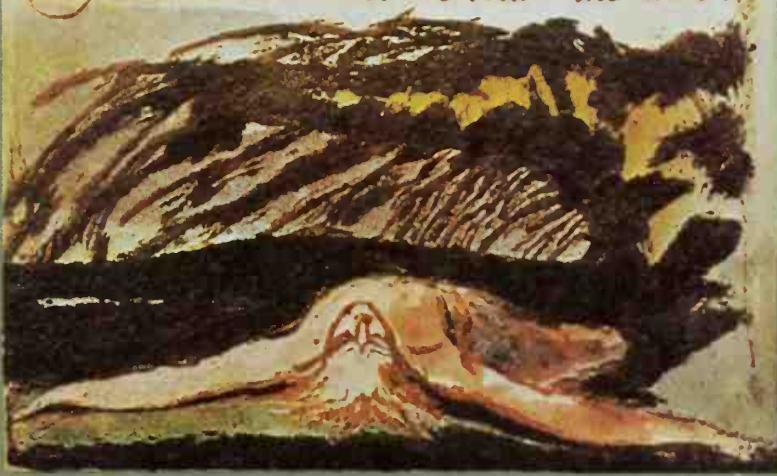


Figure 59D.

The Tyger.

Tyger Tyger, burning bright,
In the forests of the night :
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies,
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly horrors clasp?

When the stars threw down their spears
And watered heaven with their tears :
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night :
What immortal hand or eye,
Dare frame thy fearful symmetry?

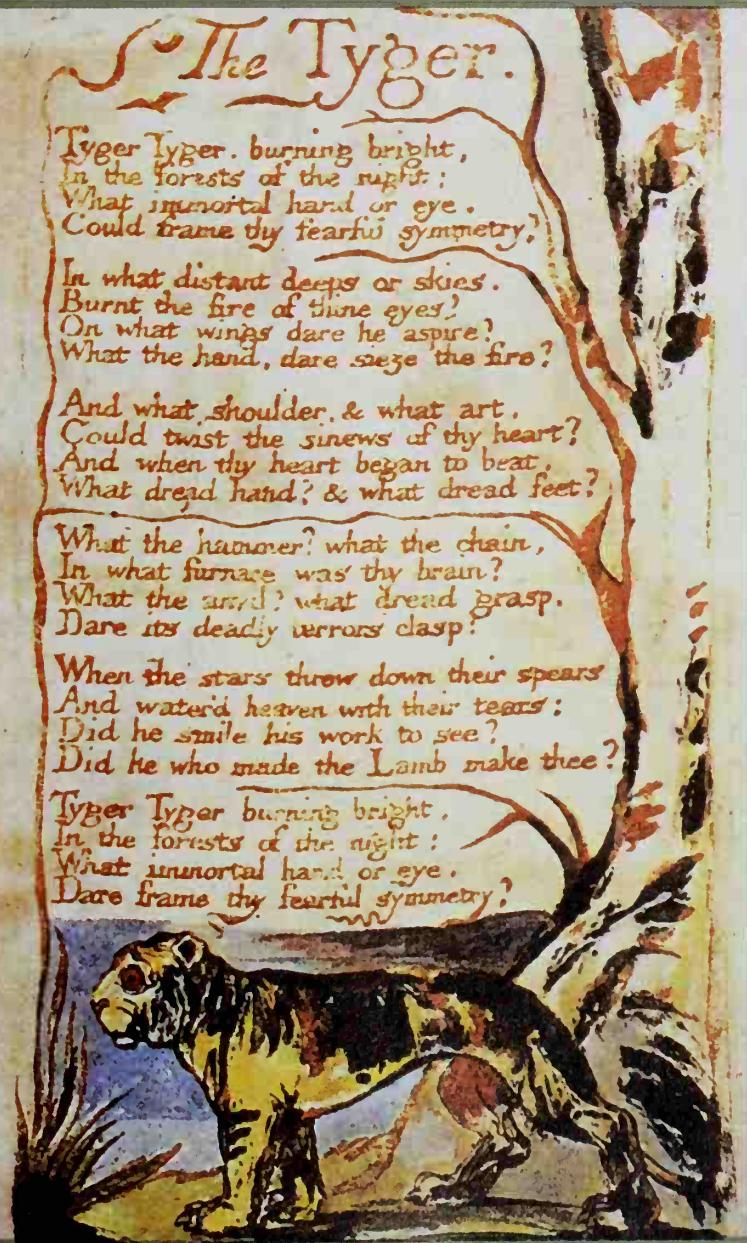


Figure 59C.

Compare the colors of Blake's *Songs of Experience* (1754) to those of the *Songs of Innocence*. Blake devised a method of using watercolors on his pencil sketches. The colors in the *Songs of Innocence* are light and sing out the joyous mood of the letters. The colors in the *Songs of Experience* are darker and describe the grim vision of adulthood. Here the trees are dangerous and threatening. The sheep still have their graceful sway, but now the shepherd must hold fast to the angel. The rose is sick and falls under the weight of the jagged thorn shapes. The Poem about the "Tyger" tells of human injustice.

Now compare this drawing and the poem "Tyger". How would you relate Blake's "Tyger" to Hicks's wild animals? Can you compare Blake's trees and branches to those in Hicks's painting?

LOOKING AT SYMBOLS THROUGH PAINTINGS

Remember that a vision is something seen in a way that is not ordinarily seen. For example, you do not ordinarily see sounds—you hear them. Can a painting show you how sound looks? Study *Bird Singing in the Moonlight* by Morris

Figure 60.
Bird Singing in the Moonlight
by Morris Graves (1938).





Figure 61. *Fog Horns* by Arthur Dove (1921).

Graves and *Fog Horns* by Arthur Dove. Each painting shows what certain kinds of sounds looked like to the two American artists. You know what fog horns sound like, as well as what bird songs sound like. If you were to close your eyes, you could probably recall the sounds of both fog horns and bird songs. Could you picture what these sounds might look like?

The ways in which the sounds are represented in the two paintings differ a great deal. In *Bird Singing in the Moonlight*, the bird sits directly under the moon and fills the area of moonlight shining down upon it with song. What noise is the bird making? How can you tell? Look carefully at the curly, scratchy little lines surrounding both the bird and the

Play tapes or make a variety of noises and sounds and have students draw them

You may wish to have students experiment with the technique of *gouache*.

Have students draw cats symbolizing other ideas.

moon like a cocoon. Make the sound you see the lines making. What kind of lines would you use to make a shrieking sound? A booming sound? A howling sound? Other sounds?

Graves did this painting in *gouache*. In this method of painting, the artist mixes opaque watercolors such as poster paints, with a preparation of gum. Another way to prepare *gouache* is to add Chinese white to transparent watercolors.

Look at the oil painting, *Fog Horns*. How are the sounds portrayed? They are broad concentric circles radiating out from dark centers. Can you imagine that sound to be “tweet-tweet” or “chirp-chirp” or “trrrrrrrillllllll”? Looking into those radiating circles of sound is like looking into the centers of trumpets or other horns. You can tell from the way the sounds fill the picture plane that they are meant to be big sounds.

Arthur Dove used color to add to the sense of real sounds. The changing colors seem to vibrate and pulsate, giving the effect that the sounds of the fog horns are traveling toward the viewer. Morris Graves, on the other hand, used “scrunchy” little white lines that look like chalk marks. Have you ever shivered when you heard a piece of chalk scratch across a blackboard? From the shapes and energy of the little white lines, you can imagine what kind of sound this bird is making.

Perhaps the unknown artist who painted *The Cat* was imagining the way a cat might appear to birds. It is not a cute pet, but a huge, terrifying head stalking through the grass. The cat in the painting has already caught a bird, and the other birds seem to hide in the trees. Where is the cat’s gaze? It is looking up toward those birds in the trees. The bird in the tree on the left looks away, perhaps hoping the cat will not see it. However, it is clear from the expression on the cat’s face, that it certainly does see the two birds. This cat is a symbol of danger.

Why do the birds stay there? Why do they not fly away? Have you ever been “scared stiff,” that is, so frightened that you are unable to move? The birds are painted as rigid, perhaps frozen in fear. Such is the terror the cat causes in the birds.

There are many ways an artist could illustrate a cat hunting birds. What makes this particular painting so original and interesting is that it shows the sense of terror that birds must feel when they are being hunted. Again, the artist has shared his vision. He or she has made you see something in a way you do not ordinarily see it.



Figure 62. *The Cat* by an anonymous folk artist (1840).

Students could use crayon or paint to design a stained glass window for the school. They might reproduce it on transparent paper and hang it in the window.

LOOKING AT SYMBOLS THROUGH CRAFTS

Earlier in this unit you read about the stained glass windows in a church. The earliest known stained glass windows were crafted in the eleventh century. In the four centuries that followed, more and more stained glass windows were used in the cathedrals of France, England, and Germany. Then, this craft fell into disregard. It was not seriously revived again until the nineteenth century.

The Peacock Window was made of stained glass by the American artist, John La Farge, in 1890. During the late nineteenth century many objects were made that were not functional, but simply beautiful or interesting or wonderful to look at. The peacock became an important symbol to those who were more concerned with how an object looked than with what it was used for. Why would a peacock stand for pure beauty? Have you ever visited a zoo on a bright sunny day and seen a peacock spread his tail-feathers? The display of iridescent colors is unforgettable.

In the case of a stained glass window, the sunlight passes through the glass imparting a gorgeous glow to the color. *The Peacock Window*, with its richly varied golds, greens, oranges, and blues, is as beautiful as a wall of sparkling jewels when the light shines through.

The dictionary defines a window as an opening to admit light and usually to permit vision beyond the wall in which the opening was made. In the case of *The Peacock Window*, the vision John La Farge offers is not the view outside, but a look at how wonderful the play of light through colored glass can be.



Eagle and Rattlesnake is an example of the intricate craft of paper cutwork. It was produced between 1780-1800. The artist is unknown. Can you guess what the eagle and the snake symbolize? *Eagle and Rattlesnake* was made after the American Revolution (1775-1781). The American eagle is holding the snake, England, in its talons and beak. The new nation is king of its own turf; the old country has no power here.

Although *Eagle and Rattlesnake* is delicately cut from paper, its theme is not delicate. It is surprising that such a fragile medium, paper, can express such a powerful image. The snake loops and writhes, struggling to assert itself. Its

You might want to relate paper cutting to paper folding. Bring in some origami books and let students experiment with this technique.

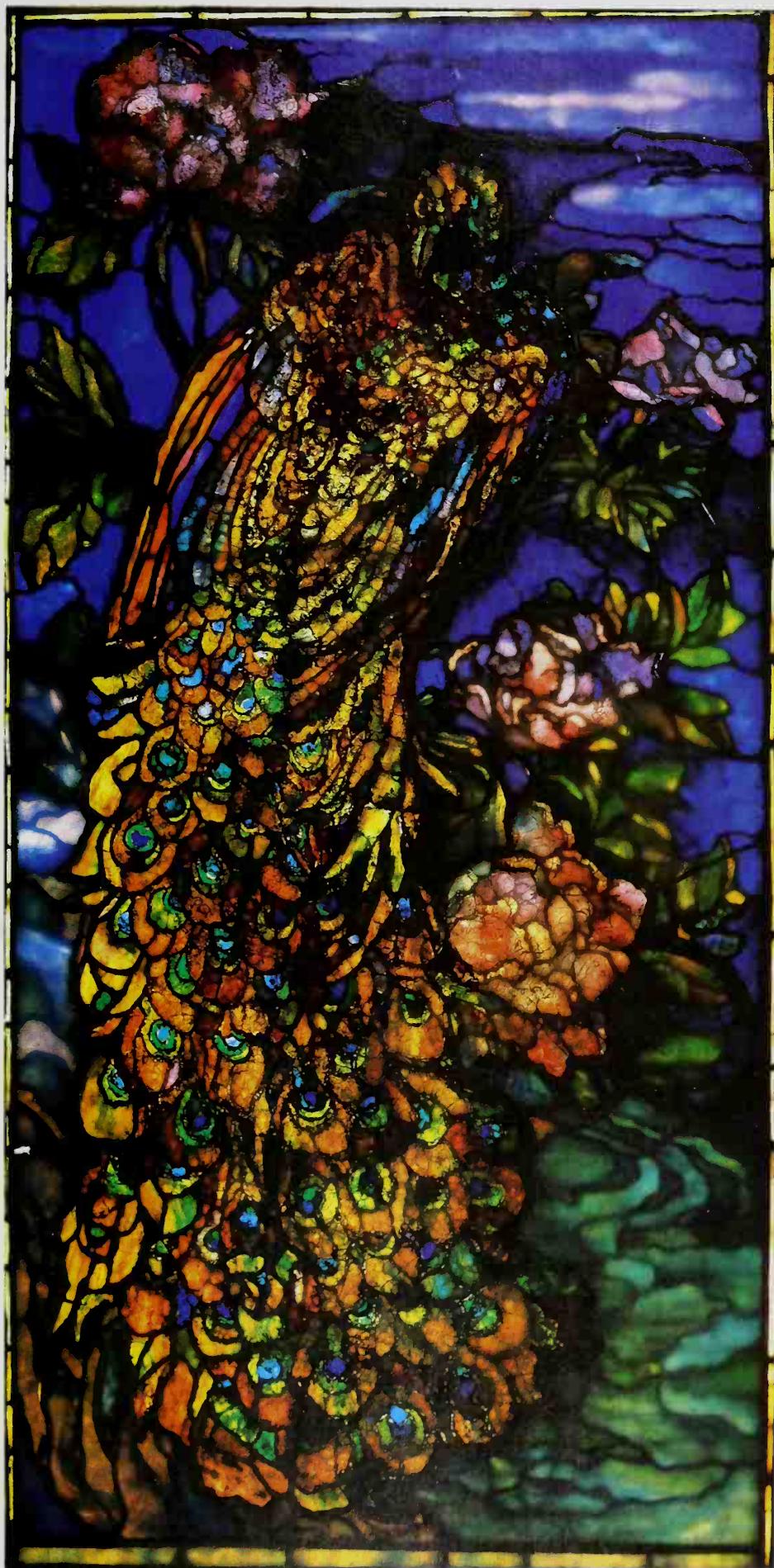


Figure 63. *The Peacock Window*, a stained glass window by John LaFarge (1890).



Figure 64. *Eagle and Rattlesnake*. Artist unknown (1780–1800).

mouth is open, hissing and prepared to strike. However, the eagle dominates in this paper cutwork. It spreads across the entire picture surface. Its beak disables the head of the snake; its legs control the midsection; its tail pins the rattle to the ground. The snake can only "roll its eyes" from side to side helplessly. The eyes are a surprise! Can you see them?

How does paper communicate such big ideas and strong images? Look at the design of the eagle. Its long, lean body, and stiff pointed wings give the appearance of great strength. The neck of the bird swells with muscle and reaches forward for the snake's head. The neck and head of the bird balance the tail over the legs which are anchored to the snake. The balance and anchoring give the bird a look of stability and even monumentality.

The thick coils of the snake and their movement give even the snake an appearance of strength. It does not, for example, look like a piece of string. The shapes of both the snake and the eagle were carefully and thoughtfully designed in order that a piece of paper could become the vehicle to communicate powerful symbols.

LOOKING AT SYMBOLS THROUGH PHOTOGRAPHS

Can photographs have symbols, too? Indeed they can. Just as an artist paints objects as symbols into paintings, a photographer selects images through a camera lens as symbols for a picture.

Look at the little girl in the photograph, *Blessed Art Thou Among Women*, by Gertrude Käsebier, figure 65 on page 96. The child appears to be standing at the brink of her life. What are some of the visual clues which tell the story? The girl is standing on a threshold. She is about to cross over something. She is dressed up for the occasion. There is the sense that this is a special moment.

What do you see in the expression on the girl's face? She appears a bit nervous but not scared. Her hands clutch slightly at her sides. Still, she stands straight and poised, ready to move forward to whatever awaits her.

Do you think the woman is her mother? Why? The woman is not going with the girl. She is still in her dressing gown. It is not she who is taking this step. Her arm is about the girl and she leans forward to offer support.

The girl is the focus of the picture. She is dressed in dark colors to draw the viewer's attention. The rest of the picture

Students might want to make a bulletin board display of photographs of themselves or their family in important events of their lives such as graduations, birthdays, marriages, religious ceremonies.



Figure 65. *Blessed Art Thou Among Women* by Gertrude Käsebier (1899).

is pale and slightly washed out. The girl is framed in the doorway by two vertical posts and the woman. Where do the floorboards in the foreground lead? Perhaps they are symbolic of the road the girl will take through life.

The photographer Herbert Bayer shares a vision in his photograph, *A Look into Life*. A picture frame suspended from a string encloses a selected view into what appears to be a painting of moonlight breaking through the clouds over a wide stream.

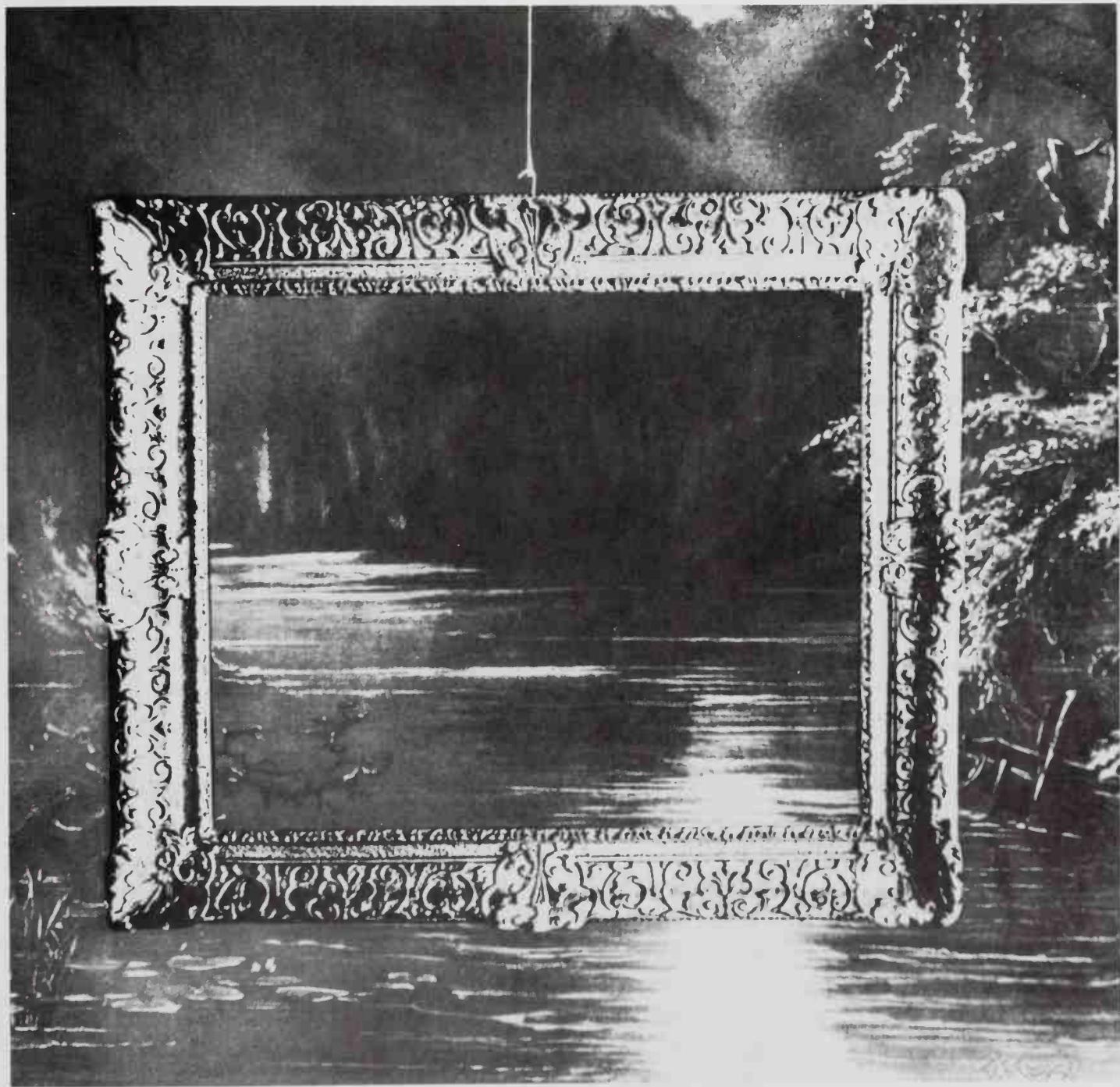


Figure 66. *A Look into Life* by Herbert Bayer (1931).

Have students make a cardboard frame and use it to frame different views from the window they might photograph.

You may use these questions either as a written assignment or as a take-off point for class discussion. Answers will vary. Students should be able to substantiate their responses from information in the text.

Bayer calls his photograph *A Look into Life*, but you are looking at a painting, which is only a reproduction of life. Is Bayer poking fun at art, or painting, by suggesting that people sometimes mistake art for life itself? Or is he perhaps suggesting that some people like to view life as a pretty picture? It does not matter where the frame is placed as long as the view is attractive.

Perhaps Bayer's vision means that human beings can only see a small piece of life at any time. For example, the person limited to the frame's field of vision would never see the moon shining through the clouds above. The frame itself might be symbolic of the limitations of each individual's vision. No one can ever be sure how the life he or she experiences fits into the bigger picture.

Summary Questions

1. What is a symbol?
2. What is an allegory?
3. What is a vision?
4. How do artists show what sounds look like?
5. In what way are a photographer's symbols different from those of a painter?
6. In Blake's "The Poison Tree" how does the landscape explain the poem?
7. Give an example of how an architect has combined the past with the present.
8. How does composition add to the power of Rockwell Kent's *Nightmare*?



ACTIVITIES

1. Observing: Architectural Forms Take a visual tour of your community. Look for interesting buildings, preferably examples of architecture inspired by natural forms. Take pictures or make sketches of one building and its setting. Notice how the building relates to its setting. Does it fit in well with the environment around it, or does it stand out and obtrude? What impact does the building have on its surroundings? Make notes on your observations. Include as well the materials the building, its windows, and doors are made from.

If possible, go inside the building and observe how its interior relates to its exterior. How is the interior space utilized? What materials are used? What is the function or purpose of this building? How does its design relate to this function? Write a paragraph to summarize your observations on the design of this building.

2. Architectural Structures Try your hand at sketching a design for a building that is inspired by natural forms. Choose a setting for your building. Is it a small plot on a busy city street? In a shopping mall? On several wooded acres? How will the setting affect the forms you use?

Decide what the function of your building is. Who will use it? What for? How many people should it accommodate? Will it be used at night as well as during the day?

*See TE, Unit for suggestion on
Directing the Activities. Page 347.*

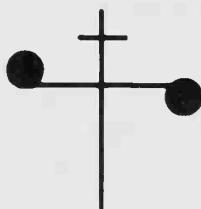
Show both the outside and the inside of the building. How do they relate to one another? To the building's setting? To the building's function?

Make notes to go with your sketches. Tell what materials you propose to use and why. Explain what you are trying to accomplish with your design.

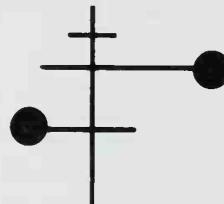
3. Sculpture: Form Imagination and inventiveness are essential qualities for an artist. The artists whose works have survived over the years have in common that unique ability to see things from a different point of view. In the sculpture you have looked at, you have seen how varied and expressive forms can be depending on the artist's vision and execution.

Do you know what a UFO is? It is an unidentified flying object. Perhaps you have seen illustrations of one. Or, perhaps you can imagine one with your own unique way of seeing things. Take a piece of clay and let your fingers help you envision a heretofore unsighted UFO. What form does it take? Is it an abstraction of the object? What does your form symbolize?

4. Sculpture: Balance One compositional principle used in works of art is that of balance. Balance is very important to all works of art, but especially important in sculpture. Vertical balance is always a factor in sculpture. In addition, there are two other kinds of balance to consider.



Symmetrical



Asymmetrical

Figure 67.

Make some sketches showing sculpture that employs both kinds of balance. What shapes and forms will you use? How many variations can you come up with?

5. Sculpture: “Found” Materials Work with other members of your class to produce a large “found” object sculpture.

Go on a “junk” hunt. Collect unique and common objects—one shoe, a broken car seat, old bed springs, half of a life ring, wooden crate, ice tray dividers, old clothes, and whatever else intrigues you. Look for the unusual. This may take several days or weeks to complete. Be prepared to store all the “treasures” until the day for building the sculpture.

When you have a good size collection, discuss with the whole class ideas for assembling one large piece. Make a few sketches. Plan ways to attach the parts to the whole. Concentrate on the kind of balance your sculpture will have.

6. Linoleum Prints: Dreams You must begin this printmaking activity with a drawing the same size as the block you will be printing. A 6 x 6-inch drawing would be a good size. On manila paper with a pencil, sketch an illustration of a dream or a nightmare. It could be one that you have had or have read about in literature. Pay particular attention to the repetition of line and form. After you have finished several sketches, spread them out side by side. Which one makes use of the format best? Are there any areas that need work? Remember, in a print, you must consider the areas you do not ink as carefully as those that you do. You will find that a simple, bold sketch is best for a linoleum block print.

When you are satisfied with your drawing, carefully transfer it with a sheet of carbon paper to a 6 x 6-inch linoleum block. With a magic marker or grease pencil, thicken and emphasize the drawn lines.

Before you begin cutting your block, practice cutting on a scrap of linoleum. You will need a bench hook, two blades, and a linoleum cutter handle. Hold the handle with one of the blades screwed in it with one hand. Place your other hand over the end of the handle to help push.

At no time should you put your hand or fingers in front of the blade as you cut! Place the linoleum scrap on the bench hook and cut away from you. For the best results, make short cuts no longer than an inch in length. Shorter cuts are easier to control than long deep ones.

After you are familiar with the feel of the cutter and the resistance from the linoleum, you are ready to begin cutting the actual block. Linoleum is a reductive process in that you must cut away the areas you wish to remain white. Therefore, cut away all areas that do not have drawing. To put it in a slightly different manner, cut away the light areas and

For more activities in sculpture, see Activity 9, Sculpture in Wire, p. 196; and Activity 12, Ceramic Sculpture, TE (Unit 4); Activity 12, Sculpture—Earth Art, (Unit 4); Activity 13, Sculpture—Environmental Art, TE Unit 4. For additional sculpture activities, see the supplement.





Student art.
A good example of a
linoleum print.

leave the black drawing. The more attention you give to cutting away small areas, the better your print will be in the end. A linoleum cutter is difficult to handle, and more than once you may find that your hand slips and cuts something that you did not want to cut.

You will be ready to print when you have completely removed all nondrawn areas from your block. First make registration marks so that your print will be in the center of your paper. To make registration marks, place a sheet of printing paper on the printing surface. With a crayon carefully draw a line around the page. Remove the paper, and place the linoleum block in the center of the square registration mark. Now draw a line around the block with a crayon.

For printing you will need an inking tray (plastic trays from grocery stores work well), a brayer, waterbase ink, a sponge, and printing paper measuring at least 10 x 10 inches.

Roll out some waterbase ink on the inking tray with a brayer. With the inked brayer, lightly roll over the block. Rather than putting a lot of ink on at once, quickly build up

the ink with many thin coats. With a damp sponge, wipe away all the ink on the printing surface so that the borders of your print will be clean. Place a piece of paper over the block making sure it lies within the registration lines you have drawn. Quickly rub the back of the paper with the bowl of a spoon or the tips of your fingers. Carefully peel the paper off the block. Put the first print in a safe place to dry while you re-ink the block and print again.

When the whole class has completed the printing project, display your prints and discuss what you think about the final outcome. You may be surprised that the finished print does not resemble the original drawing. It's not supposed to; it's different. Each method of getting ideas or images on paper is different from another. Each has its own qualities. Linoleum block printing at its best has the qualities of surprise and change.

7. Drawing: Perceiving A drawing can be produced from memory but only after intensive study of the subject. This is called a “reportage drawing.” It means a drawing done from memory reporting the characteristics of a particular subject. Take something from your pocket. Spend the next five minutes looking at the object so that you can draw it from memory.

Then put the object out of sight and draw it in pencil, using as much detail as you can recall. When your drawing is done, take out the object and compare it to your work. Have you represented the item well? Did you leave out any important details? Did you add any that weren't there? How accurate is your perception? How imaginative?

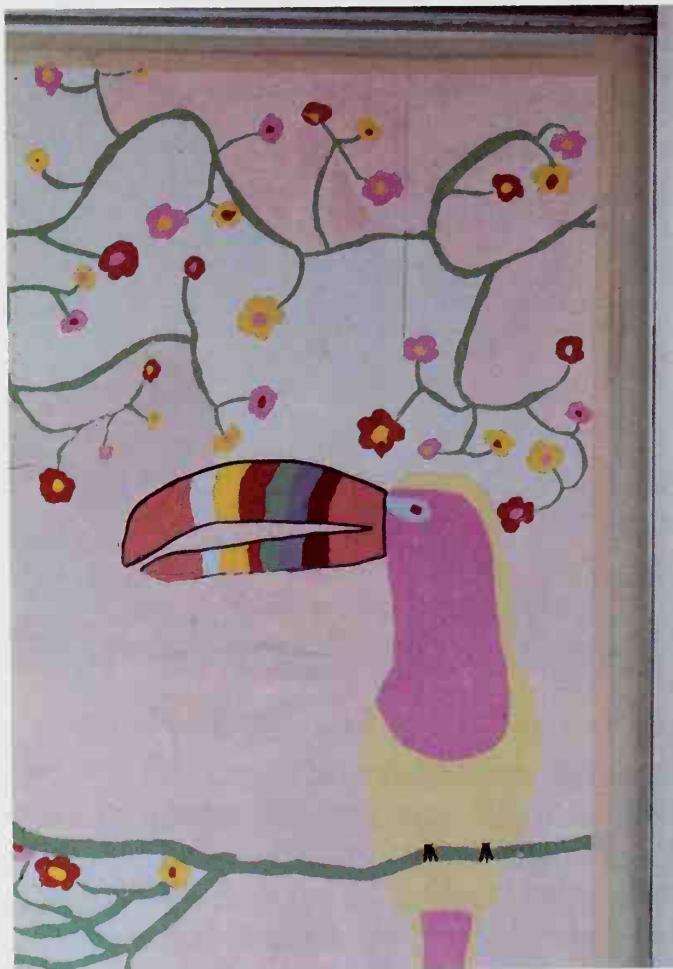
8. Drawing: Lighting A drawing of an object can change dramatically depending on the lighting. Set up a simple still life arrangement in the classroom. Pay special attention to the shadows caused by the existing light in the classroom. With fluorescent light there aren't too many shadows. Turn off the overhead lights and turn on a spotlight held at a forty-five degree angle to the subject. How has it changed? Move the light to other locations. Combine the overhead lights with the spotlights. This gives you a softer image.

Choose three different lighting conditions and produce three drawings of the same subject. Then compare the drawings. How did the light conditions affect your picture? Which light did you like best? Think about ways you can control the light when you draw or paint.

*For more drawing activities, see Activity 8, *Gesture Drawing*, p. 195 and TE Unit 4; and Activity 14, *Drawing—Lines and Forms*, Unit 4. For Drawing/Perspective, see supplement.*

9. Painting: Animal Images You read about Hicks's *The Peaceable Kingdom* in Unit 1. Did you find it interesting that the animals used in the painting represented the idea of peace? They were used as symbols in the painting.

An animal can be used in artwork as a symbol for oneself.



Student art.

Now do your painting of
animal images.

After looking at and discussing the shapes, textures, gestures, and functions of animals, choose an animal and paint an image of that animal that might represent you.

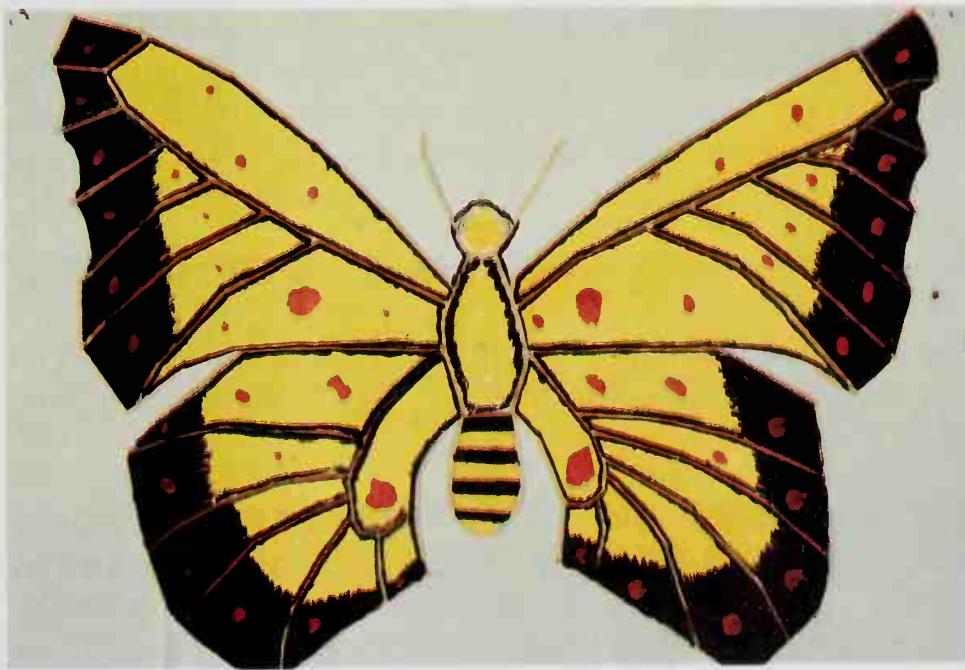
10. Painting: Using Watercolors Did you know that even though watercolors are commonly used, watercolor techniques and skills are about the most difficult of media to master? Unlike oil paint, acrylic paint, or tempera paint, watercolor is *transparent*. When you paint a light blue wash over a dried area of yellow, the blue will not cover the yellow completely. Instead, it will allow the yellow to show through, creating a green hue. The more water you use with the paint, the more transparent the wash will become. Be-

cause of its transparency, light washes will not cover darker ones. It's important to remember to develop your watercolor painting by beginning with light color and progressing to the darkest colors.

Notice that with your watercolors there is no "white." The white of your paper acts as the white for your painting. For this reason, *you must plan ahead* to leave white paper showing any areas of the painting you want to be white.

To mix colors that require white, such as pink or a tint of blue, you simply use more water with the color you wish to lighten. A little red paint and a lot of water will make the wash transparent and allow the white paper to show through, producing pink. These qualities of watercolor make it an exciting medium to explore.

Apply a light wash to several small areas. After they have dried thoroughly, apply another hue over the first one. The superimposed hue will blend with the color beneath to form a new hue.



Student art.
Painting in watercolors.

11. Painting: Watercolor Exercises Before starting, stretch your watercolor paper by soaking it in water for about 15 to 25 minutes. Then place it on a smooth surface such as masonite. Remove all the air bubbles and tape the paper securely to the masonite.

On a large piece of watercolor paper, practice each of the following techniques. Section your paper and label each one so that you can refer to them later for ideas.

Flat Wash With a pencil, draw a shape about 6 inches square. Tip your watercolor paper/board forward slightly. Fill a large flat brush with paint and water. Move the brush evenly across the top of the square. Repeat the stroke, overlapping the first stroke at bottom to pick up excess paint that you have accumulated. Repeat the strokes until the entire square is filled. If you run out of color, try again. This time mix enough color ahead of time to use the same mixture for the entire wash so you can maintain an even flow of color.

Graded Wash Draw another 6-inch square. Tip the board and begin as with your first wash, only this time use a more intense mixture of paint (less water). After the first stroke, add some water to the mixture and repeat the stroke overlapping the first one at the bottom. After each stroke add more water to the mixture so that the resulting wash blends from dark to light.

Wet on Wet Wet a 6-inch square on your paper with clear water. With a flat brush, apply paint to the wet paper. The paint will spread easily, and the colors will blend together. Do not paint over the same area with a different color. Let the wet paper do the mixing of the color. Too many colors applied to the same area will make a muddy mess.

Drybrush Use a clean dry brush and dip very lightly into a small amount of moist paint. Brush lightly on dry paper to create an interesting textured brushstroke. You can separate the bristles of the brush to achieve an even finer texture.

12. Painting: Sounds Do you remember the painting by Morris Graves, *Bird Singing in the Moonlight*? The bird in Graves's picture is clearly making sounds. Choose a bird or other creature and paint a picture showing the animal *and* a sound it makes. Try to show a pictorial relationship between the animal and the sound.

Try painting other sounds. Can you show visually the sound of a clock? A typewriter? Rain? How would you translate into a painting the sound of a car crash?

13. Crafts: Stitchery Look again at the animals in Hicks's *The Peaceable Kingdom*. Are they unusual in any way? Compare the animals in the painting with photographs of real animals. Hicks's animals could be called

“stylized” and in a sense they have been simplified so as to make them appear less realistic. Gather a collection of photographs of all kinds of animals. Study them carefully.

Put away the photographs and refer to them only in case you need some information about the general anatomical structure of one of the animals. Do several sketches for a class version of a “Peaceable Kingdom.” Display the sketches for discussion purposes. Decide with the class what images would work best in a large wall hanging. Each person should plan to produce parts of the total picture. All the parts should be cut from cloth and appliqued to the background cloth using a wide variety of decorative stitches. To add interest to the animal forms they can be padded lightly to achieve a slightly raised effect.

14. Crafts: Weaving The early settlers in America had a rather difficult problem acquiring material from which to make their clothes. Shipping cloth or ready-made dresses and suits from Europe took a very long time, and they were very expensive. Can you imagine only having one suit or dress? One skill the settlers brought with them was the ability to weave. Two prized possessions for a family were a loom (the equipment to produce handwoven cloth) and a spinning wheel (the equipment to spin wool into yarn). All of the cloth used in the New World (except that shipped from Europe) was made in the home by spinning the yarn and weaving the cloth. Most of it was the natural color of the wool—either black or white.

Today cloth is still made using the same principles, except the technology has advanced. The basic technique is to arrange yarns vertically (the warp) on a frame (loom) and insert threads crosswise (the weft) in an alternating over/under pattern. Different arrangements or groupings of the weft and warp threads produce a surface design.

To acquire an understanding of the process and to make a decorative piece, you can make a simple loom from heavy cardboard and weave a design from various yarns, strips of cloth, grasses, reeds, or ribbons.

Construct the Loom Find a heavy piece of cardboard about 14 x 20 inches. Glue two pieces together if necessary to make a rather rigid piece. Cut a rectangle in the center leaving at least a two or three-inch border all around. On the short sides, cut the same number of small (about one-quarter inch) slits, spacing them evenly.

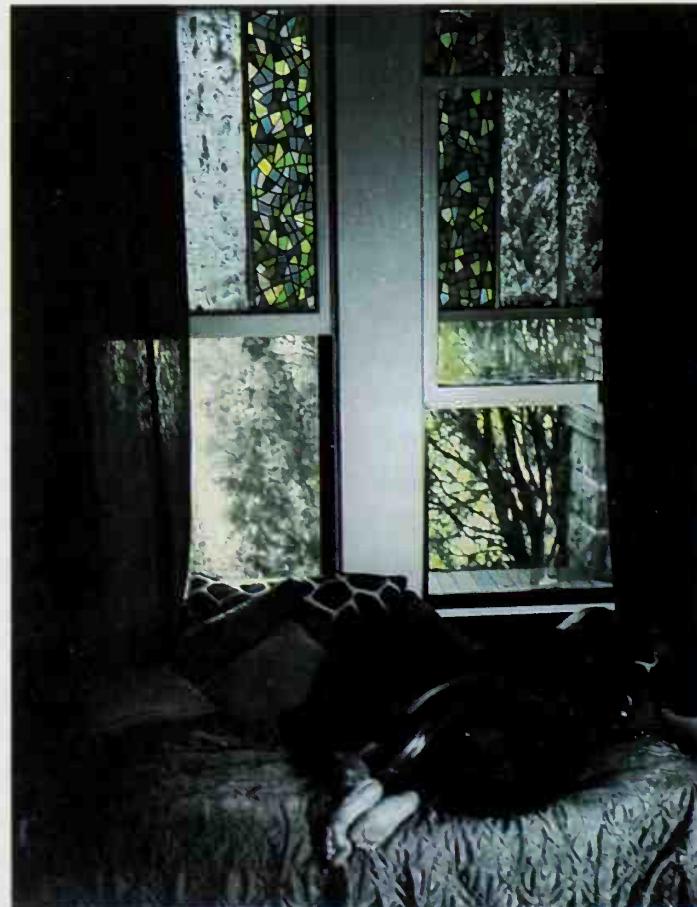


Warp the Loom Using a fairly stable yarn or string, tie one end to the first slit. Take the yarn to the opposite side of the loom and loop around the first slit. Return the yarn to the beginning side and loop around the second slit. Proceed in this fashion until all the slits are filled and the warp is all on the same side of the loom.

Weave Select materials that you wish to insert into the warp. Review the visual elements and compositional principles of design before you actually begin to weave. Cut the pieces of yarn or cloth that you plan to use into sections that are about the length of the width of the cardboard frame. In this project you will staple or tape the weft threads to the frame rather than using one continuous thread.

Finish When you are satisfied with the arrangement of colors and textures of the weaving, cut a mat to fit over the piece. Add a backboard to display your weaving on a wall.

15. Photography: Hand Coloring You can add color tints to your black and white prints as photographers did in



Student art.
An example of hand
coloring.

the 1930s and 1940s. This process is called hand coloring. In this process you do not have to have color paper or chemicals or filters. Use oil or water based colors to tint a selected area of a carefully chosen print. If you color in the entire photograph, you may lose the effect of the contrast with the black and white areas.

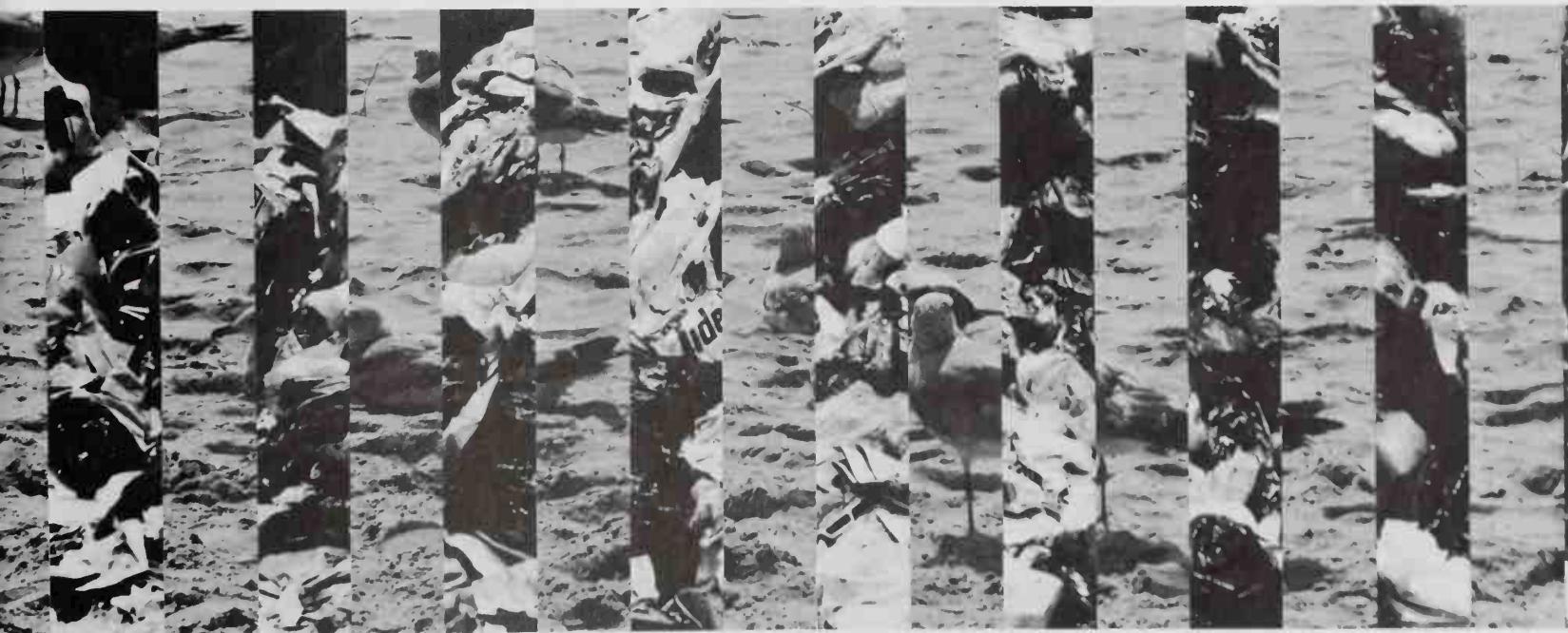
Have on hand several extra photos to practice on before coloring the final print. Keep in mind that you are only applying a tint and your color shouldn't be too strong or intense.

You might consider some possibilities for subject matter: a black and white photo of a clown with just the face hand colored, a landscape with one flower in color, a person holding an object which is the only part of the photo in color, an interior of a room with a window having the exterior view in color.

16. Photography: Montage Collect extra prints which have interesting texture, movement, pattern, and repetition of elements. Choose two of these photographs which are somehow related visually or look interesting together. Rule and mark off each of the two prints into vertical strips about three fourths inches wide. Cut these carefully on the paper cutter, or with an exacto knife or scissors. Place the pieces up and down vertically to see if shifting the images is more effective. Glue, cement, or dry mount the strips in the most interesting composition you can arrange. What exciting visual effects can you achieve?



Student art.
A photo-montage depicting a scene at the seashore. The size of the original art is 7 inches in height x 18 inches in width.



LIONS IN ART

Tell students they are to design zoo signs that will be used by very young children who cannot read. Divide the class into small groups and assign an animal to each group. Allow time for students to work out a design. Then reassemble the class to discuss the results.

Students might enjoy drawing or painting pictures of their own ideas of mythical animals.

In Unit 1 you read about the paintings of Edward Hicks and you saw many versions of his animals in *The Peaceable Kingdoms*. One of the animals Hicks always painted was the lion. Do you remember the picture from Thomas Bewick's book *The History of Quadrupeds* (page 14). That was one place where Hicks could have seen a lion. The other place was on a sign for an inn. Many inns of Hicks's time had picture signs over their doors. This was a custom brought to America by the British.

As a sign painter by trade, Hicks probably noticed the signs on inns and, of course, painted many himself. The signs for inns and taverns were usually animals, and the most common was the lion.

In the Middle Ages, long before Hicks's time, innkeepers of Europe belonged to great houses of nobility. These lords kept inns for travelers seeking lodging or refreshment. The inn sign identified the family of the innkeepers. Do you recall reading about the symbols on coats of arms in Unit 1? The animal most frequently used on crests and coats of arms was the lion. The significance of the lion relates to the ancient code of chivalry and to the artist-scientists of some early books called bestiaries.

Bestiaries were the first books of knowledge of the animal and plant world. (You saw some modern examples of bestiaries on pages 71-72.) The writers of bestiaries filled their books with images and stories of animals that existed only in the human imagination. There you could find drawings of

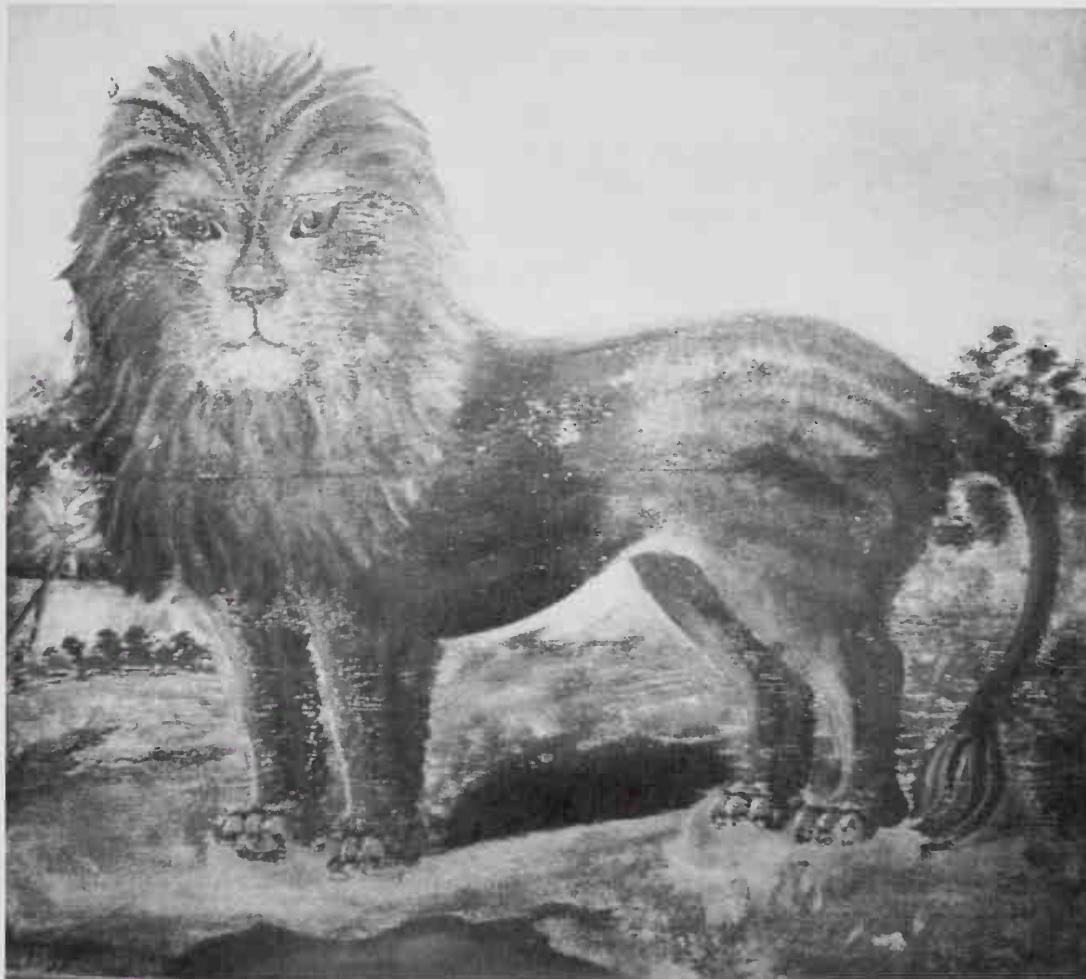


Figure 68. The Red Lion Inn sign.

mythical creatures such as the unicorn with its body of a horse, tail of a lion, legs of an antelope, and a single horn in its forehead. Or, you could see the basilisk, a strange gigantic bird that had a swan's neck, a snake's tail, and the head of a hen. The fact that they had never seen these mythical creatures did not bother the authors. They had never seen a lion either. However, they knew this beast well from the imagery of the Bible and from the tales of Aesop, a Greek storyteller, who lived in the sixth century B.C.

Throughout history, those humans who did see real lions had great respect for them. These animals are beautiful, fast, and powerful. In the wild, they must kill to live. Between fact and fiction, then, it was no wonder that the lion came to be known as the king of the beasts!

Look closely at the lion from a thirteenth-century bestiary. The artist never saw a real lion. That is not important. To show that the lion was the king of the beasts, the artist shaped the mane as a crown.

The public library might have a copy of a bestiary. You could plan a class project for information and discussion.

Incipit lib de naturis bestiarū. & ear̄ significationib.



estiarum uocabulum
pprie conuenit leonib;
pardis & tigrib; lupis
& uulpib; canib; & simi-
is. vrsib; & ceteris que ut
ore uulnus in ungib; seiuunt ex-
ceptis serpentib;. Bestie
autem dicte a uj qua se
uiunt. fere appellate
eo quod naturali utan-
tur libertate. & desiderio suo ferant. Sunt
enim libere eam uoluntates & hic atq; il-
luc uagantur. Et quo animus duxerit:
eo feruntur. De naturis leonum.



Figure 69. Lion illustration from a bestiary.

Many regal qualities were attributed to the lion. The most common one was courage. Stories and myths reveal still other characteristics. According to the Latin description, lion cubs were born dead. After three days the parents breathed air into the lungs of the cubs. In Figure 69 the parents are seen licking the cubs after they have come to life. This myth is particularly important because it reveals much about the mind of the bestiary artist. Animals in the bestiary were assigned human qualities. Since the lion was the "king," the death and rebirth of the cubs was a symbol of the Resurrection.

Another bestiary story describes how the lion slept with its eyes open. This made it the perfect guardian. The image of the lion "on guard" has been used many times by artists. The lion sculptures that guard the entrance to the New York Public Library are a modern example of this.



Figure 70. One of the lions in front of the New York City Public Library.

Have students find other Aesop tales that include lions as a central characters.

Myths about the lion were especially appealing to the codes of chivalry during the Middle Ages. These codes included honor, faithfulness, and courtesy. A chivalrous knight championed the weak and poor and fought against evil. In Aesop's tale, "The Lion and the Horse," the lion pretends to help the horse in order to eat it. When the horse kicks the lion instead, the lion recognizes his wrongful thoughts. He says, "I am well worthy to have had this, for he that searcheth evil, evil cometh to him."

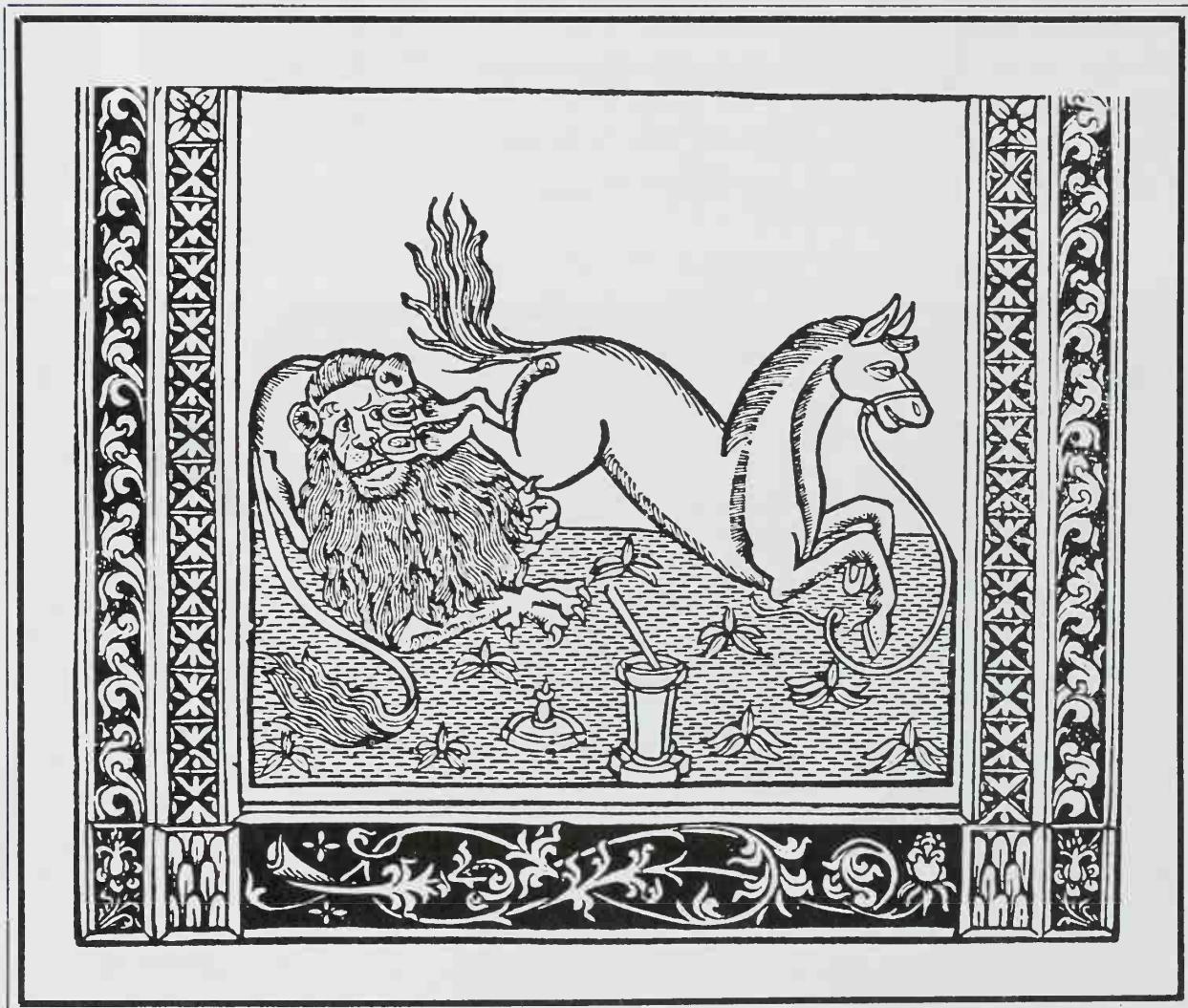


Figure 71. "The Lion and the Horse" illustration from *Aesop's Fables*.

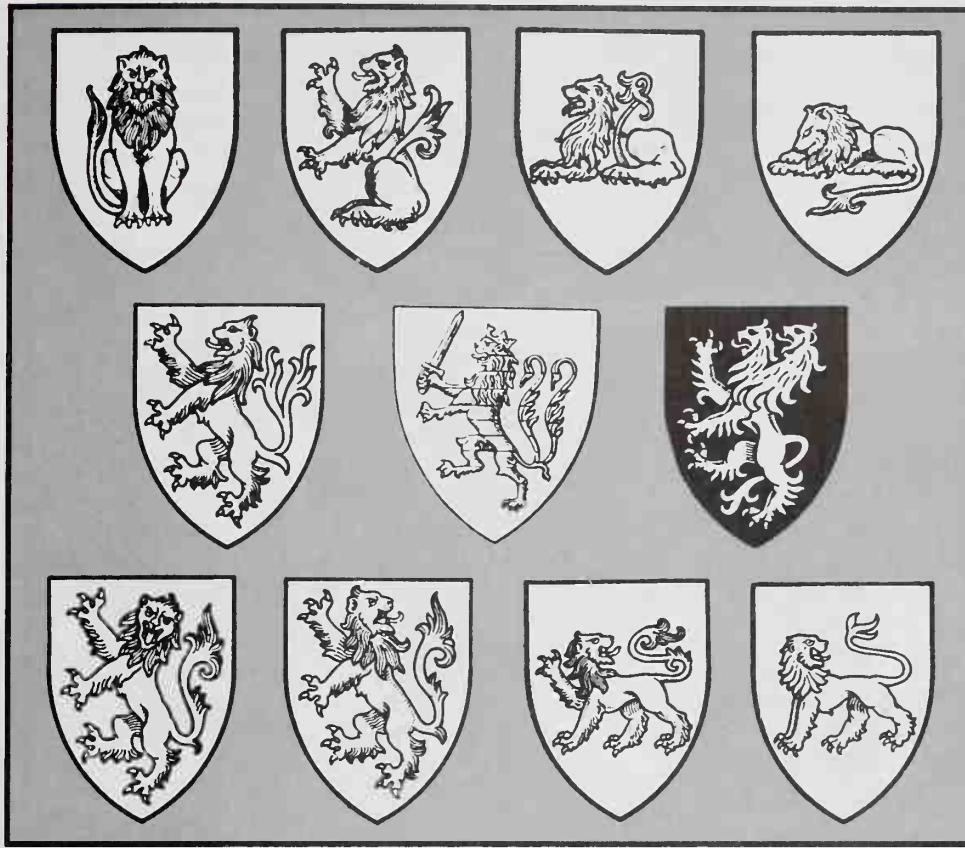


Figure 72. Heraldic lions.

The English king, Richard II (1367-1400), told the following story: He had attacked a Turkish town, and the enemy let loose its lions and leopards on his army. The cowardly leopards ran away and hid. The honorable lions fought bravely and died.

It is easy to understand then why feudal lords chose the symbol of the lion for their coats of arms. According to all accounts, it was the most noble of beasts. Since every family had its own crest, lions appeared in all sizes and shapes. Figure 72 shows just some of the positions and stylized shapes of the beast. Each position had its own meaning with its own special myth.

The French artist Charles LeBrun (1619-1690) developed a curious theory relating the personalities of animals to humans. His portraits of people were based on animal characteristics—and his portraits of animals were based on human qualities. When LeBrun painted a royal figure or the god Jupiter, notice how he gave his subject the head of a lion.

Another lion who took on a human trait was the Cowardly Lion in the book *The Wizard of Oz* by L. Frank Baum. This poor lion thought he was a failure, for whoever heard of a cowardly lion? It turned out, however, that there are different kinds of courage and the Cowardly Lion did not lack the kind that is really important.

For more information, refer to source books on heraldry.

Various editions of The Wizard of Oz might be collected to compare the editions. Note how the characters have been portrayed over the years.

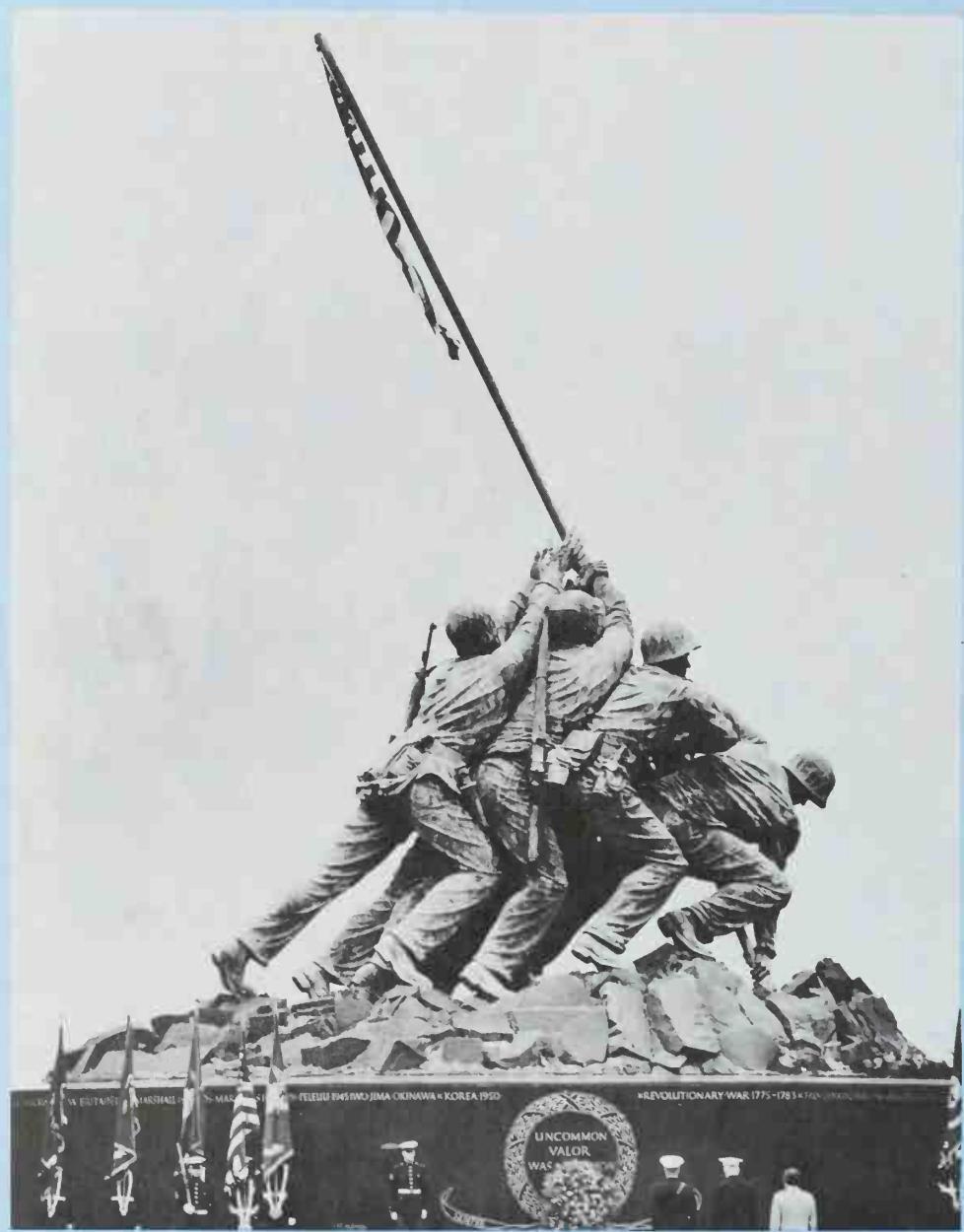
Use Doré's illustrations for La Fontaine's stories as an example of the art of the fabulist. Are these meant only for juveniles? Discuss.

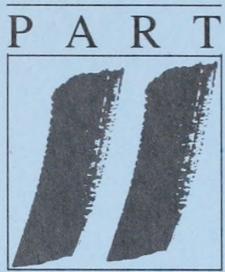


Figure 73. Charles LeBrun portraits of lions and men (seventeenth century).

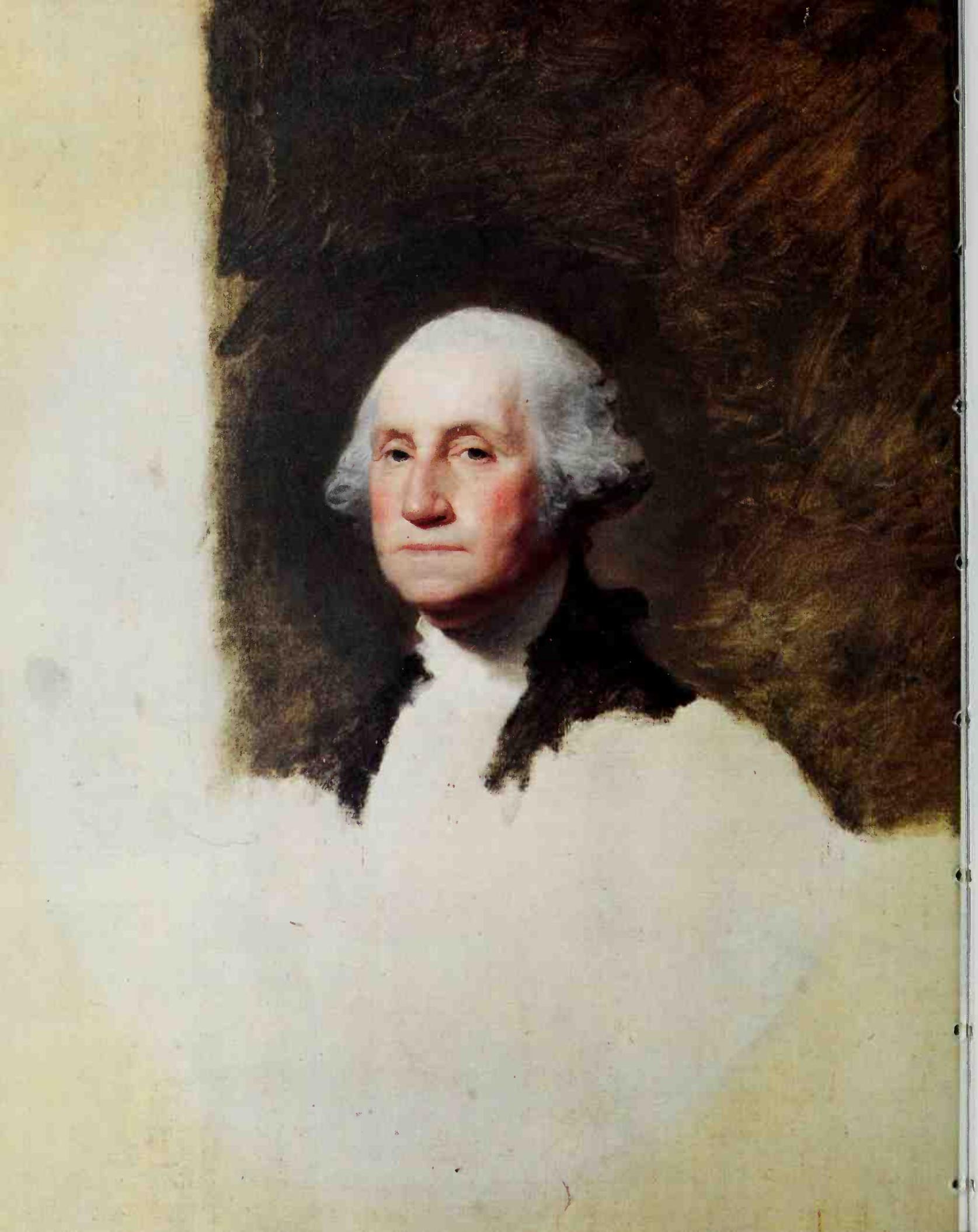
Figure 74. The Cowardly Lion from *The Wizard of Oz*. Illustration by Richard Denslow.

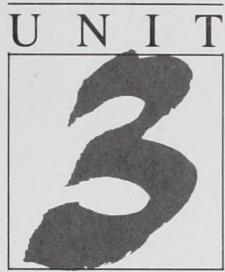






THE ARTIST AND HEROES AND HEROINES





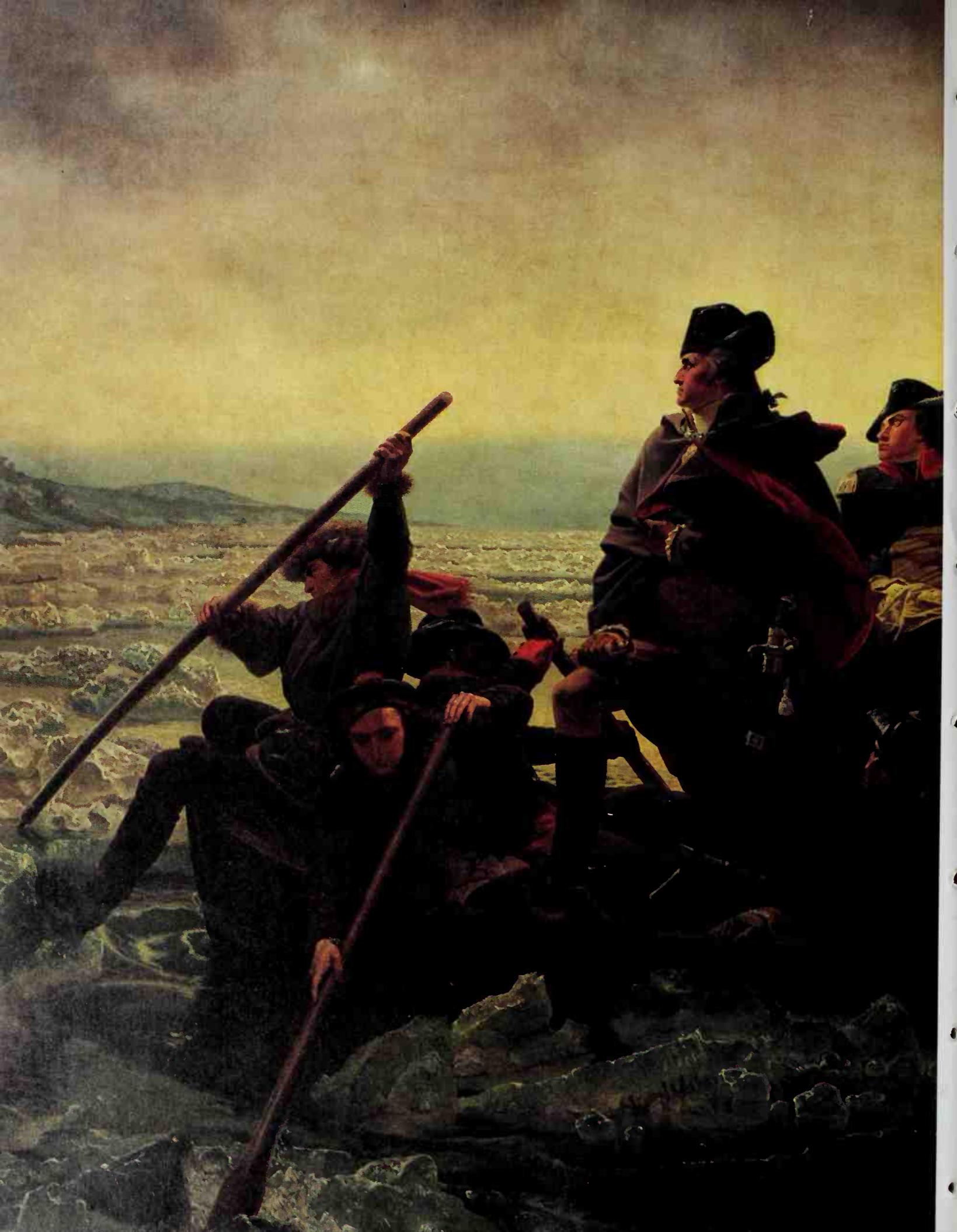
LET'S GET LOST IN A PAINTING

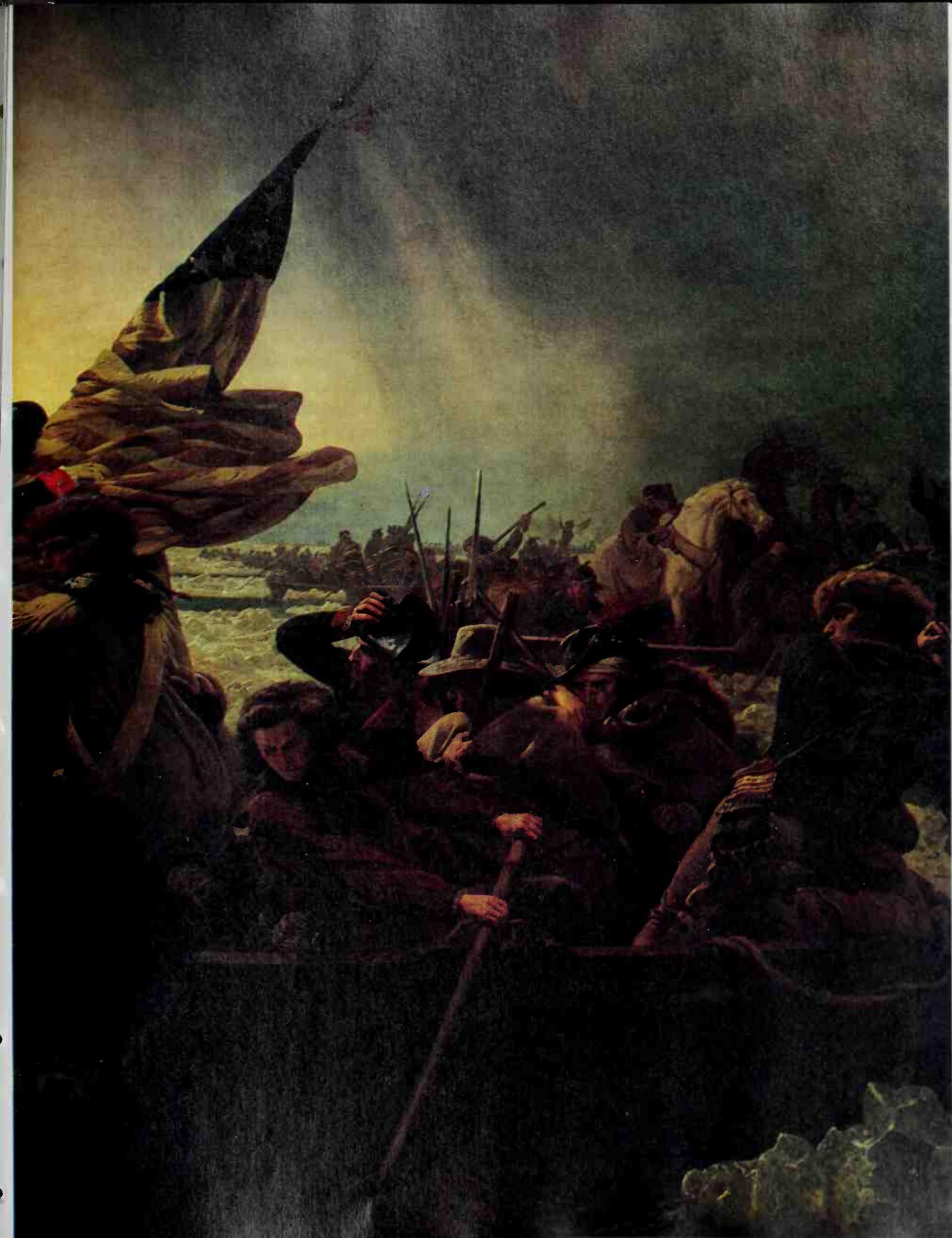
Washington Crossing the Delaware

by Emanuel Leutze

*It is doubtful whether so small a
number of men in so short a space
of time had greater results upon
the history of the world.*

Figure 75. *Washington Crossing the Delaware* by Emanuel Leutze, painted in 1855 (pages 122–123).





On the day before Christmas 1776, the Hessian commander in Trenton heard a startling rumor: George Washington was planning to cross the Delaware River and attack the British and Hessian troops. The commander, a certain Colonel Rall, roared with laughter. He is reported to have said, "If Washington and the Americans dare cross, I will personally chase them back in my stocking feet."

The colonel's statement tells much about the American army in the winter of 1776. The so-called army was a ragged group that had been defeated and driven from state to state and from river to river. The exhausted soldiers were suffering from lack of food, medical supplies, and protection from the cold. The winter had been especially severe—ice covered the Delaware River. Rall knew that crossing there was not only unthinkable, it was laughable.

On Christmas Eve, convinced that the rebellion would soon be over, Rall ordered his men to "lighten the guards and prepare for the holiday." This was Rall's last command. On the day after Christmas the American army won the Battle of Trenton and the colonel was dead. He had made one fatal mistake. He and the entire British army had underestimated the character of a man and the power of an idea.

In 1851, 75 years later, an American artist living in Düsseldorf, Germany, finished painting his version of that fateful night. The public loved it immediately. To this day it remains America's most popular historical work, even though the artist is hardly known. The name of the painting is *Washington Crossing the Delaware*; the name of the almost forgotten artist, Emanuel Leutze (pronounced *loy-tse*).

You are about to take a journey into history through Leutze's painting. Since you have probably seen *Washington Crossing the Delaware*, stop before going on. Visualize the painting in your mind's eye. What do you remember most? Then go to the work. How much history can you read in it? What is the mood of the painting and of the men?

COMMANDING COMPOSITION

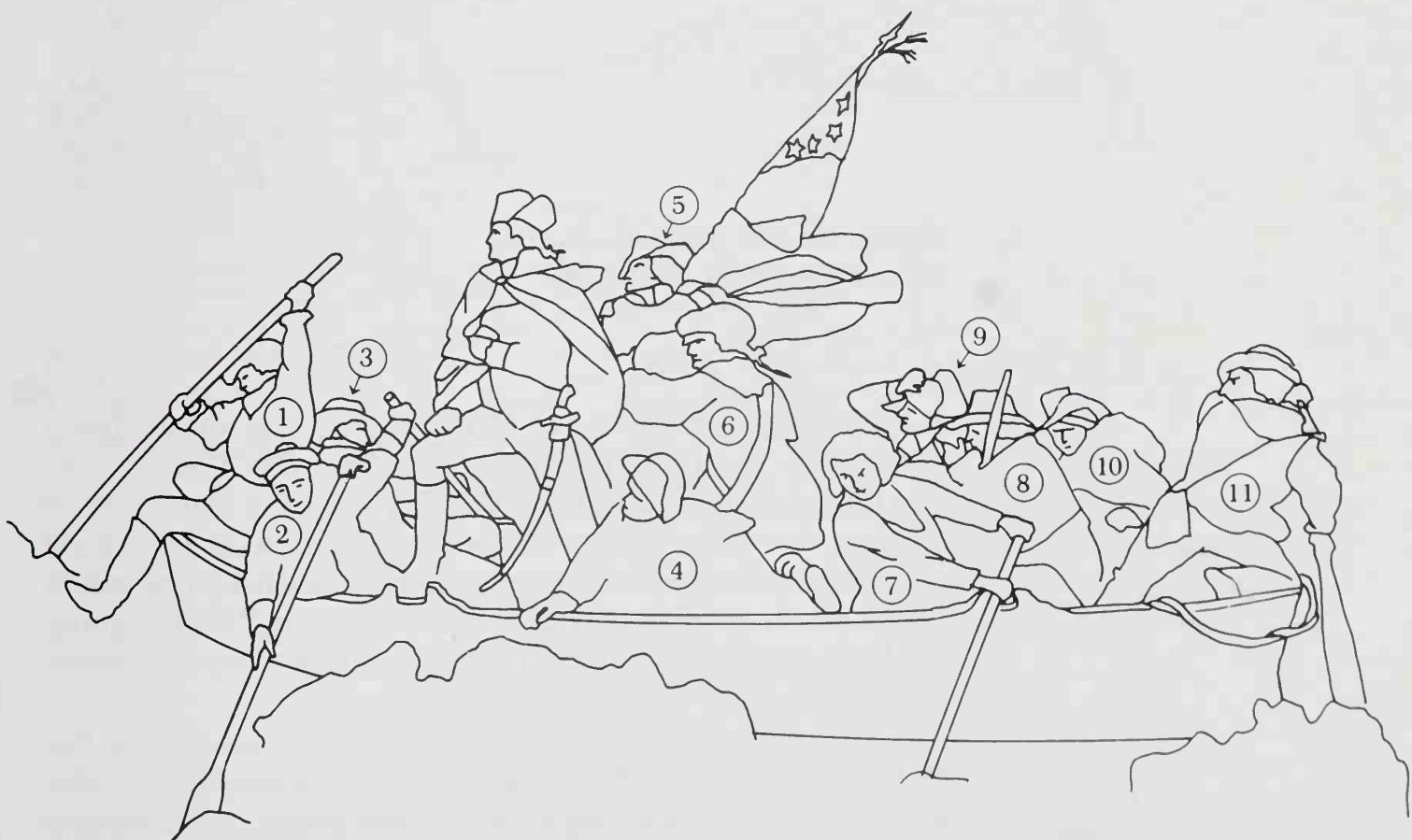
What people see and remember most is a sublime George Washington. He is dressed in yellow knee breeches, high boots, a dark coat lined with yellow, a gray military cloak lined with red and a black cocked hat. His sword hangs at his side and in his right hand he holds a spyglass. The confidence in his face and the quiet strength of his pose reassure the soldiers and tell of the coming victory. But the

power of his look goes beyond that one battle. He is the commander-in-chief who has measured the shoreline and the statesman already planning the future of the young country.

A critic praised this picture because "unlike many good historical paintings which must be studied before being appreciated, Leutze's immediately strikes the eye." What you notice first is Washington. His stance and stature give a feeling of calm and control. But the artist has created an illusion. Once you go beyond the standing figure the mood quickly changes to extreme danger. Wind, currents, and ice threaten the boat. The men battle the river, the cold, and their own fatigue. Hidden beneath Washington's gaze is turmoil, commotion, and great physical tension. Look at the arrangement of the men in the boat. What is each man doing?

Ask students what effect the painting would have if Washington were seated or standing in back of the boat. Students should see that his position as it is denotes leadership and confidence.

Figure 76. An outline drawing showing the men in the boat. The numbers indicate each one's activity.



- Figure 1 pushing ice floes
- Figure 2 pushing ice floes
- Figure 3 rowing
- Figure 4 watching for danger
- Figure 5 flagbearer
- Figure 6 flagbearer

- Figure 7 rowing
- Figure 8 huntsman holding a gun
- Figure 9 watching for danger
- Figure 10 awaiting the battle
- Figure 11 helmsman using an oar as a rudder

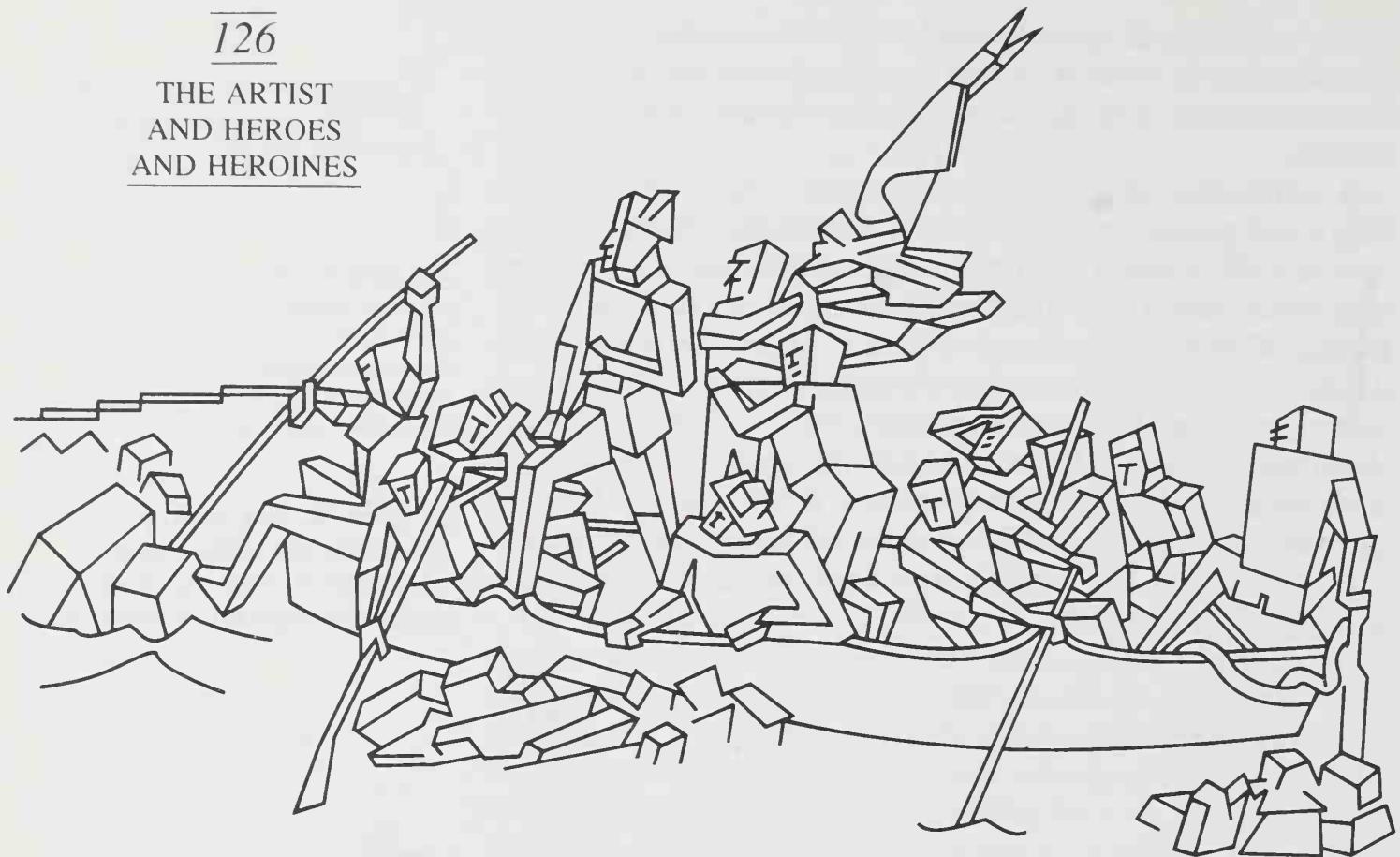


Figure 77. The drawing shows the angled bodies of the men.

While the men appear to be in control, they are actually struggling. Study their various positions. Each body turns in a different direction. Each turn represents a human force against the force of the elements. Each twist of a body creates more tension and more activity. With such turmoil, why, asked one critic, is Washington standing? Before going on, look at the positions of the men again and try to answer this question.

Discuss the expressions on the faces of the other men. Ask how the expressions affect the feeling in the painting.

This is especially true of figures 1-6. Refer to the drawing on this page.

Let's imagine Leutze's problem: how to dramatize the history of the country with a few men in a small boat. The men are not posing for a picture. Every action increases the feeling of danger outside the boat and the commotion within. In the drawing above the figures have been turned into cube-like forms. Without the soft textures of their clothing, it is easier to follow the variety of ways Leutze positioned the bodies. The cubes allow you to feel the activity. In this presentation every action becomes an essential part of the final design.

Notice how the angled bodies of the men create a circular motion around the fixed stance of Washington. He is the axis within the moving circle. As the men work together around him, his position stabilizes the boat.

Inside the small area of a boat, Leutze made a compact design. He succeeded in creating tension and movement from eleven men working furiously, cramped and huddled together. The term for this technique in art is “depth of motion.” Leutze then calms the swirling motion with the standing figure. The arrangement of the men dramatizes danger, while Washington’s fixed position makes order out of chaos.

The dangers outside the boat can be seen in the sea of ice. The artist designed the ice floes as heavy floating shapes of death—wandering aimlessly with the currents, banging against the boat. The drawings below show the complex details of the two main ice floes.

Have students notice how close the ice floes are to the boat. This positioning increases the sense of danger and struggle.

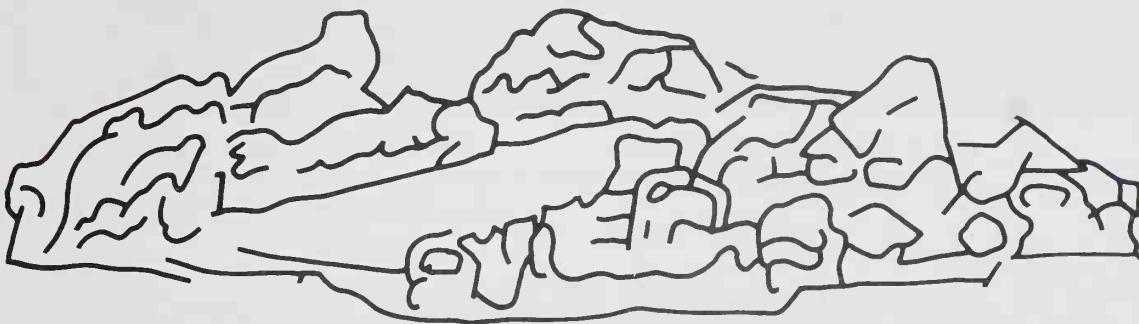


Figure 78. Ice floes in the foreground.

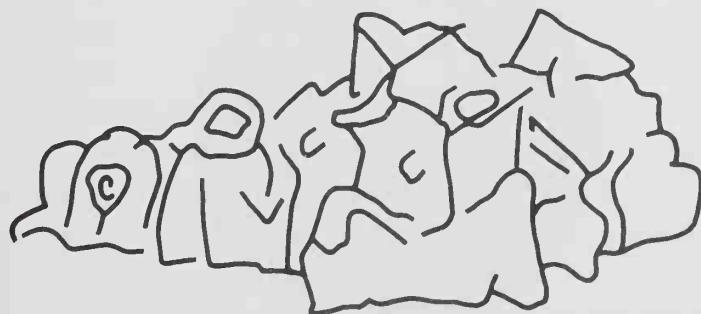


Figure 79. Outline of jagged ice floes.

Have students tilt the painting to see that the ice floe in the lower right resembles a profile of a human face.

Only a small portion of the ice floes shows above the water; like icebergs, most is hidden below. So it is hard to judge their real size. Imagine they are above the water, then they could easily be as large as the boat. These giant floes are like mountains with jagged rocks jutting out in all directions. In the drawing, the threat of these pointed shapes can be felt. On the lower-right ice chunk, Leutze's name is splattered in blood. The two large ice floes in the foreground take on the shapes of frozen masks of death floating in the water. The response to the threat is the calm look of Washington, repeated in the flagbearers, the huntsman, and in the helmsman at the rudder.



Figure 80. Detail of painting showing the expression on Washington's face.



Figure 81. Detail of ice floe that resembles a human face.

Nature's shapes are terrifying and destructive. Without Washington's presence the boat could end up like the large tree twisted into the ice.



Figure 82. Tree branch embedded in the ice.



Figure 83. The lines indicate the visual movement in *Washington Crossing the Delaware*.

Leutze resolves the conflict by the stability of the boat. It seems to be going smoothly ahead. But this is another illusion. The boat is rocking, but the design hides the movement.

The drawing (Figure 83) shows the directions of the oars and the flag. Each oar slants in a different direction. By slanting them at various angles, Leutze shows the force of wind and currents. These diagonal lines break the circular motion and create another visual movement. The six major lines (the five oars and the flag) together with the soft curves and the other slanted lines in the drawing give the impression of a rocking boat. The lines move to the rhythm of the currents in the water.

It may be difficult to visualize this rocking motion because the oars are arranged in triangular shapes. To Washington's right the two oars meet to form a triangle.

What else in the painting suggests that the boat is rocking? Point out the ripples of water and the men struggling for balance.



Figure 84. Triangular shape of the men in the bow.

To his left another triangle is made up of the huntsman's gun and the oar.



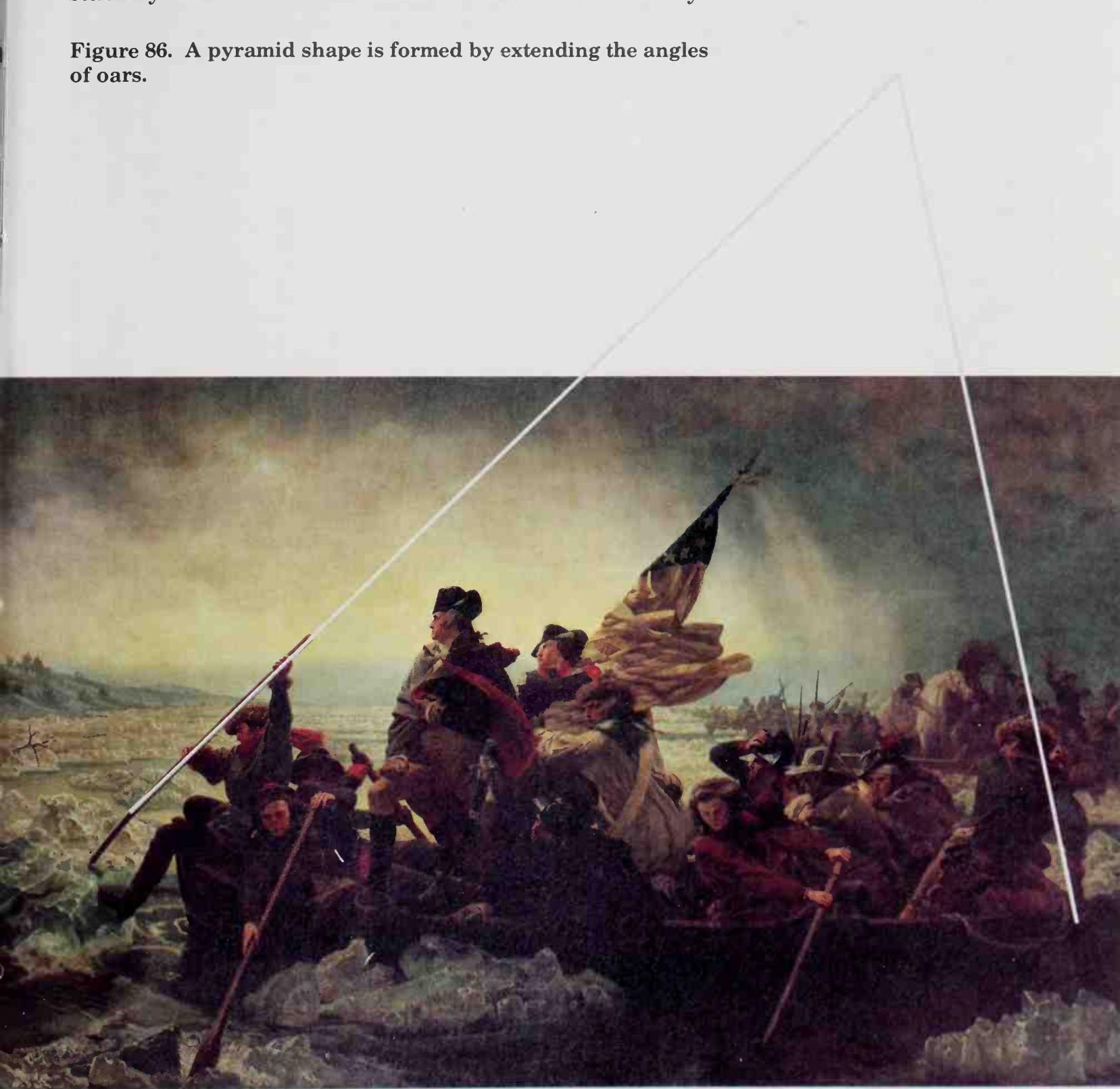
Figure 85. Detail of triangular shape.

Notice the constant repetition of triangular shapes within the boat: the left leg of Figure 1, Washington's left arm and right leg, the body position of Figure 4 (see page 125).

If you extend the angles of the front and rear oars, they meet to form a large pyramid at the top of the boat.

The triangles and the large pyramid give a feeling of stability. The boat rests on the water in the same way a

Figure 86. A pyramid shape is formed by extending the angles of oars.



Ask students what effect knowing these details has on their reaction to the painting.

stepladder stands on the ground. The ladder balances when the two equal opposite forces meet to form the apex of a triangle. At the center of this large pyramid the artist braced his "ladder" with another triangle: a "V" made by the line of Washington's head and back against the flag.

The "V" is the artist's final touch. It takes two men to hold the flag. As the wind whips against the flag it is met and balanced by the forceful figure of Washington. The final design gives the feeling and creates the illusion of balance, stability, and calm.

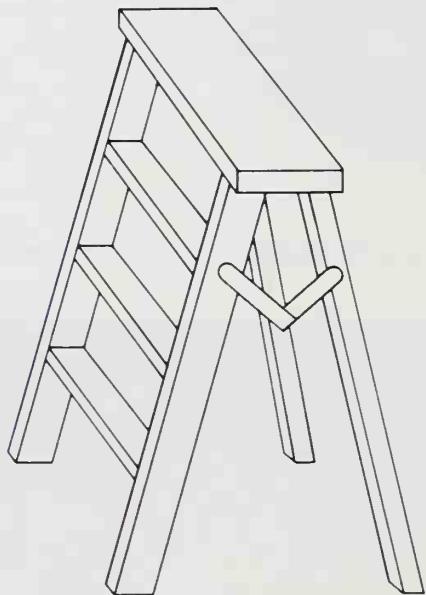


Figure 87. Comparison of solid "V" shapes.

TRENTON AND ENVIRONS
including Washington Crossing,
showing military details for
Washington's surprise attack,
Christmas 1776

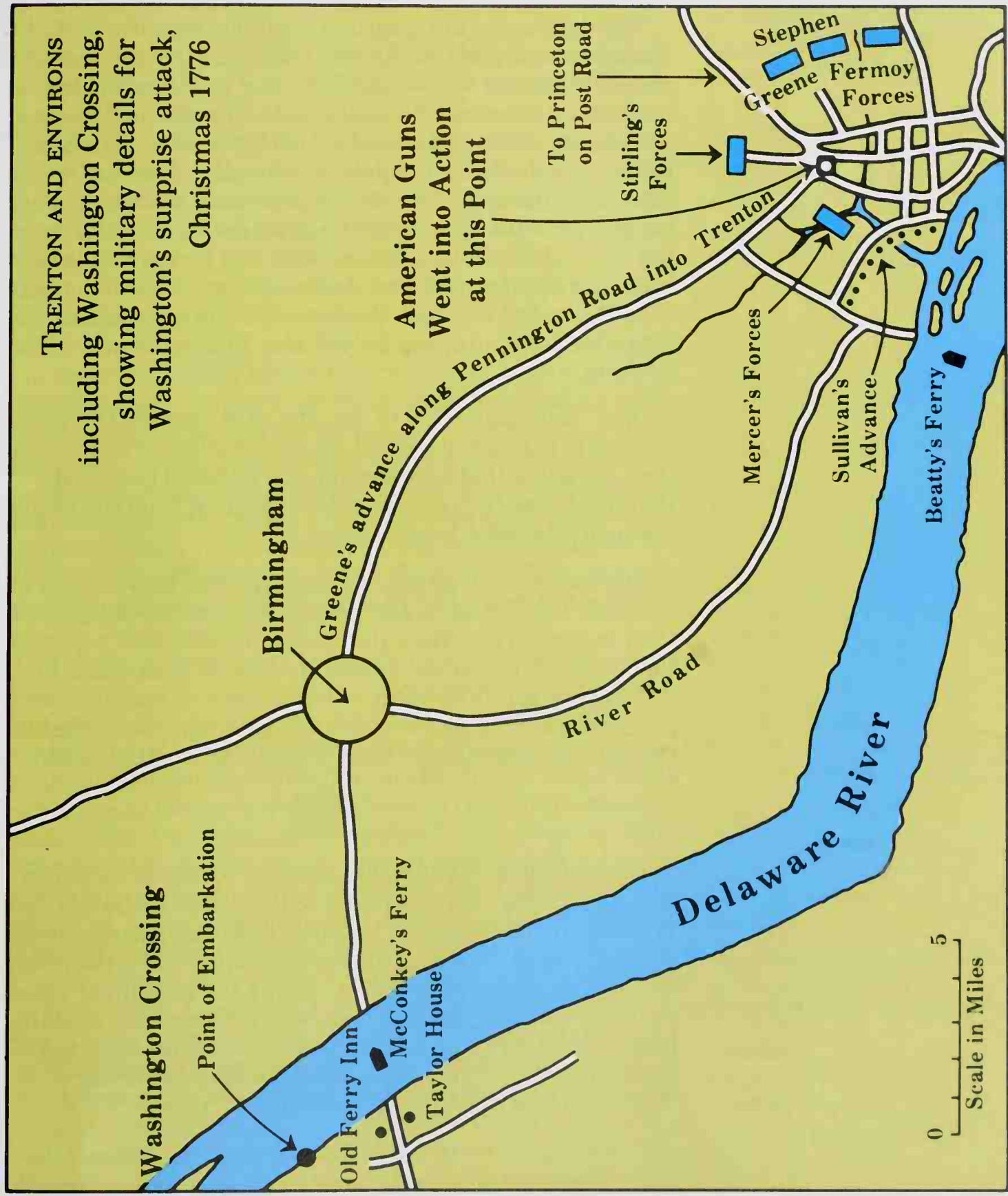


Figure 88.

A HEROIC STORY

The danger in the painting and the harshness of the elements accurately depict what Washington and his men faced during the winter of 1776—the most desperate moment of the American Revolution. Washington had planned to cross the river and attack in early evening. The Americans were to cross in three groups: the first under his command; the second under the command of General Cadwalader; and the third under General Ewing. But the crossing was so difficult that Cadwalader and Ewing had to turn back. It was not until four o'clock on the morning of the next day, December 26, that Washington's forces reached the New Jersey shore, ready for the nine-mile march to Trenton.

Only Washington's will got the men across. The men, already exhausted, were beginning to freeze. So pitiful was their condition that a messenger who followed them tracked their route easily "by the blood on the snow from the feet of the men who wore broken shoes."

One hour after daylight on December 26th they arrived in Trenton. The Hessians, totally surprised, at first fought but then surrendered. After the battle, Washington reported the victory to Congress: approximately 80 Hessians killed, 900 others captured with a large store of supplies and ammunition. The Americans lost four men—two killed in the fighting, two others frozen to death during the crossing.



The victory at Trenton changed the course of the American Revolution. The inexperienced volunteers who had fled in terror from the Hessian bayonets had finally beaten their dreaded enemy. It was a victory not measured by the number of men captured or killed. It was the beginning of an army fighting for a cause that was not hopeless. Coming after a long series of defeats it gave fresh courage to the cause of freedom. Years afterward the English writer A. G. Trevelyan described the importance of Trenton:

"It is doubtful whether so small a number of men in so short a space of time had greater results upon the history of the world."

Seventy-five years later, Emanuel Leutze put a small number of men in a boat and painted his version of *Washington Crossing the Delaware*. Leutze was born in Germany in 1816. When he was nine his family came to America. The young Leutze grew up in Philadelphia, and probably visited the place where Washington made the crossing. While still in his teens, he showed such artistic talent that he was sent back to Europe to complete his art studies. In 1849, in his studio in Düsseldorf, Germany, he began to work on *Washington Crossing the Delaware*. He finished the painting in 1851, then came back to America where he remained until his death in 1868. During the two years of painting the *Crossing* there were several interruptions, including a fire which partially destroyed the first canvas. Upon its completion, Leutze sent the painting to New York for exhibit and the public loved it immediately. In time the work became popular around the world. Just a few years ago when representatives from the People's Republic of China came to the Metropolitan Museum of Art in New York City, the one painting they knew and recognized was *Washington Crossing the Delaware*.

And yet, as popular as the work is, almost no one knows Leutze's name. In a strange way the popularity of the painting has worked against the artist; the work has been taken for granted. Historians look for errors, artists neglect it, and writers often omit the work from art books. Yet the painting continues to please new generations. It remains the popular image of the crossing. This, by itself, is interesting since Trenton had long stirred the imagination of artists. On the following pages you will look at versions of the crossing by three of America's foremost artists: John Trumbull, Thomas Sully and George Caleb Bingham.

John Trumbull had been a soldier in the Continental army. In 1794 he painted *Capture of the Hessians at Trenton*. Under a large wind-swept sky the Hessians surrender to Washington. In the background an American flag rises in the breeze while in the front the Hessian banner lies on the ground. The ceremony is formal; the battle is over. Trumbull was the "patriot painter" of the American Revolution. His work celebrates the men who fought. The key identifies every major figure in his picture (pages 136-137)

In 1819 Thomas Sully received a commission to paint *The*

Have students point out elements in Trumbull's painting that indicate its idealized character.

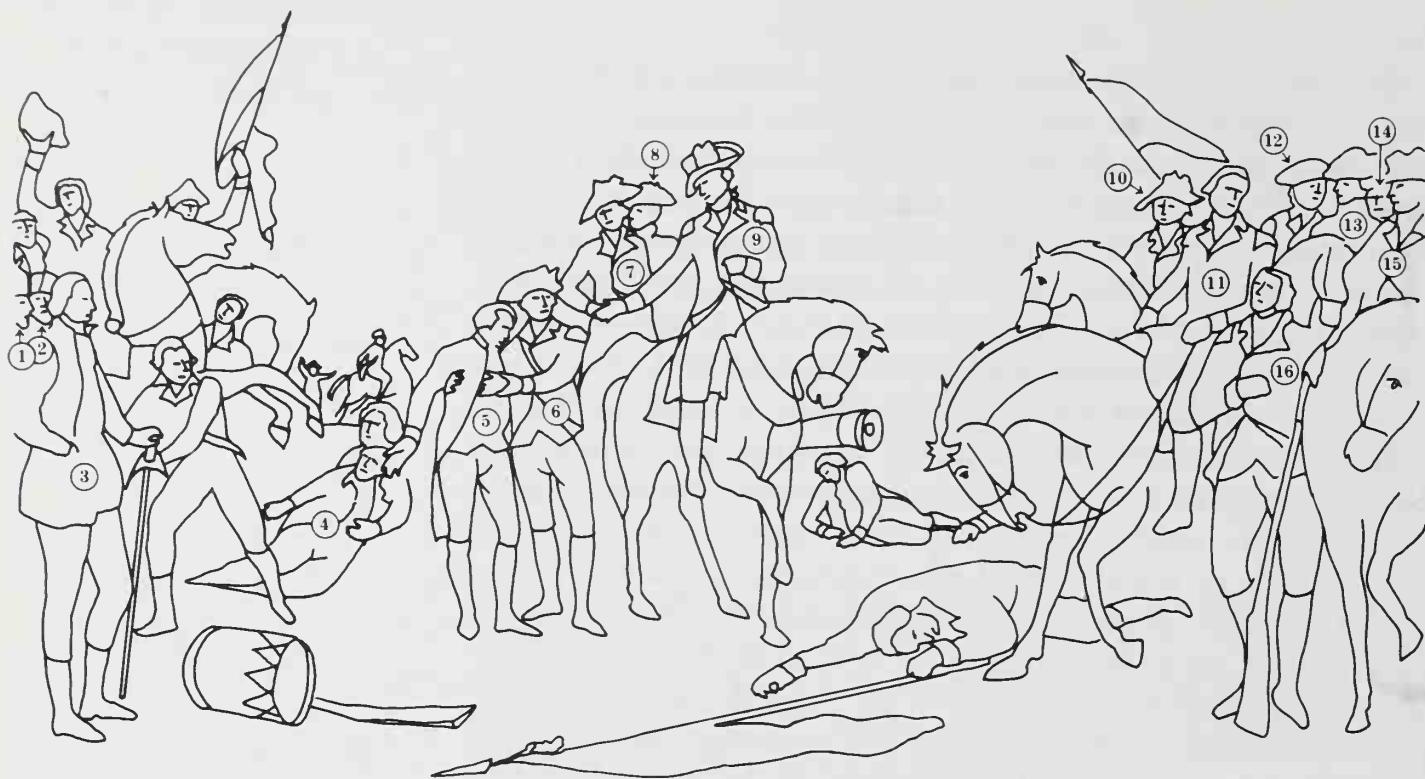


Figure 89. Match the numbered figures with the list to identify the people in the painting.

1. **Edward Wigglesworth** 1742–1826 Merchant and sea captain of Newburyport, Massachusetts; Revolutionary soldier; member of the Massachusetts General Court; Collector of the Customs at Newburyport.
2. **William Shepard** 1737–1817 Of Westfield, Massachusetts; Revolutionary soldier; member of Congress.
3. **Josiah Parker** 1751–1810 Of “Macclesfield,” Isle of Wight County, Virginia; Revolutionary soldier; member of Congress.
4. **James Monroe** 1758–1831 Of “Oak Hill,” Loudon County, Virginia; President of the United States; Revolutionary soldier, statesman.
5. **Johann Gottlieb Rall** 1720–1776 Colonel of Hessians serving with the British during the Revolution; killed at the Battle of Trenton; (posthumous portrait).
6. **William Stephens Smith** 1755–1816 Lawyer of New York, and Lebanon, New York; Revolutionary soldier; Secretary of Legation, London; member of Congress.
7. **Robert Hanson Harrison** 1745–1790 Lawyer of Charles County, Maryland and Alexandria, Virginia; Revolutionary soldier; Chief Judge of the General Court of Maryland; (from memory).
8. **Tench Tilghman** 1744–1786 Of Maryland and Pennsylvania; Revolutionary soldier; volunteer aide-de-camp and secretary to Washington by whom he was chosen to carry to



Figure 90. *Capture of Hessians at Trenton December 26, 1776* by John Trumbull.

the Continental Congress the news of the Surrender of Lord Cornwallis.

- 9. **George Washington** 1732–1799 LL.D. 1781. Of “Mt. Vernon,” Virginia; first President of the United States.
- 10. **John Sullivan** 1740–1795 Lawyer of Durham, New Hampshire; Revolutionary soldier; member of Congress; Governor of New Hampshire.
- 11. **Nathanael Greene** 1742–1786 Of Rhode Island and “Mulberry Grove,” Savannah, Georgia; Revolutionary soldier; Quartermaster General.
- 12. **Henry Knox** 1750–1806 Of Boston, Massachusetts and “Montpelier,” Thomaston, Maine; Revolutionary soldier; Secretary of War.
- 13. **Philemon Dickinson** 1739–1809 Lawyer of New Jersey and Pennsylvania; Revolutionary soldier; United States Senator.
- 14. **John Glover** 1732–1797 Of Marblehead, Massachusetts; Revolutionary soldier often in charge of transportation; secured boats for the crossing of the Delaware.
- 15. **George Weedon** c. 1730–1793 Innkeeper of Alexandria, Virginia; Revolutionary soldier.
- 16. **William Washington** 1752–1810 Planter of Virginia and “Sandy Hill,” St. Paul’s Parish, South Carolina; Revolutionary soldier, cousin of General Washington.



Figure 91. *The Passage of the Delaware* by Thomas Sully.

The faces of the common fighting men are not shown in Sully's work. What effect does this have on the painting? Have students compare Sully's work with Leutze's. Ask students to identify other elements missing from the Sully painting.

Have students compare Bingham's painting with Leutze's. How are the men in the boat different? What is the effect of the color in Bingham's work?

Passage of the Delaware for the capitol building of North Carolina. But the painting (12 feet by 17 feet) was too large for the wall space and was rejected. This splendid work now hangs in the Museum of Fine Arts in Boston. Sully depicts Washington and his men preparing to cross the river. He is mounted on a white horse atop a snow-covered hill and is watching men in uniforms at the left pushing a cannon while boatloads of troops cross the river below.

George Caleb Bingham's *Washington Crossing the Delaware*, completed in 1871, has a dramatic and beautiful mood. In front of a blue dawn-lit sky, a thoughtful Washington is seated on a white horse. His gaze is directed toward the shore. The crossing has been made and the boat is ready to land.

The works of Trumbull, Sully, and Bingham are important and each can be studied and appreciated on its own terms. Thomas Sully's painting had been the most popular in America. Leutze's work not only replaced it but made



Figure 92. *Washington Crossing the Delaware* by George Caleb Bingham.

Sully's *Passage* obscure. These three paintings are just as good as Leutze's (in the opinion of many they are better). But only Leutze's work is seen everywhere—in schools, libraries, books and even in other paintings.

All of the artists took certain liberties with historical truth. The characters in Trumbull's work might or might not have been at Trenton. In Bingham's painting you will find to the left of Washington another famous American who was certainly not at Trenton, Andrew Jackson. Bingham, a Midwestern artist who painted life on the Mississippi River, took other liberties in his painting. His Washington resembles a riverboat man who appears in his other paintings, and the boat is a Mississippi river raft.

The boats used in the crossing were the Durhams. These boats hauled cargo between New Jersey and Pennsylvania. (Washington had the Durham boats available because he had deliberately taken them during his initial retreat across the Delaware.) They were long, low boats and held between 30 and 40 people. Leutze did not have a model of the

Have students compare the photograph with Leutze's painting. Which do students prefer? Have them give reasons for their choices.



Figure 93. A modern re-creation of the crossing in a Durham boat. Washington Crossing, Pennsylvania.

Durham boat, nor would it have suited his purpose. His boat with the twelve figures permits the viewer to see each individual effort as part of the overall design.

HISTORICAL PORTRAIT

Leutze's work does not have the sweep of a Trumbull sky, the beautiful harmony of color and movement of Sully's masterpiece, nor Bingham's quiet mood of dawn on the river. But it has action and courage. The other paintings are quiet, almost subdued by beauty. Leutze's work is full of passion. It has drama! It portrays courage. It tells the story of that supreme moment when one man changed the course of history. It is the missing page of the book. It is a country's history in a small scene. In an action-packed, condensed area it tells everything about the conditions and the man.

All the works are historical paintings, but Leutze's has one important difference. Traditional historical paintings celebrate great events with large panoramas in which the eye wanders over the entire canvas. Go back and look at the other three works. The vast sweeps of land and sky require time and study. They take our attention away from the central figure. In all of the paintings Washington is the

center, but only in Leutze's work does all the action focus directly on him.

Although his *Crossing* is a history painting, the dramatic events lead to a historical portrait. The tension, the battle against the elements, the fears of the men, and the future of the country are all resolved in this heroic portrait. It is the portrait of a man; it is also a portrayal of that moment when the fate of the country hung in the balance. Leutze shows that particular moment by depicting the condition of the army in the clothes of the men, the distance of the boat from the shore and the time of day (or night). Look at the painting again. What does the dress of the men tell you? Who are they? Who can you identify?

When the painting was first exhibited, Leutze wrote a short description for the catalogue: "The picture reproduces the moment when the great general is steering to the opposite shore in a small boat surrounded by eleven heroic

Artists did not have photographs to use in their research. Discuss the different sources they might have used for information, such as firsthand accounts, written reports, and books.

Figure 94. Notice the different kinds of clothing worn by the men in the boat.



figures—officers, farmers, soldiers, and boatmen.” Leutze could not possibly have painted their actual clothes. But he had made a life-long study of the Revolution. The clothes on Leutze’s figures follow Washington’s own descriptions of the Continental army before the crossing. They did not have uniforms because they were not yet an army. The soldiers were exhausted, their condition weak. The man with the bandage around his head recalls Washington’s report of their condition: seven out of every ten men were sick, wounded, or unable to fight. *If Rall were watching he might have laughed!*

The only figures to be positively identified are the officer supporting the flag, young Colonel James Monroe (later President Monroe), and the black man at the oars to Washington’s right who is Prince Whipple. Prince Whipple also appears in Sully’s painting at the right of Washington.

Prince Whipple’s place in the pictures at a time when slavery existed in America is an important statement. Whipple’s personal story is also a fascinating piece of Americana. According to historical records he was born in Africa of fairly wealthy parents. At about the age of ten he was sent to America to be educated—to enjoy the benefits of the New World.” On the way, a treacherous ship captain brought him to Baltimore, where he was sold as a slave. The man who bought him was General Whipple of New Hampshire. During the Revolution he was given his freedom and served first under General Whipple and later under Washington. It is not clear whether Sully or Leutze knew the incredible story of blacks who chose to come to America, but Prince Whipple’s place in their paintings tells much about both artists’ vision of America.



Figure 95. Detail on the left shows Prince Whipple in Sully’s painting. Detail on the right is from Leutze’s version of the crossing.

The location of the boat in the water tells us the time (hour) of the picture. Can you determine how far the boat is from the shore? How long have they been on the water? Look at the painting, then go to the diagram.

The diagram shows the boat without the men. You can get an idea of the boat's location by finding both shorelines at the back corners of the picture. On the left side is the New Jersey shore. If you follow the long line of boats behind

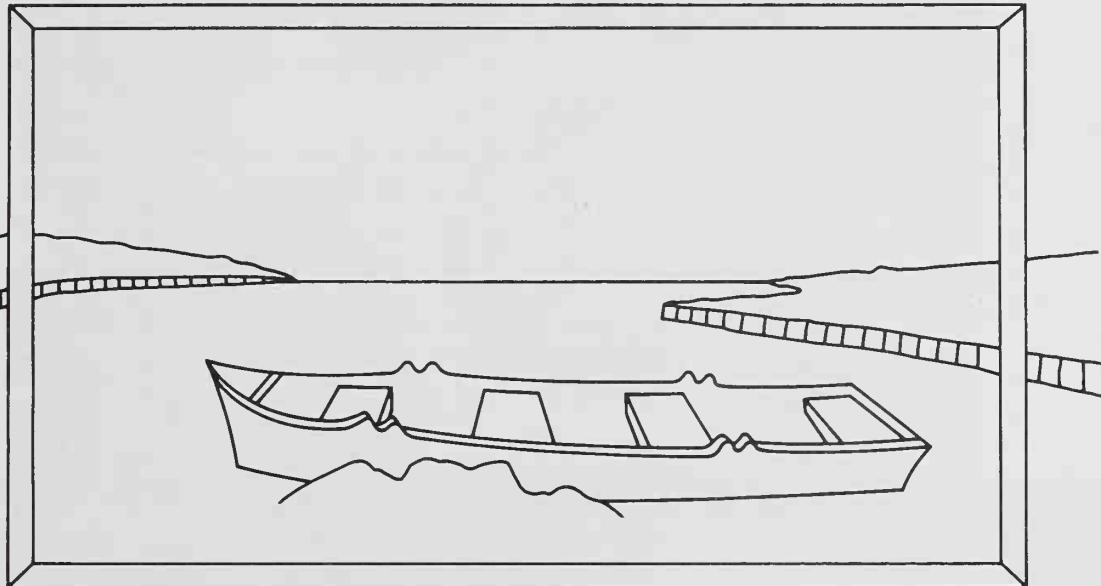


Figure 96. Drawing shows the location of the boat in the river.

Washington you come to the other shoreline. When you extend the shorelines outside the picture frame, you realize that the boat is actually quite far from both shores, somewhere in the middle of the river. It looks close, but this is another illusion. Since they left in the late afternoon on December 25 and did not arrive until the next morning, they have been on the water a number of hours.

Ask what Leutze's use of dark and light communicates. Students will probably offer that it reinforces the sense of hope in the painting.

THEATRICAL EFFECTS

From the artist's use of light, can you determine the time of day (or night)? Out of the dark night haze the line of boats leads up to the front. In the sky shines the last star of night—the morning star. The boat is moving toward the light of dawn. Washington is standing in the center of the light; the effect is theatrical—as if Leutze had thrown a spotlight on him. You can see his use of light in a black-and-white version of the painting.

In the black and white version you get the feeling of a drama. The dark haze above has the shape of a theater curtain. On stage the spotlight falls on the boat. Since the eye seeks and follows light, the white (or light) leads the eye from right to left. The light pushes the boat from the densely packed (dark) right into the open lighter area to the left. The boat moves in the same direction as the gaze of the standing figure in the center of the light.

Washington's placement at center stage has another theatrical effect. Leutze has raised him above the men. His position suggests a rider on a horse. He has mounted the boat and is riding out the storm.

The position recalls a dangerous crossing from another world-famous painting: *Napoleon Bonaparte Crossing the Alps at the Great Saint Bernard Pass* by the French artist Jacques-Louis David. If you get to Versailles and see this work you will note just how much one artist influences another. Washington's breeches are the same yellow as those of Napoleon.

Figure 97. The reproduction shows the lighter left side of the painting.





Figure 98. *Napoleon Bonaparte Crossing the Alps at the Great Saint Bernard Pass* by Jacques-Louis David.

David painted the work in 1804, four years after Napoleon had crossed the Alps during his Second Italian Campaign. The crossing of the Alps was dramatic and dangerous. In the background the army moves slowly over the ice. In the foreground Napoleon is mounted on a spirited horse. Like the mood in Leutze's work, the action is violent but the picture is calm. Notice how carefully David fixes Napoleon's leg on the horse and turns his calm and determined face to the viewer. The position of the horse rearing up almost out of control is an illusion. It is no match for the power and control of the rider. Notice the triangular shape of the left leg firm in the stirrup and the left hand clutching the reins. The position balances the wild movements of the animal. As the right arm points the way, you can read David's vision of Napoleon. The face of Napoleon carries greatness and calm and dominates the picture.

Although Washington is standing and Napoleon sitting, their positions are remarkably alike.

Compare Washington's stance with Napoleon's position on his horse. In both pictures the exaggerated triangular shapes of legs and arms anchor the actions and keep the eyes locked on the face.

David was a close friend of Napoleon and his portraits are the result of their time together. Leutze worked many years after the death of Washington. Since photography had not been invented in Washington's time, Leutze had to work from portraits of other artists.



Figure 99. Inset of Leutze's painting shows the similarity of Washington's stance and Napoleon's position.

There was no shortage of portraits. America after the Revolution was in the age of portrait painting. The heroes of the war were the subjects of the artists. And the man they celebrated most was George Washington. Artists came from all over America and Europe to paint his portrait. The quickest way to a fortune was a successful portrait of Washington. Once you have seen several of the portraits it is apparent that no two are alike. It would be impossible to study them and determine the exact likeness of the man.

Washington's family considered Charles Willson Peale's *George Washington at Princeton* to be the truest portrait (page 148).

The victory at Princeton came soon after Trenton. Peale had been a soldier with Washington and was a close friend of the family. The painting shows Washington at ease, resting an arm on a cannon. Peale painted this portrait in 1779 at the request of the Supreme Executive Council of Pennsylvania. It was to be an official state portrait. Official portraits are usually formal and "stiff," but here you can feel the warmth of Washington in his relaxed pose. His face, full of pride and confidence, reflects the victories at Trenton and Princeton. In the left background, American soldiers are leading British prisoners to the buildings at Princeton College. To the right above Washington, an American flag with the thirteen stars of the colonies unfurls over the fallen Hessian banners. This picture had something special to tell Leutze. Historians critical of Leutze have noted that Congress had not yet approved the American flag at the time of Trenton. Peale had been at Trenton and is highly regarded for his accuracy. He had studied the exact military details of the battle. The American flag in his picture proves that a flag had been established at Trenton.

The enormous range in the portraits reveals the different qualities of Washington's greatness. Some artists painted him as a general, others as a statesman, and still others as a successful businessman. The two most important portraits, however, were inspired by Washington the horse trader. One is by Gilbert Stuart; the other by the French sculptor Jean-Antoine Houdon.

Gilbert Stuart is considered America's foremost portrait painter. Because of his reputation, Stuart was able to get Washington to sit three different times. The result was

Remind students that an artist's vision represents a composite of many different visions. This is an important element of art in general.

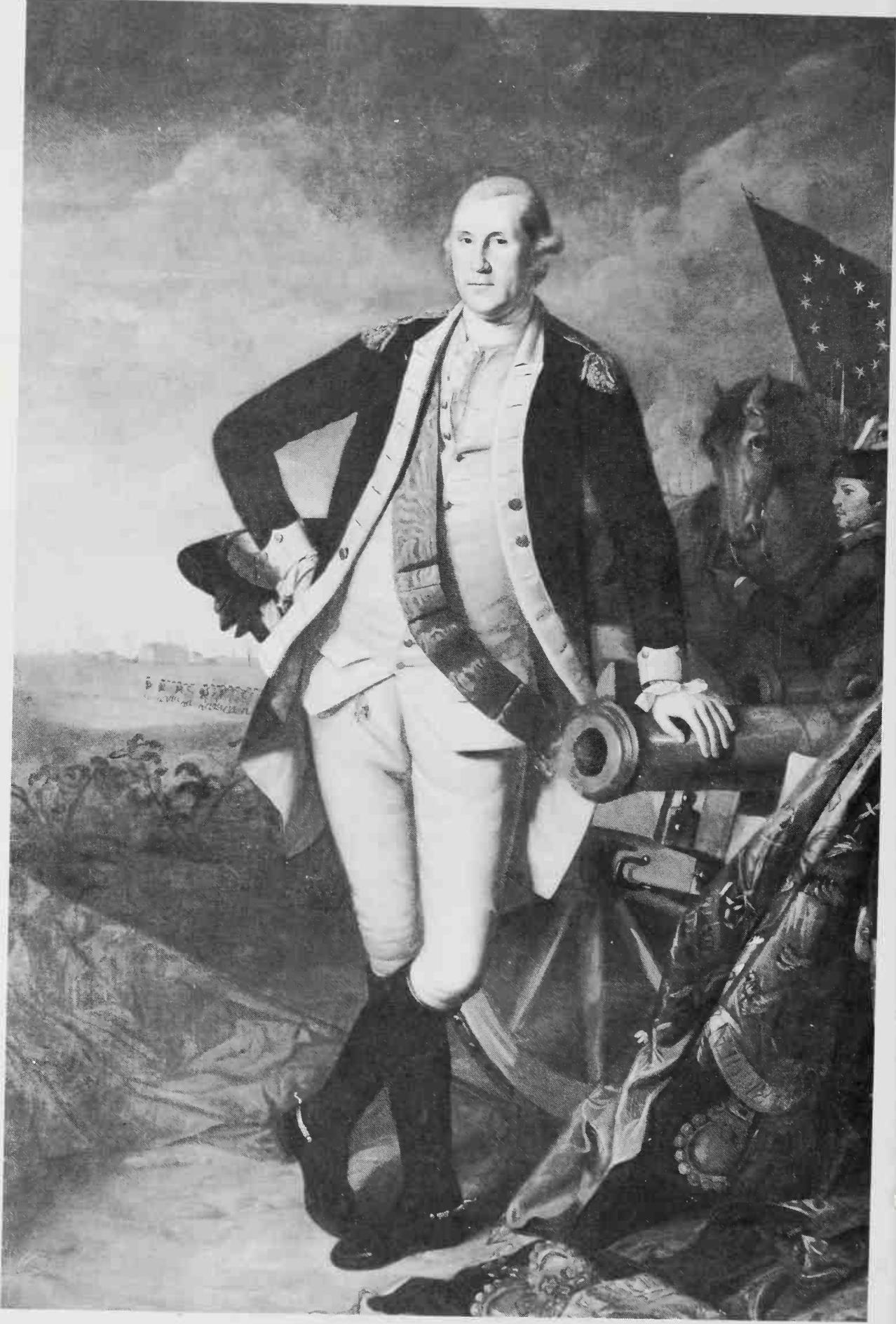


Figure 100.
George Washington at Princeton by Charles Willson Peale.

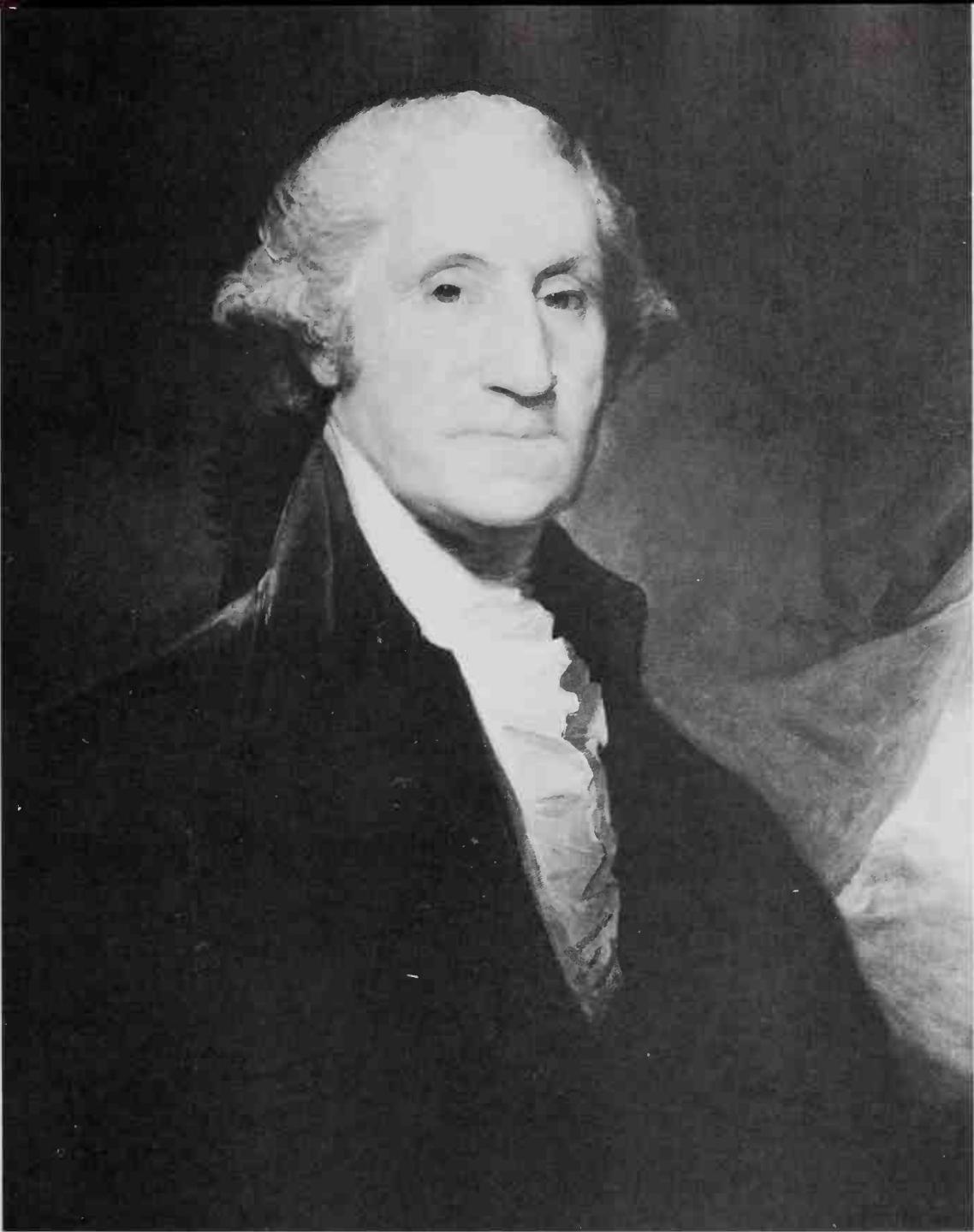


Figure 101. *Portrait of Washington* by Gilbert Stuart. The Vaughn Portrait.

three different paintings. During the first two portraits relations between artist and subject were formal and cold. Stuart was a brilliant talker and could excite people with his conversation. During the first sitting as he chatted on subjects he thought important to the President, Washington remained silent. Stuart complained that the instant Washington started to sit he became totally distant, almost bored. The result is the first portrait—known today as the Vaughn Portrait.



Figure 102. *Portrait of Washington* by Gilbert Stuart. The Lansdowne Portrait.

What other elements seem out of place or uncharacteristic of Washington and America in the Lansdowne Portrait? Students may notice the background painting, the columns, and Washington's short body.

When the portrait was first shown it was highly praised, and many experts still consider it the best. But Stuart felt it was a failure—and Peale agreed. When Peale saw it he said, “If some day in the future Washington returned to life and should stand side by side with this portrait, he would be rejected as an impostor.”

The second time the sittings were even more difficult. By then Stuart was angry. He hated to dress his subjects in fancy lace or place them in elegant settings in full portrait—the very things he put into the second portrait, the Lansdowne portrait.

This full-length portrait shows Washington holding a sword, with his right arm extended in a theatrical pose. But Stuart noticed something else. Washington was having trouble with his newly made teeth. His lower plate fitted him so badly that it pulled the lower part of his face out of shape. Look closely at the mouth in the Lansdowne portrait. The jaw takes away the heroic effect. Washington looks like he is clenching his teeth and his eyes, half closed, are distant. By Stuart's time George Washington had become a legend all over the world. We can only guess what Stuart had in mind, but this is not the presentation of the legend. Perhaps it is Stuart's reaction to the Washington who took no pleasure in his gossip and chatter. Stuart's second portrait is of a man who still remained distant and cold to him.

In 1796 Stuart did his third portrait of Washington at Mrs. Washington's request. Stuart's studio in Philadelphia was an old stone barn. When Washington first appeared, Stuart noted that his false teeth had been fixed. Stuart started to talk and again Washington did not relax. Suddenly Stuart looked up and saw a gleam in his eye and a smile flash across his face. Stuart was amazed. Washington had seen a splendid horse gallop by the window and immediately the face became alive. Stuart started to talk about a local race horse. From horses the conversation went to farming; again Washington's face became alive and spirited. As Washington talked, Stuart worked. The result of that one moment is the sum of a lifetime, the Athenaeum portrait!

Everything about the man Washington is captured in this work. It is a picture of dignity, thought and assurance. There are no props; the head stands out all by itself. Light falls on the face and reveals a strong jaw, thoughtful eyes, and a firm mouth. Many Americans know only this portrait of Washington because it appears on the dollar bill. Others think that to know this one is enough.

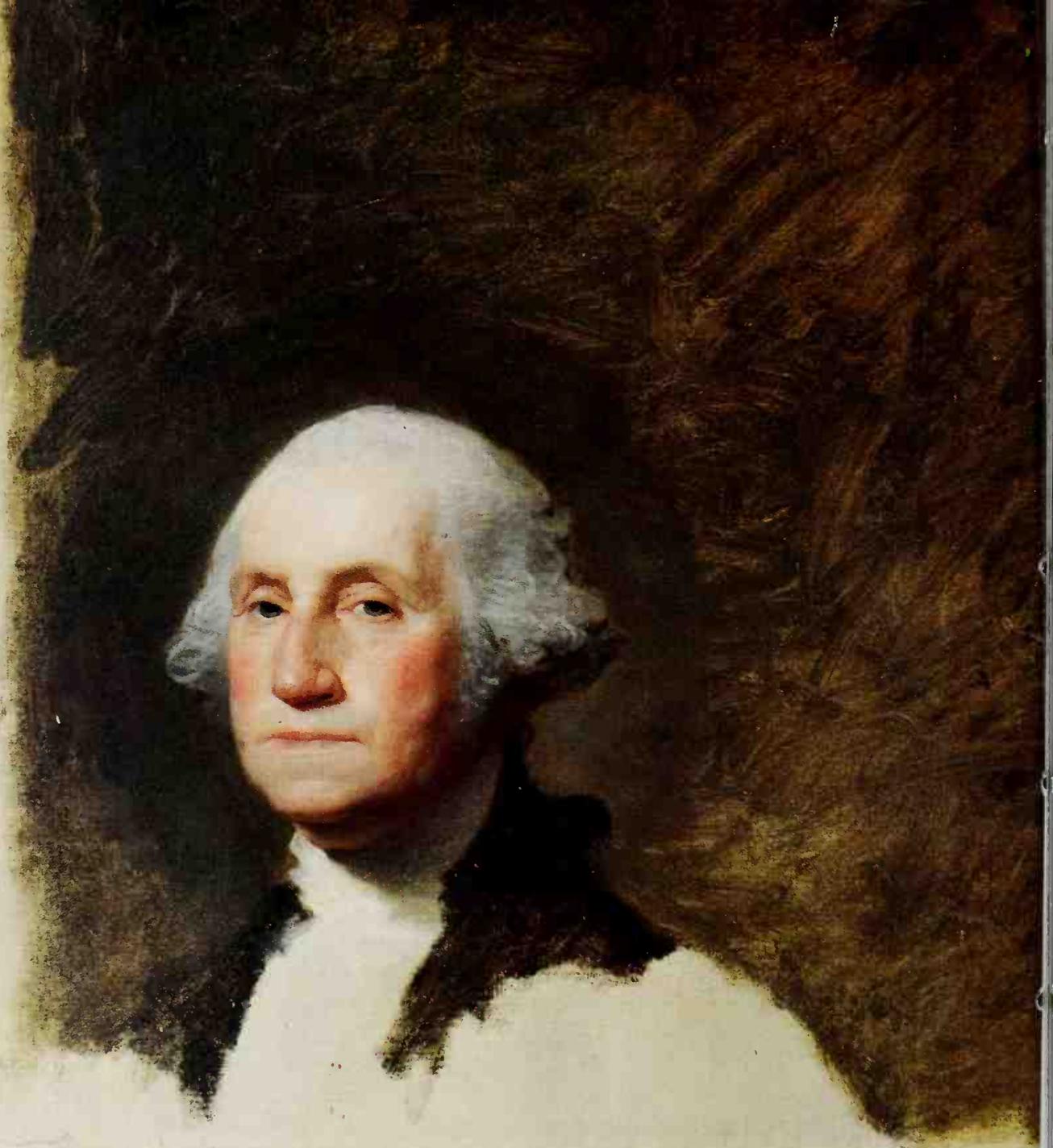
Leutze had been impressed by Stuart's Athenaeum portrait. In preparation for his own work he had made several studies of it. To this day there are copies of the Athenaeum portrait in museums signed "artist unknown." The unknown artist is Emanuel Leutze. But when it was time to select the model for his painting, Leutze went to the work of the French sculptor Jean-Antoine Houdon.

Houdon had left France for Mount Vernon in 1785 to make a bust for a statue of Washington. During the sitting

Discuss with students how this moment must have affected both the artist and Washington.

Point out that almost twenty years separate Peale's painting and Stuart's last portrait.

Point out that the portrait on the dollar bill is a copy of Stuart's painting. Have students note the differences between the two.



Houdon was having a difficult time. Washington's face had the gloomy stare he saved for these occasions. Suddenly an unexpected arrival interrupted. A man, a horse trader, was brash enough to insult Washington's knowledge of horses. Washington's face lit up and the sculptor put his expression in the clay bust. By a stroke of luck, Houdon succeeded.

Since Washington was considered to be the greatest horseman of his time, both these stories could be true. It is certainly of interest to note that the best portraits of Washington were not inspired by war, politics or business but by his love of horses and his knowledge of farming.

The Athenaeum portrait and the Houdon bust are both important works, but the Houdon bust was Leutze's choice for his Washington. Leutze owned a rare copy of a mask made from the bust and is thought to have made a special trip to America to get it. Look at the Houdon mask. What does it tell about Leutze?

Houdon, the greatest sculptor of his age, had something special to tell about the universal quality of George Washington. The mask kept the faithful likeness of the man but the noble face has a sublime expression. It is slightly uplifted and looks to the future. His gaze goes beyond time and space. That expression is the exact look Leutze wanted at the top of the pyramid of his storm-tossed boat.

This is yet another example of an artist being influenced by another artist's work.



Figure 104. Mask of Washington by Jean-Antoine Houdon (the Leutze-Stillwagen Mask).



Figure 105. These two details show the similarity between Leutze's Washington and Houdon's mask.

WHAT THE ARTIST HAD IN MIND

Why would Leutze do such a painting 75 years after Trenton? And why this particular scene when it had already been painted by so many other artists? Perhaps we will never know why and how an artist chooses his subject, but the history of Leutze's life provides a clue. In his catalog description of the painting, Leutze hoped it "would have a special meaning for these troubled times." The year 1849 when Leutze began this work was a period of turmoil in Europe. Germany was a confederation of small states governed by feudal lords and princes. In 1848 there had been a revolution that tried to unite the country and bring freedom to the people. It failed and Germany went through a period of chaos and repression. The failure of the revolution was a devastating blow to Emanuel Leutze. By then he had become a world-famous artist. Almost all of his paintings celebrated scenes of human liberty. A typical example of his earlier work is the founding of America in *Columbus Returning in Triumph to Queen Isabella* (1843).

Discuss with students how the size contributes to the painting's impact.

It is easy to see the difference between *Columbus* and *Washington Crossing the Delaware*. *Columbus* is a traditional historic painting with far less power, design, and intensity than *Crossing the Delaware*. But the times had changed. The year 1849 was a desperate moment in the life of the artist. His response to the failure of the 1848 revolution was a painting so huge that it takes up an entire wall of the Metropolitan Museum of Art. It is 14 feet high and 20 feet wide. You approach it looking up in the same way you look up at a monument. It is a monument in painting. It has the size, grandeur and simplicity necessary for a

monument; simplicity meaning the story "immediately strikes the eye." The boat serves as the wide base of the monument. The arrangement of men makes Washington larger than life. There he is, as if seated on a horse in public view.

The reason why Leutze chose a crossing for his most important work has its roots far back in time. For ages the crossing of a river has been one of the most powerful images of meeting and fulfilling destiny. The Bible tells of Joshua's "one more river to cross" when he tamed the mighty waters

Figure 106. *Columbus Returning in Triumph to Queen Isabella* by Emanuel Leutze (1843).



of the Jordan and led his people to the Promised Land. The Greeks had to cross the River Styx to their final destination. Caesar faced his moment of truth when he crossed the Rubicon. In her book on Emanuel Leutze, *Portrait of Patriotism*, Ann Hutton wrote: "Every man as well as every nation makes just such a crossing once in a lifetime." The moment for Leutze's crossing was 1849. Through that one work, different from anything he had done, Leutze made his commitment to freedom in a monument to George Washington.

History explains why Leutze chose the Washington of Houdon instead of David's Napoleon. The American Revolution fired the shot heard round the world. It was Washington who sparked the later revolutions for freedom in Europe. Napoleon Bonaparte had brought war to Europe in the name of freedom. But after his victories he proclaimed himself emperor. During the nineteenth century the image of Napoleon declined, while George Washington—the man who spurned a throne—became a universal symbol of human liberty, the very essence of the Houdon bust. That bust portrays grandeur. His look goes beyond time and place to link this one artist's agony to his hope for mankind.

History provides still one more reason for the standing figure. Because Leutze worked 75 years after Trenton, the painting represents his view of Washington's place in America. The different positions around the central figure, pushing in all directions, could be the competing interests of the young country. After the Revolution, America was threatened by the conflict between the states. Many historians claim that if Washington had not become President the union might not have survived. From those early conflicts Washington's vision of America emerged. A few years after the French Revolution, Britain and France were at war and feelings in this country ran high. Thomas Jefferson, mindful of the debt to France, wanted to help the French. Alexander Hamilton wanted to help the British. Between these two towered the position of George Washington. He said it made no difference who won in Europe—the United States must be a haven of liberty for all. History proved him right.

Have students name other individuals, such as Abraham Lincoln and Dr. Martin Luther King, Jr., who symbolize virtue in our culture.

A SYMBOL OF COURAGE AND LIBERTY

Washington was more than a general. In Leutze's vision he was all that was noblest and best in the American people. As men made fortunes from war, he even refused his salary

as general. With no thoughts of himself, he assumed every responsibility put upon him and fulfilled it. But his image as the greatest horseman of his time, the inspiration of Stuart and Houdon, lingers on in *Washington Crossing the Delaware*. When Leutze stood him up and mounted him on a boat, he sent him on a journey through time with his message to the world: *Freedom is the only king*.

This message has spoken to generations ever since. Almost one hundred years later at Iwo Jima, in one of the bloodiest battles of World War II, American soldiers were struggling to plant the flag. That moment was captured by a photographer and later in a sculpture at the Marine Memorial in Arlington, Virginia. The diagonal line of the flag and



Figure 107. The Marine Memorial in Arlington, Virginia.

Have students decide which painting they prefer. Discuss the reasons for their choices.

You may use these questions either as a written assignment or as a take-off point for class discussion. Answers will vary. Students should be able to substantiate their responses from information in the text.

the grouping of the soldiers into the frozen drama come right out of *Washington Crossing the Delaware*.

There is still no answer to an impossible question raised earlier in this book: Which is the best painting—Leutze's, Sully's, Trumbull's or Bingham's? The fact remains that this one work of the German immigrant has become the American symbol for courage and triumph. When he packed the nation's history onto his canvas, he put us all into the boat under the determined gaze of the standing figure. His look into the future is a country's bond with its past. Leutze's Washington is the heart and soul of America. Since the business of art is to bring us closer to life, his painting brings us closer to the best part of ourselves through the man who was the best of his time, perhaps of all time.

Summary Questions

1. Why is Washington's stance critical to Leutze's painting?
2. Name two other artists who painted this same scene of Washington crossing the Delaware.
3. Why is Leutze's painting an historical portrait?
4. What theatrical effects does Leutze use?
5. How did David's painting of Napoleon influence Leutze?
6. Why was Houdon's mask of Washington important to Leutze?
7. What did Washington symbolize to Leutze?
8. What liberties did Leutze take with the facts of the historical event he painted?



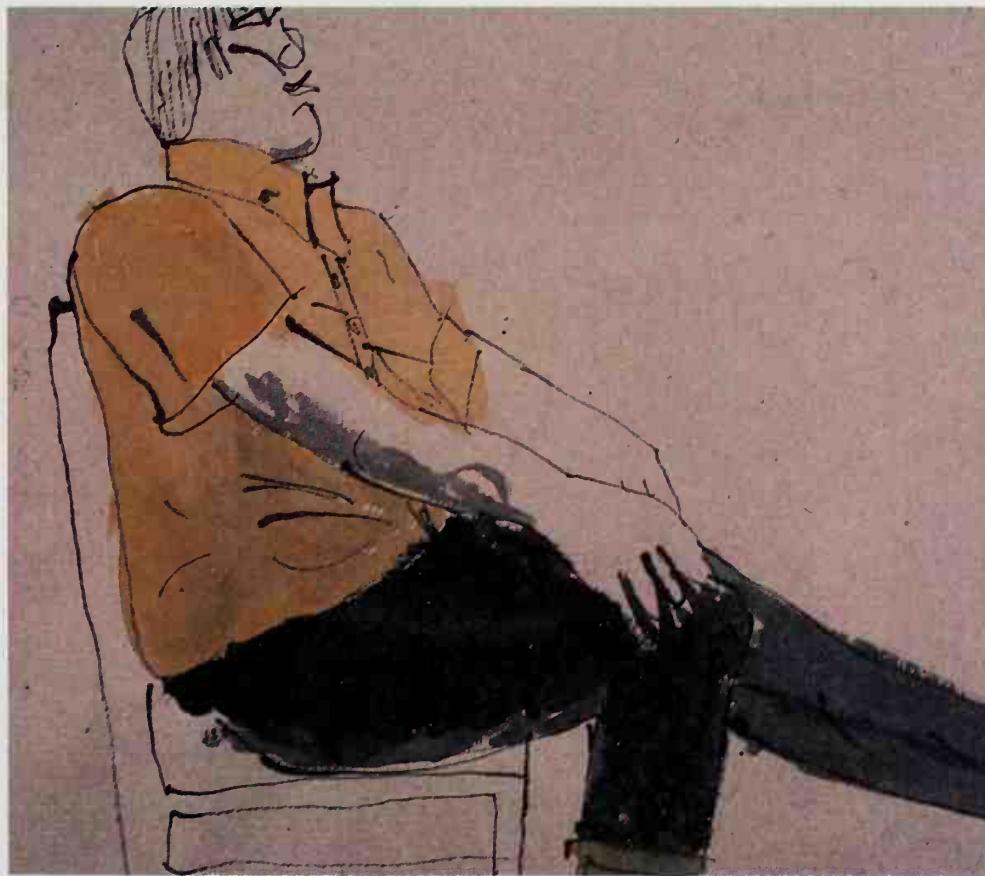
CORE ACTIVITIES

A PORTRAIT SITTING

To capture the inner strength and heroic greatness that sets Washington apart from other men, tested Stuart's skills of observation. This activity examines the relation-

*See TE, Unit 3 for suggestions on
Directing the Core Activities. Page
349.*

Student art.
A portrait by a student
portraitist.



ship between artist and subject and how the artist captures a person's "inner light" in a portrait.

Choose a partner and assume the roles of artist and subject. The subject can choose the identity of an historic character. The artist will need to know as much about the subject as possible. For the sitting, you might bring in period clothing and props from the period the subject has chosen. When the portrait is completed, change places with your partner and assume the opposite role so that each of you have an opportunity to be both artist and subject.

PORTRAITS OF WASHINGTON

Before you start this activity, refer to the drawing on page 396.

The artists who painted Washington all saw him through slightly different visions, but the character and greatness of the man was still apparent in all the portraits. In Stuart's portrait it is Washington's "inner light" that shines through his "strong jaw, thoughtful eyes, and firm mouth."

In this activity, you will work with the reproduction of Stuart's portrait on page 152, using color to strengthen and heighten your own perceptions of Washington's heroic qualities.



Student art.

A portrait of Washington in cut paper and pencils.

Before painting *Washington Crossing the Delaware*, Emanuel Leutze read Washington's journal detailing the attack on the British in 1776. His interpretation of the diary in his painting was a visual description of the event that the public could immediately appreciate. This activity will be an exercise in researching another historical event and assembling your own version of what actually took place.

With several of your classmates, select another painting of an historical event. Research the event and keep a record of your findings. Then, paint a mural depicting the event.

CONTEMPORARY CROSSINGS

Leutze's painting of Washington and his men crossing the Delaware is a visual description of a leader who was directing the course of history. This activity will ask you to make a personal statement about people in your own life and in society today whom you believe have leadership qualities.

Choose people for your "Contemporary Crossing" with whom you come in contact personally or through the media. Make a list of names and arrange them in order of importance to you. Collect photos of the people on your list. Then paint yourself and your heroes/heroines in the boat, crossing the Delaware River.

POSTAGE STAMPS: MINI-ART FORM

If any students have a stamp collection, they may be willing to share it with the class.

You may not have thought of it, but postage stamps are an art form. Stamps are designed by artists to commemorate presidents, national heroes, historic events, and important aspects of national culture.

Although Benjamin Franklin was the first hero to appear on a United States postage stamp, George Washington has been pictured on stamps more often than any other national hero. The first stamp featuring Washington was based on Gilbert Stuart's *Athenaeum* portrait. Another stamp was based on the bust by Houdon, also used by Leutze for *Washington Crossing the Delaware*. Two of the most recent Washington stamps are profiles. One shows Washington alone; one shows both Washington and Lincoln.

Notice how well-planned this stamp is. The background is flat—only the face has been modeled to show form.

Both Washington and Lincoln were profiled in this stamp commemorating the National Archives. Lincoln's features are shown, but the profile of Washington is a white silhouette against the black of Lincoln's beard and the exaggerated stove pipe hat. The vertical lettering, reading up the left side, helps this stamp work both vertically and horizontally. Turn the picture around to see it horizontally. The two profiles become even more abstract.

Find other stamps with Washington and Lincoln. Compare them for date and style.

During the Bicentennial in 1976, a series of stamps were issued based on works of art depicting the American Revolution. Washington appears in several of them. One was a series of souvenir sheets in which a large painting was reproduced, and five sections were blocked off for stamps.

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FEATURE
POSTAGE STAMP:
MINI-ART FORM

George Washington

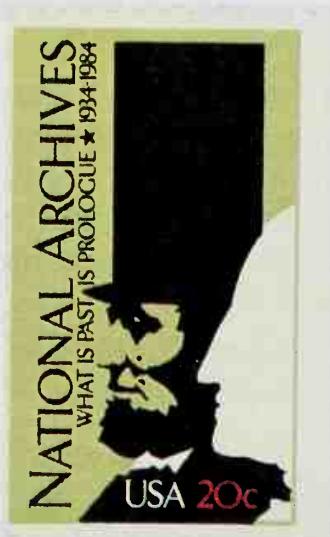
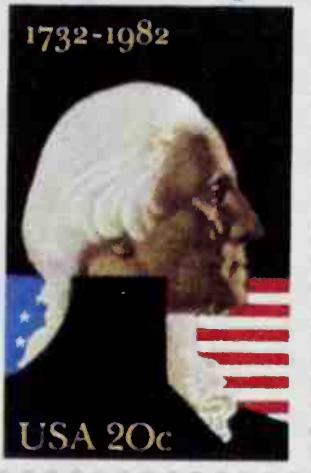


Figure 108. Washington stamp.

Figure 109. Washington and Lincoln stamp designed by Michael Brown. Issued 1984.

Figure 110. *Washington Crossing the Delaware* issued in 1976. One of four bicentennial souvenir sheets.



THE ARTIST
AND HEROES
AND HEROINES

Students may wish to design their own stamps or suggest a topic to be commemorated on stamps. The Citizens Stamp Advisory Committee works with the Postmaster General to select and recommend new stamps and stamp designs. Students can send their ideas for stamps along with the purpose of the stamp to this committee c/o Stamps Division, U.S. Postal Service, Washington, D.C. 20260.

The souvenir sheets were not issued for use as stamps—only as souvenirs. *Washington Crossing the Delaware* was one of the series.

Can you find the perforations where the stamp was located? Each stamp has a price on it. Why do you think these five sections were chosen from this painting? Are they the same you would choose?

Some stamps commemorate the work of particular artists, reproducing one or more of their works. This stamp is a reproduction of Grandma Moses' *July Fourth*. The original hangs in the White House collection. Only the central section of the painting has been reproduced. The U.S. Post Office used the stamp to honor Anna Mary Robertson Moses and Senior Citizens Month in May 1969.

Robert Indiana adapted his sculpture *LOVE* to a postage stamp in time for St. Valentine's Day in 1972.

Architecture USA was a series of stamps honoring architects. One of the stamps pictured, "Falling water," was designed by Frank Lloyd Wright.

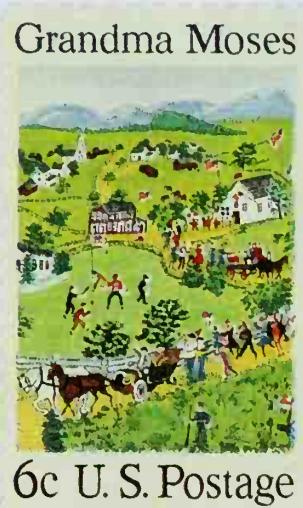


Figure 111. Grandma Moses commemorative stamp issued in 1969.

Figure 112. Robert Indiana's *Love* stamp issued in 1973.

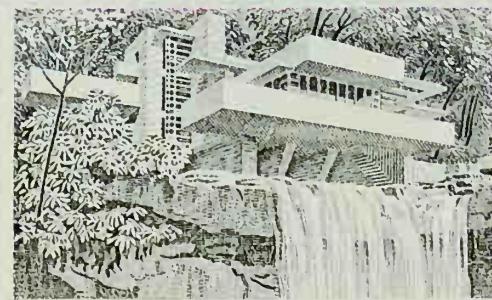


Figure 113. "Falling water" by Frank Lloyd Wright issued in 1982.

Architecture USA 20c

In 1984, the U.S. Postal Service conducted a contest for stamp designs from students. Danny LaBoccetta, age 8, from Jamaica, New York, was one of the two finalists. His Santa Claus drawing appeared on the 1984 "Season's Greetings" stamp.

Molly La Rue, age 18, from Shaker Heights, Ohio, designed a family of stick figures mimicking the drawing and lettering of children.

New stamps are advertised on posters in the post office. If you do not already collect stamps, you might want to start. After all, it's one way to start a mini-art collection.

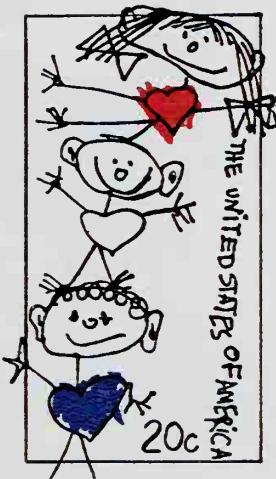


Figure 114. A stamp designed by Molly La Rue, age 18.





FORMS OF EXPRESSION

The Artist and Heroes in History

Artists have long portrayed stories and events that bring to life the past. The visual arts are a universal language that offer many clues to understanding experiences and ideals shared by people throughout the ages. Paintings, drawings, prints, photographs, sculpture, and even architecture can provide visual records of the ways things were. By studying and thinking about the ways things once were, you can learn to understand better the way things are now and what they might be like in the future.

LOOKING AT HEROES IN HISTORY THROUGH PAINTINGS

You have already looked at *Washington Crossing the Delaware* by Emanuel Leutze and discovered how much information a work of art can yield. *Washington at Princeton* is an oil painting by M.M. Sanford from the early nineteenth century. Like *Washington Crossing the Delaware*, it reminds the viewer that independence from England was not easily won. This picture shows that death and sacrifice accompany war and that the price of victory is often high.



Figure 115. *Washington at Princeton* by M.M. Sanford (early nineteenth century).

Washington at Princeton is about one of the battles that saved New Jersey. The picture is filled with guns firing and men fighting. At closer study you can see that the painting represents still more. Perhaps it is a statement about conflict. In the background are gentle hills, farmhouses, a church, birds flying, and planted fields—images of peace and contentment. In the middle of the picture, lines of soldiers face one another and shoot. These two opposing teams fight to the death over the issue of control. England wants to control the American colonies; the colonies want to control themselves. In the center of the painting is General Washington, astride his white horse. Sanford's Washington is so sure of victory that he charges without even looking at the enemy. Perhaps Washington's conviction that he represents

what is right gives him this courage. The American flag, large and dominant, waves over the general. Where, in contrast, is the British flag? What else do you see in the painting? Look at the foreground. The images of death and destruction are Sanford's reminder that the price of war is terrible. The artist presents a strong vision filled with symbols. What symbols can you identify in the painting, *Washington at Princeton*? What does this historical painting remind you of?

The *End of War, Starting Home, 1918* is an oil painting by Horace Pippin. Who is the hero and what is going on in this explosive work? The painting's title gives you some clues. The hero is the simple soldier, the doughboy of World War I (1914–1918), who thinks not about medals and promotion or being a hero, but only about returning home. Fighting a war in a foreign country is not only a dangerous, but lonely experience. Perhaps these soldiers were thinking as much about going home as winning the war. The doughboys, in the foreground, are breaking through the barbed wire barricade. The German soldiers are fleeing and surrendering.

A bulletin board display of how artists have depicted wars might be assembled.

Figure 116. *End of War, Starting Home, 1918* by Horace Pippin.



Try to collect works of Pippin and other “naïve” artists (e.g. Grandma Moses). Compare with Hicks and discuss naïve art.

Hold a class discussion of heroes and heroines and the characteristics that students most admire in their heroes and heroines.

German planes fall, burning, from the sky. Blasts of weapons and billowing smoke line the horizon. So great is the destruction and chaos that the artist has allowed weapons, tanks, and helmets to fly right out of the picture onto the frame itself. This is the big burst! It is enough! The German near the middle of the painting holds up his hands to signify that the war is over.

Horace Pippin was an American artist who taught himself how to paint. He was not concerned about what he should or should not do when making a painting. He had strong ideas about what he wanted to say and invented interesting ways to present them. What are some of the ways in which Pippin communicates his vision in *End of War, Starting Home, 1918*? What do you discover about the past in this historical painting? How does it differ from the picture *Washington at Princeton*?

You have seen how several artists have portrayed George Washington as a hero. You have also seen how an unnamed doughboy was a symbolic hero in Horace Pippin’s painting. The visual arts are filled with many other portrayals of heroes and heroines.

Heroes and heroines generally win admiration because they overcome many of the obstacles everyone encounters. Often, heroes and heroines stretch public belief of what is possible by demonstrating in their own lives what can be accomplished. They represent models of what might be possible through great belief—great effort—and perhaps a bit of luck. In some instances heroes and heroines struggle with and overcome the forces of evil or difficult situations. In many of the old myths and legends, heroes are betrayed by someone they trust or must make a “heroic” sacrifice that results in death.

What are some of the characteristics you would expect of a hero or heroine? Courage? Trustworthiness? Unusual ability in some area? Attractiveness? Wisdom? Compassion? Strength? Imagination? What qualities would a hero need to rise from a humble beginning, conquer difficult times and situations, and rise to prominence? What heroes and heroines can you name from literature? Movies? Television? Describe them. What makes them great? Often a hero is thought of as “a knight in shining armor” who will overcome evil.

In this fifteenth-century Italian painting (Figure 117), St. George slays a dragon to free the maiden. Like George Washington in *Washington at Princeton*, St. George sits



Figure 117. *St. George and the Dragon* by a fifteenth-century Italian artist.

astride a white horse. Could the white color of the horse symbolize light and goodness, which triumphs over the evil monster drawn from its dark cave?

Notice the elements of pictorial design which reinforce the concept of good over evil. St. George rises on his horse, and with the physical advantage achieved from that height, drives a lance through the eye of the dragon. The dragon, even with powerful wings to carry it to great heights, is driven to the ground. Thus, good overcomes evil.

Compare the painting we have just looked at to another *St. George and the Dragon* by the fifteenth-century Italian artist Raphael. The composition of Raphael's painting is developed around a big X. Can you outline the X? To the left of the X falls the dragon, cave, darkness, and death; to the right, the maiden, hills, vegetation, light, and life. St.

Have students research the story of St. George and the dragon.

Students may enjoy painting or drawing their own versions of dragons. Could a dragon be a symbol for something unpleasant?



Figure 118. *St. George and the Dragon* by Raphael (fifteenth century).

George, the knight in the middle, appears to have power over life and death, light and darkness, good and evil. He sits astride a bright white horse, but he is wearing black armor, and a black cape rises from his back. Notice that there are halos around the heads of both St. George and the maiden. What meaning might that detail contribute to this painting? Notice also the almost human expression of the face of the horse, as it looks out of the picture at the viewer. What meaning do you see in the horse's expression?

Not all heroes are knights in shining armor. In this next picture, you will see a hero of science. *Benjamin Franklin Drawing Electricity from the Sky* is an oil painting on paper by the American artist, Benjamin West. Did you list imagination as one of the characteristics of a hero? Benjamin West certainly did. He has shown the imaginative Franklin as a superhuman, almost godlike man.

In the painting, Franklin is drawing electricity from the sky. How did the artist dramatize the moment to make it more heroic? The storm billows about Franklin, blowing his cloak and hair. Cherubs surround him as well, assisting in this historic act.

Benjamin Franklin discovered the key to defeating darkness by introducing electricity to the world. Many pictorial elements in the painting lead the viewer to the light in the upper left hand corner. Can you identify the cherub's arm and hand holding the kite string, Franklin's hand holding the key aloft, his eyes, and his blowing cape? It is as if the artist illuminated the painting to signify the moment of discovery.

Figure 119. *Benjamin Franklin Drawing Electricity from the Sky*
by Benjamin West (1805).



You might want to point out the fact that Joan of Arc was only a teenager when she led the French army. Does this portrait capture her youth?

A different kind of moment of truth is portrayed in the oil painting, *Joan of Arc*. This picture was done in 1879 by the French artist Jules Bastien-LePage. However, the moment it portrays took place in the early 1400s. Joan of Arc was a peasant girl born in France in 1412. At that time France was fighting what was known as the Hundred Year's War with England. So far the English had won every battle to capture the French throne.

Joan was uneducated but wise in the ways of gentleness and charity. She was very devout. While in her teens she began to have visions. They told her that she was chosen to lead the French against the English. At the age of seventeen she convinced the King of France, Charles VII, that she should lead the French army to victory.

Figure 120. *Joan of Arc* by Jules Bastien-LePage (1879).



In 1429 Joan freed the city of Orleans from the English. She then defeated them in four other battles. Although Joan wished to return home after that, the French King would not let her go. Instead, she led an attack to free Paris and was captured. At the age of nineteen, Joan of Arc was tried as a witch because of her visions, and burned at the stake in the city of Rouen.

Centuries later the Maid of Orleans was declared a saint by the Roman Catholic Church. Many books, plays, and poems have been written about her. Paintings and statues honor her memory all over France. The painting you see here hangs in the Metropolitan Museum of Art in New York City.

Look closely at the painting. Joan appears to be in a trance. Her eyes are wide open but what she is seeing is behind, not in front of her. This is perhaps a clue that she is experiencing something supernatural. What do you see behind her? Look very carefully because it is not meant to be quickly or easily seen.

Although Joan of Arc's left arm is held outright before her, it seems to point to the light on the wall behind her. There, ghostlike and floating, are the spirits of the Saints Catherine, Michael, and Margaret. Although the saints are so light and filmy that they can barely be seen, the impact of their presence can be seen and felt through the power they have on Joan of Arc. Her face, throat, and arms seem to be almost "lit up" by her vision. Her arm shoots forward, reaching, as if by some "electrifying" jolt. The artist has shown this most famous of heroines at the moment which will change her life.

The painting is filled with clues that suggest what is yet to come. How many can you find? What is the saint directly behind Joan wearing?

Like Joan of Arc, another heroine who acted on behalf of her people was Esther. Look at the painting, *Esther and Ahasuerus*, by the seventeenth-century Italian painter, Artemisia Gentileschi. Notice the posture of both Esther and her husband, King Ahasuerus. How reluctant she is to approach him. How tense he is! The artist has captured the human suffering in this heroine's story most vividly.

The story of Esther is from the Old Testament. She was a beautiful girl of Jewish birth who was raised by her cousin Mordecai. When King Ahasuerus of Persia chose Esther to be his queen, he did not know she was Jewish. One day a man named Haman got angry at Mordecai because he would

Clarify for students the female heroines mentioned.



Figure 121. *Esther and Ahasuerus* by Artemisia Gentileschi (seventeenth century).

not bow down to him. To punish Mordecai, Haman got the king to decree that all Jews should be killed.

On hearing this, Esther risked her life and told the king that she was Jewish. Moved by her suffering, Ahasuerus had Haman hanged instead.

This tale of unselfish love and courage is still celebrated by Jewish people in the Feast of Purim.

Artemisia Gentileschi was a great painter of her period. She was known for her dramatic intensity and strong power of expression. Many of Gentileschi's works included strong, female heroines. She painted, among others, Susanna, Bathsheba, and Mary Magdalene. Gentileschi's work, built up with lively brushwork, is very realistic and forceful. Look, for example, at the remarkable way in which the clothing of Esther and Ahasuerus is painted. Imagine you

The painting depicts the precise moment when Esther risks her life.

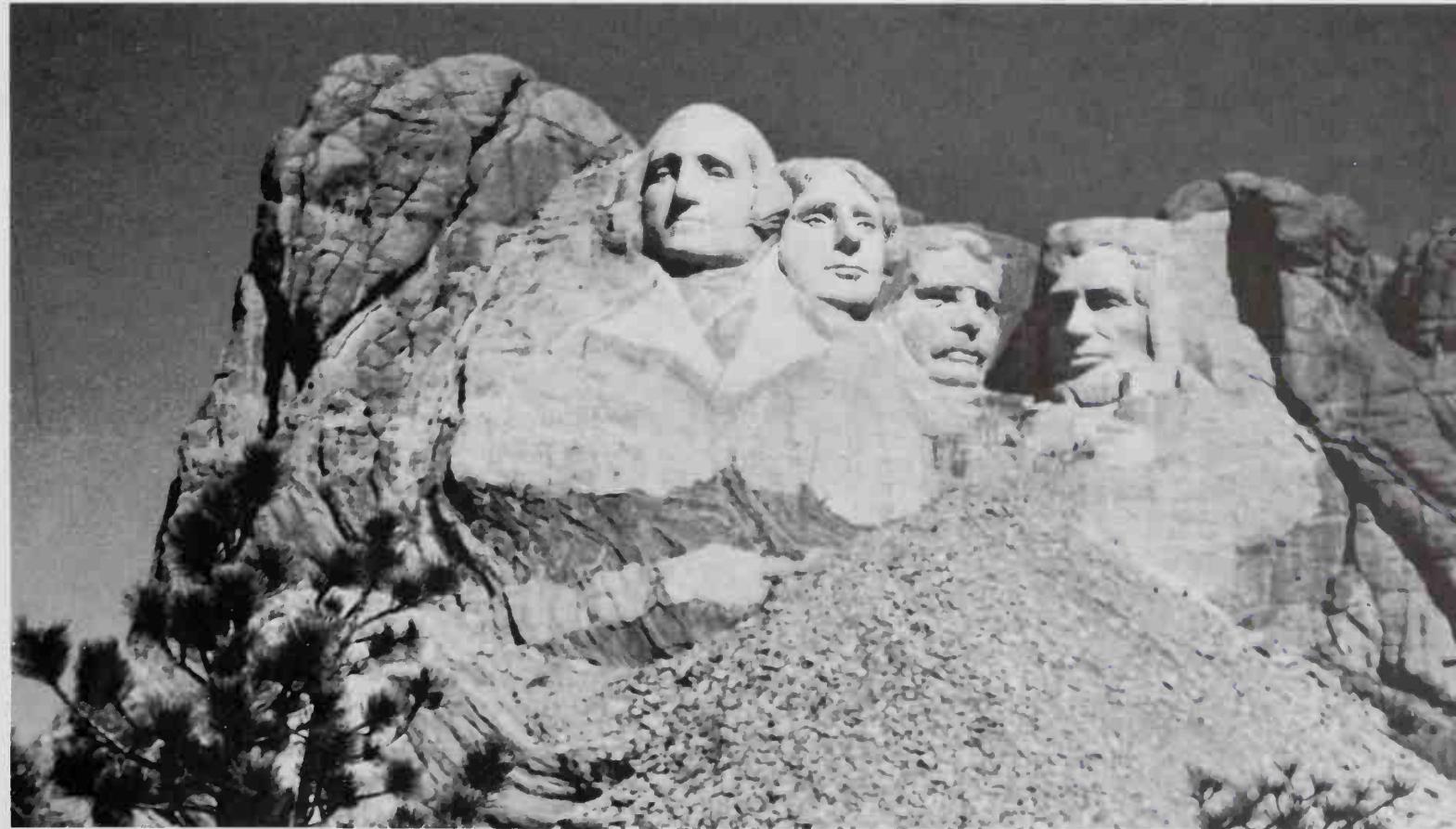
can touch the clothing. What kinds of materials can you identify? How is the surface of each kind of material painted so that you can recognize it?

Think about the stories of Joan of Arc and Esther. The artists who painted them chose to portray different moments in these stories. Yet, both artists conveyed heroic women at crucial times in their lives.

LOOKING AT HEROES IN HISTORY THROUGH SCULPTURE

Do you recall the historical monument *The Marine Memorial* (page 157)? Another well-known monument to American history is in South Dakota. It is the Mount Rushmore Memorial, *The Presidents*. This amazing monument is carved in granite on the side of Mount Rushmore. The feat took from 1927 until 1941, and involved the use of dynamite and power tools. The American sculptor, Gutzon Borglum, planned and directed the project.

Figure 122. *The Presidents* on Mt. Rushmore sculpted by Gutzon Borglum (1927–1941).



Have students name some contemporary women they consider heroic. Perhaps they would like to sketch their heroines.

Have students speculate on the problems that Borglum encountered in carving The Presidents. Have them research his life and work.

Have students locate Venice, Italy on a map.

The Presidents show four of America's important leaders, Presidents George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt. The heads are so huge that they can be seen from as far away as sixty miles. Why should an artist carve such an enormous sculpture? What might such giantlike heads symbolize? Perhaps the artist wants to show that these four men were giant influences in the history of their country. Gutzon Borglum is paying tribute to these leaders. He has done so in such an original and engaging way that you cannot help but take notice and perhaps pay tribute as well.

The hero of state is often represented as a conqueror on horseback. Equestrian statues are seen in parks and city squares, particularly in the Western world. The *Monument of Bartolommeo Colleoni* is made of bronze and is thirteen feet high. It was completed by the Italian artist Andrea Del Verrocchio in 1488. The statue stands in Venice, Italy. During the Renaissance, Italian professional soldiers of fortune could be hired for a price to serve those in pursuit of power. The *Monument of Bartolommeo Colleoni* is an equestrian statue glorifying these soldiers of fortune. Notice the smug image of power. Both the man and the horse have expressions of toughness and arrogance. The *Monument of*



Figure 123. Monument of *Bartolommeo Colleoni* by Andrea del Verrocchio (1483).

Bartolommeo Colleoni portrays brute power, not the power of mind, wisdom, or imagination. Nor does it show the devotion of an Esther or the fervor of a Joan of Arc. This man and his horse seem as one. The horse is strong and thickly muscled. The man is wrapped in heavy armor. The pair look almost like an advertisement which assures that whoever buys their services will indeed see an enemy crushed.

Look closely at the man's face. What do you see? The mouth is turned down in a snarl. The eyes look out from under the helmet in a fierce and penetrating way. Here you have an image of superhuman power and physical strength. This is the warrior hero. What other visual elements contribute to the image of fierceness, physical strength, and power in the *Monument of Bartolommeo Colleoni*?

Bronco Buster is a bronze sculpture of a man and horse which represents the popular hero of the American West,



Figure 124. *Bronco Buster*
by Frederic Remington
(1895).

THE ARTIST
AND HEROES
AND HEROINES

Students might locate some examples of Remington's paintings and compare them with the sculpture.

Compare to the boxers of Bellows and Marsh.

A collection of artworks related to sports might be compiled as a bulletin board display.

the cowboy. This sculpture was modeled by the American artist, Frederic Remington.

Remington worked as a magazine illustrator during the late nineteenth and early twentieth centuries. His paintings, drawings, etchings, and sculptures helped to popularize the West by recreating its vivid frontier spirit with directness and emotional appeal.

Compare Remington's sculpture to the one by Andrea Del Verrocchio. Both statues suggest conquerors. Remington shows the strong qualities of his hero through a twisting, wild energy. The rider is in full action, intent on besting the horse. Del Verrocchio's hero, on the other hand, is impressive because of his powerful posture which suggests the might he is capable of.

The cowboy was, for many, a hero who helped to extend the geographical horizons of the United States to the West. He worked on untamed land and in all kinds of weather. Wild animals, poachers, and rustlers often made the job tougher. *Bronco Buster* symbolizes the spirit of determination that these cowhands had against the mighty forces of nature.

Remington's sculpture is symbolic of another kind of taming in the American past, too—the conquest of new territory.

Still another kind of hero is the athlete. Look at these sculptures by two American artists—*Groggy* by Mahonri M. Young and *Jack Johnson* by William Edmondson. The first is made of bronze, the second of limestone. How do these two statues of boxers portray power and strength?

Groggy depicts a boxer who is staggering but has not lost his footing. The fighter leans back, perhaps to regain his breath, yet his powerful legs continue to reach aggressively forward. The medium of bronze is well-chosen to portray the sinew and muscularity under the skin of this strong athlete. The metallic surface lends a sheen that suggests sweat and adds to the “presence” of the figure. Despite the boxer’s posture, *Groggy* portrays vitality and movement.

The William Edmondson statue, *Jack Johnson*, portrays an equally powerful athlete. However, this fighter does not ripple and sway. He is planted firmly and squarely and appears to have the solidity of the side of a mountain. Here is an athlete who dares one to dislodge him or try to get beyond him. The medium of limestone adds considerably to this image. Why would bronze have been less effective?



Figure 125. *Jack Johnson* sculpture by William Edmondson (1935).

Figure 126. *Groggy* by Mahonri M. Young. (1926).

Look carefully at the forms and lines of *Jack Johnson*. With just a few cuts of the chisel, the artist has given the fighter a very strong expression. What does it say? The forms of the legs are simply two columns. They look like the trunks of two great trees. What do they say? The right arm ends in a blunt, smooth, rounded circle. It is pulled back, coiled like a spring into a massive chest. What does it say?

William Edmondson, the sculptor, was from Nashville, Tennessee. He did not begin sculpting until he was in his fifties. Most of his work is in limestone. Edmondson was a man of great faith and did not doubt, even though self-taught, that he was a sculptor.

Perhaps some of Edmondson's inspiration came from his local minister. Look at his sculpture called *The Preacher*. What kind of person does it show?

This is a preacher who speaks up and says what's on his mind. No doubt he offers encouragement and inspiration to the people in his community. Perhaps people came to him to hear him tell them what they could do. How has Edmondson showed the solidity and steadfastness of this preacher? In what ways are these characteristics heroic?

LOOKING AT HEROES IN HISTORY THROUGH DRAWINGS

Discuss body language and have students observe how important hands and other gestures are in communicating in artworks and in life.

You have looked at one preacher carved in limestone. Now turn to the ink drawing of a preacher by the American artist, Charles White.

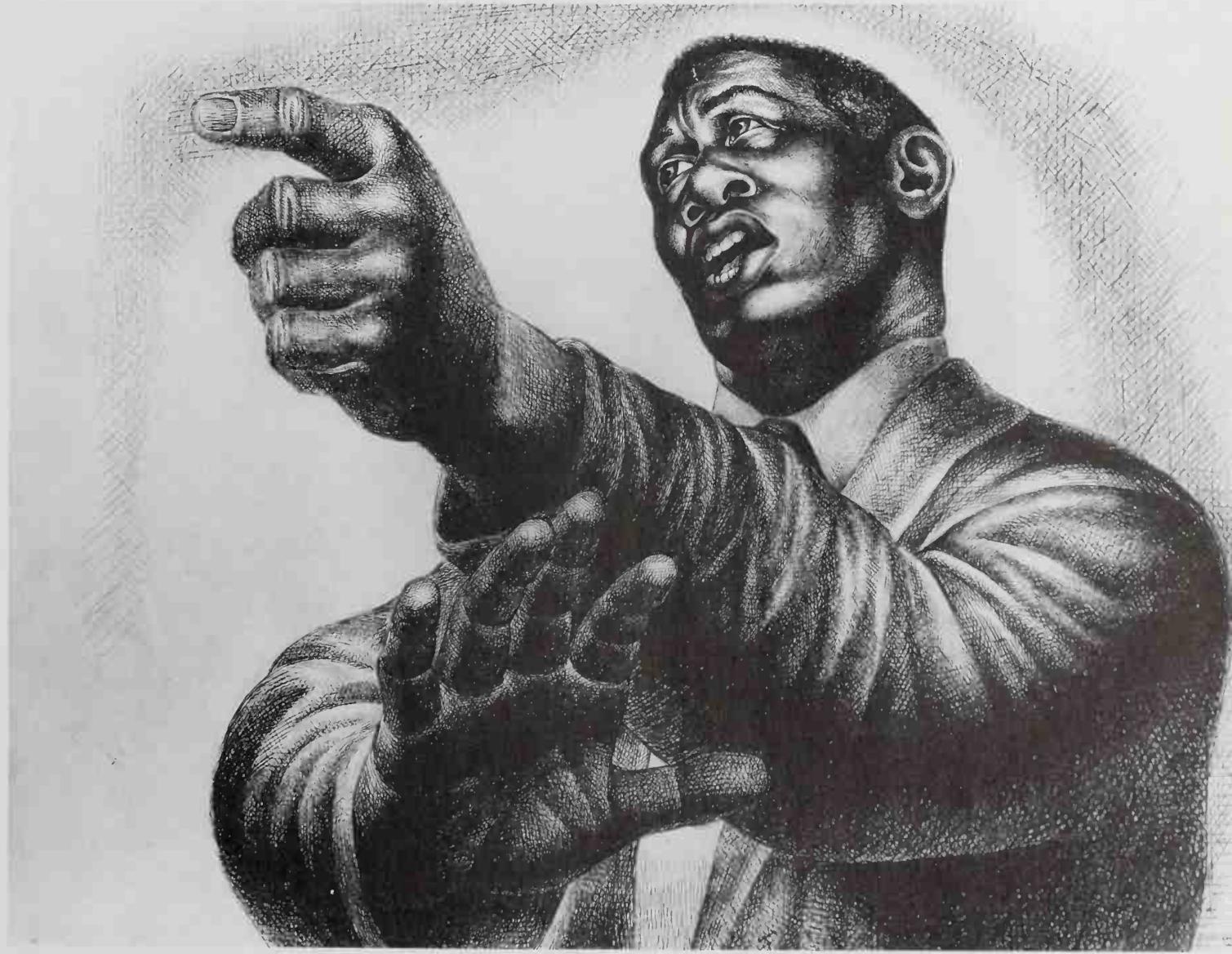
What do Edmondson's preacher and White's preacher have in common? Both are rendered in round, full, solid forms. These preachers are very powerful images that approach the viewer "head-on." Or, in the case of White's preacher, "hands-on."

The Preacher by William Edmondson is, of course, a three-dimensional sculpture. It communicates mass and volume through the space that it occupies. You can move around it, further responding to its form. *Preacher* by Charles White is a two-dimensional drawing, yet it has a three-dimensional appearance. White has modeled the figure by building up the lines, using carefully placed white highlights, and dramatic foreshortening of the hands and forearms.



Figure 127. *The Preacher* sculpture by William Edmondson (1935).

Figure 128. *The Preacher* by Charles White (1952).



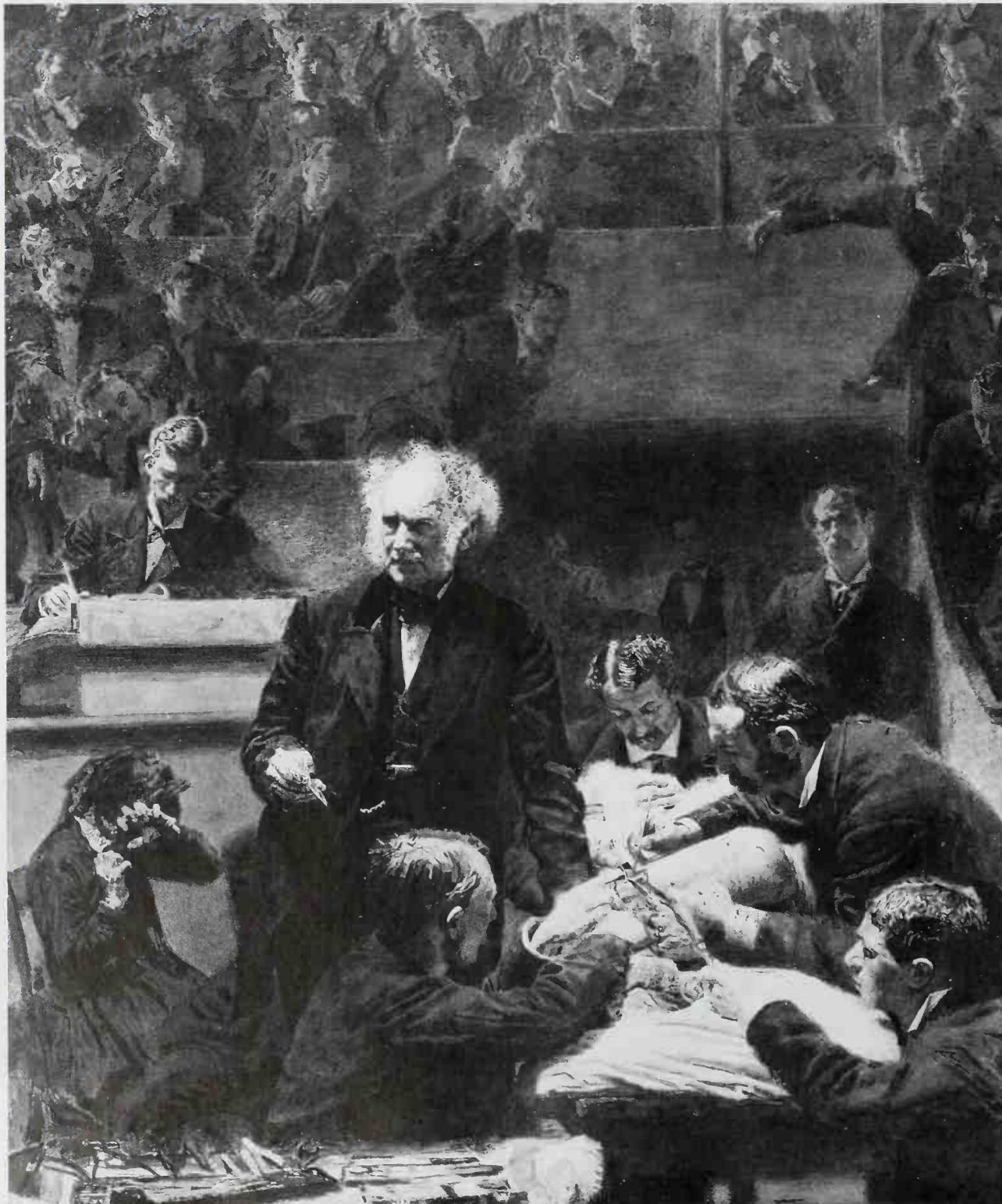
How would an artist of today
portray an operating room scene?
Why would it be different?

Show the painting of the *Gross Clinic* and compare the two.

The hands are particularly important in Charles White's drawing. One is pointing and one is restraining. What do you think each hand means? One might be saying, "Wait a minute. I've heard that argument before. Don't interrupt me." This preacher has a healing message and he means to be heard.

In the *Gross Clinic*, a drawing with India ink wash, you see another kind of healer as hero. The surgeon, Dr. Gross, is a hero of medicine. This drawing is by the American artist,

Figure 129. *Gross Clinic* drawing by Thomas Eakins (1874).



Thomas Eakins. It is a copy of a famous painting he did on the same subject. Notice how the face and hair of Dr. Gross appear to glow. Perhaps his forehead, shining in the center of the drawing, suggests wisdom or intelligence. What other areas of the drawing are bathed in light? One is the operating table which is the scene of battle, and the other is the table behind Dr. Gross. There, an assistant records what is happening in order that others may learn from the operation.

Note the many people present in the clinic. Some are students observing Dr. Gross; others are those assisting in the operation. Of particular interest is the woman sitting in the left foreground of the drawing, close to the operating table. She has drawn back from the operation, lifting her hands to cover her face. Who might she be? Perhaps she is related to the patient. In any event, it is unlikely that Dr. Gross will let her down.

LOOKING AT HEROES IN HISTORY THROUGH PHOTOGRAPHS

You have seen that heroes and heroines occur in many walks of life. Throughout the ages artists have chosen many ways to depict these unique personalities. Different media, postures, moments in time, and the vision and imagination of various artists all help to make the interpretations you have seen so wide-ranging.

Still another medium, photography, has been used to record the essence of heroes and heroines. Like other artists, a photographer uses imagination and vision to capture personality, moments in time, and a sense of greatness.

Like other artists, a photographer also uses certain technical processes to create a finished work. Yet, unlike other artists, a photographer must ultimately deal with the images seen through the camera's lens. You will now look at the heroes and heroines found through the camera's eye by five different photographers.

Dorothea Lange saw heroes and heroines where most people did not think to look for them—among the farmers and factory workers of America, particularly during the 1930s and 1940s. *End of Shift, Richmond, California*, shows the working men and women whose efforts contributed greatly to the country. These people were a key labor force during World War II (1939–1945). They were the

Look for photographs and stories in newspapers and magazines that show everyday heroes and heroines.



Figure 130. *End of Shift, Richmond, California*, a photograph by Dorothea Lange (1942).

“soldiers” who fought at home, often working long hours under pressure. What do you see in this photograph? The many people in the photograph appear to pull together. They seem unified as workers, moving toward a common goal. Look at the expressions on their faces. What do they tell you?

You have looked at other pictures and statues of soldiers in this unit. These are the people who are usually awarded the medals and honors. In *End of Shift, Richmond, California*, Lange reminds you that there was an army at home, fighting with just as much energy and determination to win the war. For Lange, it was important to record the “unsung” heroes and heroines.

Mahatma Gandhi, Spinning is a photograph by Margaret Bourke-White. It was made in 1946.

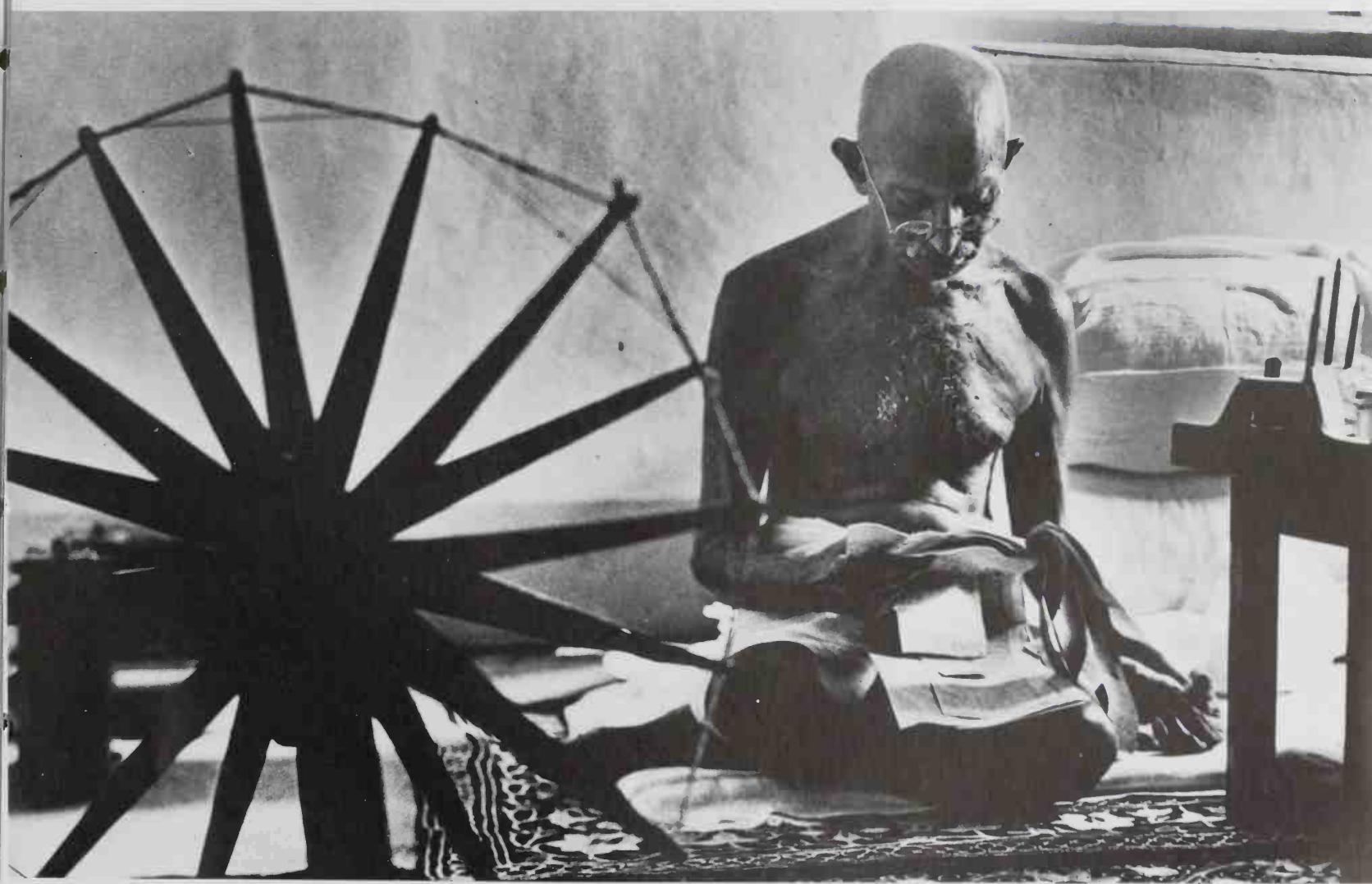
Margaret Bourke - White was a photo-journalist from 1936 until 1957 for *Life* magazine. She traveled widely,

making pictorial reports in Europe, Asia, and America.

Mahatma Gandhi was a great Indian leader, who taught his people to use nonviolent civil disobedience as a means of achieving independence from English rule. During his life Gandhi struggled with and often overcame great difficulties. He represented the dream of freedom to many of his people, but died at the hands of assassins. Gandhi died in pursuit of his beliefs, and his death has been viewed as a heroic sacrifice. Although Gandhi was a fighter in his own way, his weapons were not guns or tanks. Bourke-White's photo shows him quietly spinning fibers. Is this a form of war? In a way, for Gandhi, it was. War leads to destruction. Making fabrics could lead to industry and help to ease the poverty which plagued India. The spinning, a peaceful and useful occupation, is symbolic of what Gandhi wanted for India.

Ask some students to report on the life of Gandhi. Ask others to report on the current leader of India.

Figure 131. *Mahatma Ghandi, Spinning* by Margaret Bourke-White (1946).



Discuss the career of a photojournalist. What kind of personality might be needed to photograph people?

Mahatma Gandhi, Spinning is an image of humility. How does Bourke-White accomplish this? Gandhi does not look out at the viewer, but down at the work he is doing. His figure appears small and somewhat frail. The spinning wheel is larger and more important visually in the photograph than the man. The man is only one of many objects in the picture. What other objects do you see? Mahatma Gandhi, in this sensitive photograph is portrayed not as the center of things, as a hero might be, but rather as a part of the total picture.

In 1937 the world was shaken by the brutality and suffering of the Spanish civil war. The American photographer, W. Eugene Smith went to Spain to report on the conditions of the people. Smith had his first job with a newspaper at the age of fifteen and later became a photographer - journalist

Figure 132. Spanish Woman Weaving
by W. Eugene Smith (1937).





Figure 133. *Primo Carnera*
by Edward Steichen (1933).

for several magazines, including *Life*, *Newsweek*, and *Harper's Bazaar*. During World War II, as a war correspondent, he was wounded.

A war hero is usually a monumental figure who has won a great battle; but Smith's figure was a simple Spanish woman weaving. Study the composition of lights and darks in this remarkable photograph. Notice how Smith uses light to catch the gifted hands and powerful neck muscles against the exquisite face. This extraordinary photograph so moved the world that one writer wrote, "her image is haunting and eternal as a drawing by Michelangelo of one of the three fates."

Smith had gone to Spain to report on the war's effect on the people. Instead, in a remote Spanish village, untouched by the twentieth century, he photographed the personality and the history of the Spanish people. In an age of destruction, Smith's heroic woman became the faith of a nation.

You have looked at photographs of two heroic persons in very humble settings. By comparison, look at *Primo Carnera* by the American photographer Edward Steichen. Car-

Do you think the woman was aware of the presence of the photographer when this picture was taken?

Have students sketch some of the opposite attributes of a hero or heroine such as pride and humility. Sketch the same subject in defeat and in victory.

Define the word icon and how it is used in art. See Glossary.

nera was a boxer who was popular in the 1930s. How proudly he stands with his feet spread and his arm raised! He is illuminated from behind, so his face and chest are in shadow. The light outlines the boxer's torso, giving him the appearance of a monumental statue. His figure is raised high above the viewer, and he looks down as a god would from a mountain top. How does Carnera's posture compare with the boxer in *Groggy* by Mahonri M. Young?

Carnera appears to be enjoying the role of hero. He stands like an icon of power and strength, commanding worship. Can you imagine Mahatma Gandhi posing like this for a portrait? How different are the heroes of history!

Look now at the photograph of the great Indian hero, *Chief Joseph*, by DeLancey Gill. This picture was taken of Chief Joseph when he was sixty-one years old, four years before his death. Although he is wearing a war bonnet, he was a man of wisdom and peace. He was admired and respected for his patient efforts to save his ancestral land in Oregon from takeover by white settlers. His efforts were in vain, however, and his people, the Nez Perce, were all but wiped out by American soldiers in 1877 as they tried to reach new lands in Canada. After a long battle Chief Joseph surrendered, saying:

“Hear me, my chiefs, I am tired; my heart is sick and sad. From where the sun now stands I will fight no more forever.”

Chief Joseph survived, although many of his people did not. He went to Washington, D.C. many times to ask the United States government to allow his people to return to their homeland as had been promised. The government finally did allow some of the Nez Perce to relocate in Idaho, and then finally on the Colville Reservation in Washington State. It was there that Chief Joseph died.

Among the many statements on behalf of these Americans attributed to this heroic figure is the following:

“If the white man wants to live in peace with the Indian, he can live in peace. . . . Treat all men alike. Give them all the same law. Give them all an even chance to live and grow. All men were made by the same Great Spirit Chief. They are all brothers. The earth is the mother of all people, and all people should have equal rights upon it.”

Discuss how the quote and the portrait work together to convey the character of Chief Joseph.



Figure 134. *Chief Joseph* by DeLancey Gill (1905).

Look at the face in the photograph *Chief Joseph*. There is an expression of thoughtfulness, determination, and a little sadness. Note the faraway look in his eyes. Do you think he might be remembering something? A dream? The terrible difficulties of the past few years? He does not, however, look angry or bitter. Chief Joseph was a man of spirit and belief. He was not one to give up. It is no wonder that he is a model and hero to his people.

Summary Questions

You may use these questions either as a written assignment or as a take-off point for class discussion.

Answers will vary. Students should be able to substantiate their responses from information in the text.

1. Why are heroes and heroines important?
2. Name three different heroic characteristics that artists have portrayed in their paintings.
3. Describe three different ways that artists have portrayed George Washington as a hero.
4. Tell how two different artists have portrayed a common person as a hero or heroine.
5. Describe how two different artists have portrayed the moment of truth in their work.
6. Choose one of the following qualities and tell how an artist portrayed it: humility, might, pride, determination, imagination.
7. Choose one work of art you have seen in this unit and tell how the hero or heroine is a symbol of something else.



See TE, Unit 4 for suggestions on
Directing the Activities. Page 353.

1. Identifying Themes An artist may be trying to tell a story. In addition, the painter or sculptor may be trying to convey an idea or theme. A *theme* is what the work of art is about. For example, in *Washington Crossing the Delaware* one of the themes might be sacrifice. Another might be conflict. One work may have several themes. An artist may convey this theme in both the subject matter and in objects used as symbols.

Select three reproductions in this book. Write down their titles and write a paragraph about each explaining what you think its theme is. Show your choices to classmates and discuss. Support your opinion with a discussion of both the symbols used and how the subject matter is shown. Often viewers take away many different messages from works of art. Some classmates may disagree with your ideas and have different opinions. All ideas are likely to be correct.

2. Designing Themes Painting, sculpture, and other art forms are not the only places where themes are present. For example, some product ads have themes. A blue jeans company, for example, might want to communicate that its blue jeans are the strongest on the market. To suggest strength they might use a bold and sturdy kind of print. The illustration of the blue jeans might also suggest the theme. Perhaps a strong girl or boy is wearing the jeans. Look through magazine ads. Does the kind of type, the design and placement of the letters, and the illustration convey a theme?

What about movie ads? What themes are communicated in those ads?

3. Seeing Symbols Shapes in art can be simply objects or they can be symbols as well. For example, look at the heavy mass of the pyramid shape found in the center of *Washington Crossing the Delaware*. This large, heavy, rocklike shape suggests the dedication of the men in the boat. Again look at the painting. What do you think the large triangular shape rising in the center of the canvas symbolizes? Could it stand for “lofty ideas?” What is your opinion?

Select a painting. Prepare a brief talk for the class on its symbolism. Begin preparing for the talk by looking at the painting and reading about it. Outline your ideas. Then confer with your teacher on your ideas about the painting’s symbolism.

4. Painting History You have seen in your reading that historical events can shape the subject of a work of art, and a work of art can certainly shape the way a historical event appears. Put your own artistic shape onto a historical event.

Select an event in history that is particularly interesting to you. Sketch and resketch the idea until you are communicating the subject as clearly and powerfully as you can. Use symbols in your painting and let certain shapes stand for ideas. Next, paint the picture.

5. Artists’ Lives You read in this unit that the artist, Horace Pippin, taught himself to paint. How do artists learn to paint, draw, sculpt, or pursue other artistic endeavors? Find out by reading the biography or a biographical article of an artist. As you read, keep the following questions in mind:

- (a) Was the person’s artistic talent noticed by others at an early age? If so, how was it helped along or hindered?
- (b) How did the person study art? At school? With a teacher? Alone?
- (c) At the time the person lived, was the role of the artist respected? How were artists treated?
- (d) Where did the artist work? How did the artist work?

6. Subject Areas The kinds of subject matter shown in works of art can be grouped or named. Works of art that

have many figures are grouped under the category, “figurative” works. Figurative works can be grouped into more specific categories. Look at the categories below. Then look at and discuss reproductions of figurative paintings in your book. Can you find the appropriate category for each group?

- (a) animate figures; alive, active, moving, etc.
- (b) inanimate figures; corpse, still, repose, etc.
- (c) genre; everyday life, local scenes (watching a parade, little league game, rock festival, etc.).
- (d) mythological figures; traditional story of events of a world view of a people, or explains a practice or belief like the tooth fairy, the Easter bunny, etc.
- (e) allegorical figures; a symbolic representation, example: fish, water, child in manger as symbols of Christ, the child wrapped in a flag as a symbol of the “new” world (America).

7. Heroes and Heroines People at all times and at all ages have their heroes. In this chapter you read about heroes and heroines in works of art. You may also have thought about people you may currently view as heroes.

For this activity, think into the future—maybe ten to fifty years. Who will be our heroes then? Create one with the characteristics you value in a hero or heroine. To begin, do several rough sketches. In addition to the hero, who and what will be in the picture? A setting of some kind? On Earth or another planet? Other people? As you sketch, decide on basic images that will be used to build the composition such as balance, unity, and rhythm. Plan what images will be in the foreground, middle areas, and background. Use pen and ink or black markers to draw your pictures. Then fill in with color.

8. Gesture Drawing Choose a hero or heroine who you’d like to draw. This person can appear on TV, in a magazine or newspaper, in the community, or in your home or school. From whatever source you have, make several large gesture drawings of the person.

To make gesture sketches, let your drawing tool roam over the paper. Sometimes it may strike the edge of the form, but more often it will travel through the center of the form or outside it. Try to capture the *whole* of the figure rather than details. Make five quick drawings and then look

at them. Do they capture the movement and feel of the subject?

Follow up with five quick gesture drawings of a child—a sibling, a child on the schoolground or in the park. Children exhibit a wide variety of movement. In these sketches, again attempt to record a sense of the whole figure.

9. Sculpture in Wire The human figure has been the artist's main source for the inspiration of sculpture. These figures have taken many forms from the very realistic to the very abstract. Materials for sculpture have varied greatly, often depending on the local materials available to the artist.

Form the human figure in a material available to you. One possibility is flexible bailing wire. Begin by doing a number of sketches of figures in action poses. As you draw, think of the pencil line as a continuous piece of flexible wire. Then translate your drawing into wire. Start with a loop for the head and continue down through the figure, bending and twisting the wire to develop a form in space. Emphasize the action of the figure. After you are satisfied with the composition of the figure, attach it to a base cut in proportion to the overall size of the figure. Spray paint the wire one color, such as flat black.

10. Photography: Telling a Story In Leutze's *Washington Crossing the Delaware*, the painter uses the medium to tell a story. Many great photographs also record a moment in history. For this activity you will be taking a photograph that reports a story or shows an event that is happening. As you photograph, keep in mind the visual elements such as balance, proportion, framing.

11. Photography: Heroes and Heroines Who are some of the "unsung" heroes and heroines you can think of? Do you know anyone who was able to triumph over great odds and difficulties? Do you know anyone who showed great courage? Who is this person? What were the difficulties he or she struggled against? What special qualities and strengths are evident? Take a photograph of this person in such a way that he or she is portrayed heroically. You'll need to plan your photograph. Some questions you might ask yourself in the planning stage are: What should the person wear? Should any symbols of heroism be included in the photograph? What kind of lighting should be used?

Should I tell the person why I am taking the photograph?
Will this affect the person's expression positively or negatively?

Bring your finished heroic photographic portrait to class.
Discuss why you selected the person, and what your strategy was to capture the person's heroic qualities.

FEATURE

BEHIND THE PAINTINGS

Review the museum experience in Book I. If possible, have some of these persons visit your classroom.

Discuss other art careers with the students. (Teaching, gallery owner, commercial artist, critic, etc.)

When you visit an art museum, do you ever stop to think about the people who work there? Let's look behind the paintings and see who makes a museum run.

The *director* is in charge of everything that goes on in an art museum. The director's duties include raising money for the museum, purchasing new works of art for the museum's collection, planning special exhibits.

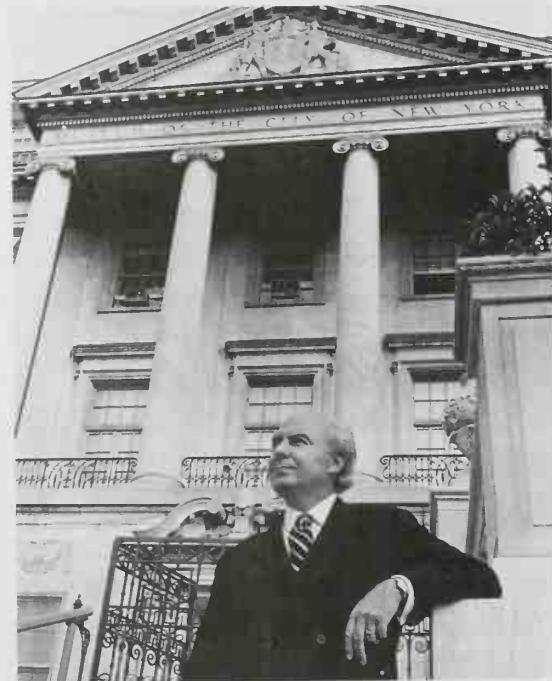


Figure 135. A museum director.

Many large museums have libraries. The *librarian* at such a museum helps people find information about artists and works of art. The librarian keeps the museum library up to date, ordering new books, magazines, slides, and videos.

The *curator* recommends art works which the museum might purchase, selects objects for exhibits, decides on how paintings should be hung, and maintains the museum's collections.



Have students research and role play museum professionals. For example, you the curator must select, justify, and label the purchase of a work of art. See page 399, The Museum Activity.

A museum *lecturer* must be well-trained in both art history and public speaking. It is the lecturer's job to conduct tours through the art museum, informing people about individual paintings and artists. He or she may also prepare special brochures to accompany the tours.



Figure 136. A museum curator.

Figure 137. A museum lecturer.

The *conservator* sees that the paintings, sculptures, and other valuable objects in the museum are cared for properly. Paintings that have centuries of soot, dirt, or varnish on them or that have been damaged by fire or floods must be restored.

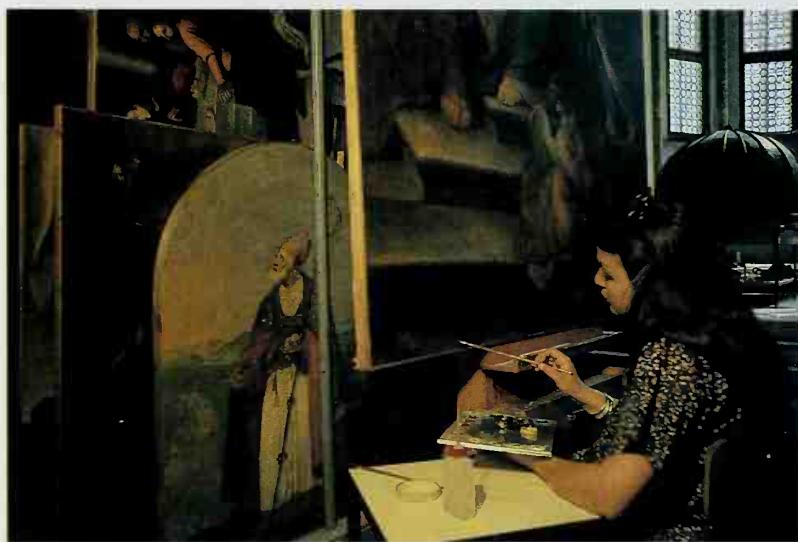


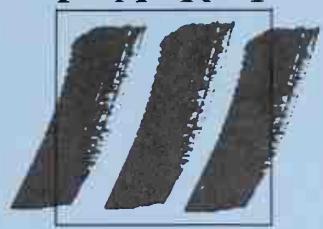
Figure 138. A museum conservator.

The museum *guard* makes sure visitors do not touch or damage the works of art. Guards are available to give directions to anyone needing help to find a particular painting or gallery.



Figure 139. A museum guard.

P A R T



THE ARTIST
IN THE
INDUSTRIAL
WORLD





LET'S GET LOST IN A PAINTING

The Brooklyn Bridge

by Joseph Stella

From time immemorial, bridges have excited, mystified, and even terrified the human imagination. In many ancient myths, when a bridge was built the river gods required a human sacrifice. In overcoming a natural water barrier, man had dared to change the landscape and defy the laws of nature. For such feats the river gods demanded their price.

Before New York City's Brooklyn Bridge was completed in 1883, it had already become a modern myth. During its construction, John Roebling, the designer and chief engineer, died from a freak accident on a pier. His son, Washington Roebling, continued his work and completed the bridge. During the construction he too had a mishap, which left him paralyzed.

The Brooklyn Bridge took fourteen years to build. During that time the newspapers were filled with stories of scandal, corruption, and the deaths of workers. The idea of such a huge undertaking staggered the imagination. The Brooklyn Bridge would be larger than the Egyptian pyramids and the biggest structure ever built in America. Little was known of the genius and vision of John Roebling, or the

Ask students which famous bridges they know of and how they came to hear about them.

dedication of his son Washington. But the public imagination had been stirred. Who was this lunatic Roebling, sitting paralyzed at his desk, field glasses in hand, directing the work below?

The Brooklyn Bridge was officially opened in 1883. Chester A. Arthur, President of the United States, led the first walk across. To the many speakers at the opening dedication, the Brooklyn Bridge was a look into the future—a victory for American science and technology. For the first time, steel had replaced iron. The use of cables changed forever the method of building suspension bridges. And wonder of wonders, light was coming from Thomas Edison's marvelous new invention, the electric lamp!

Besides benefiting business and commerce, the Brooklyn Bridge was a "people's bridge." The main riverspan of 1,600 feet over New York Harbor had two levels. Roadways on the lower level were for trains, wagons, and horse-drawn carriages. Above the roadways was one of John Roebling's ingenious ideas—a promenade for walkers.



Figure 140. *The Great East River Suspension Bridge* by Currier & Ives.

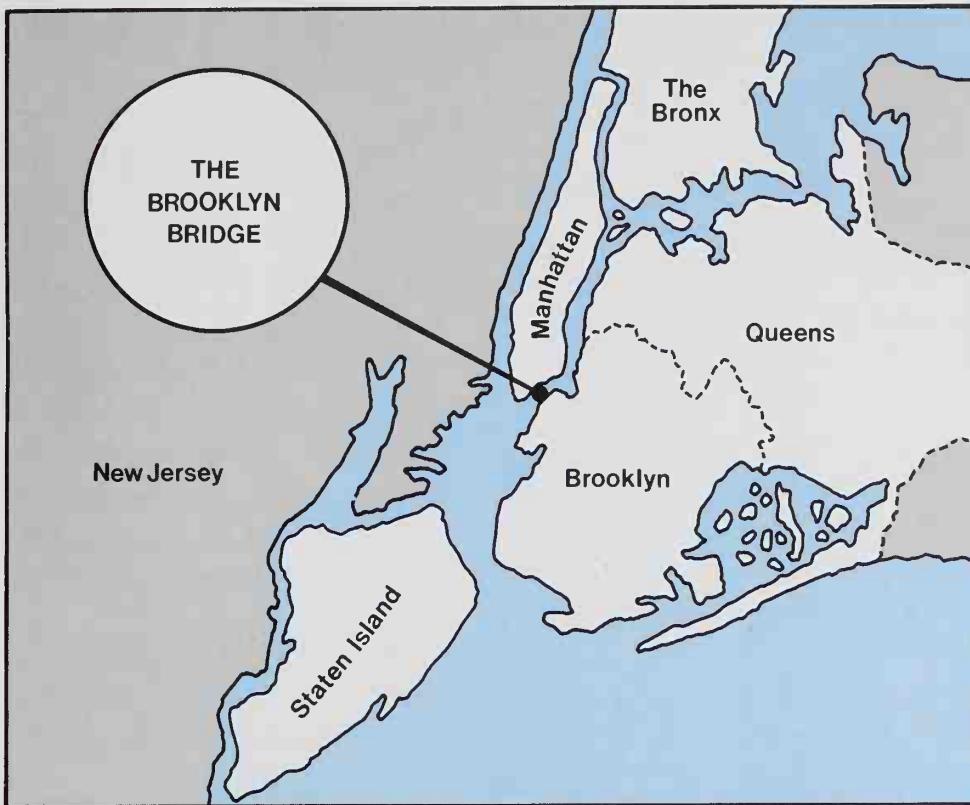


Figure 141. Map shows the location of the Brooklyn Bridge between Manhattan and Brooklyn.

The public celebrated the opening in grand style, with parties, dancing, and fireworks throughout the night. On Memorial Day 1883, a week after the opening, another incident added to the myth of the Brooklyn Bridge. As thousands strolled along the promenade, a voice cried out: "The bridge is falling!" Panic followed. In the rush to escape, twelve people were trampled to death. It was the dawn of a new age and the river gods had claimed more victims.

When the bridge opened, it joined two separate cities: New York and Brooklyn. Fifteen years later, Brooklyn became a borough of New York, adding approximately one million people to the city. New York City is now composed of five boroughs: Manhattan, Brooklyn, Queens, the Bronx, and Staten Island. The map shows all five boroughs and the location of the Brooklyn Bridge.

If possible, show some photographs of the Brooklyn Bridge during its construction.

A BRIDGE FROM PAST TO FUTURE

Much has happened to New York City in the last one hundred years, and the Brooklyn Bridge has had an important role in the change. John Roebling's prophecy of "millions of people crossing the bridge" has been fulfilled. On the lower level automobiles and trucks have replaced the horse,

Explain that the Brooklyn Bridge is a monument to the American people as well as to the country itself.

Point out that Stella was still fascinated by the bridge, despite the fact that it was already forty years old.

but on the promenade pedestrians still enjoy the breathtaking “path to the stars.” For over one hundred years this awesome miracle of technology has cast a spell on the human imagination. It’s been painted, drawn, and photographed more than any other bridge in the world. Poets compose poems about it. Authors write about it. Playwrights write plays that take place in its shadows. In movies spies whisper and lovers stroll on it. Travelers and tourists from all parts of the world come to see it. It is as much a part of the natural landscape as Niagara Falls or the Grand Canyon. In a sense it is more. Designed by the German-born John Roebling, built by the sweat of immigrant workers, and facing the Statue of Liberty, the Brooklyn Bridge has become a universal symbol of America’s experience, achievement, and dreams.

To the artist Joseph Stella the Brooklyn Bridge was a national shrine and a personal obsession. Obsessions are thoughts which will not leave the mind. Stella’s obsession with the bridge—its history and design—led him to live near it, walk on it often, make countless sketches and six large paintings of it. His 1922 painting (his second painting of the bridge) is a landmark work in the history of modern art in America. Before looking at Stella’s bridge, go back to the map of New York and the photographs of the bridge. Locate Manhattan, Brooklyn, and the bridge. Then go to the painting. Do you recognize it as the Brooklyn Bridge? How? Try to determine where you are standing on Stella’s bridge.

At first glance, the pointed arches suggest a doorway instead of a bridge. If it is a bridge, where is the part that goes over the river and what are those long white strips hanging down? The pointed arches are the doorways of the bridge. You walk through them when you enter or leave it. Stella chose to paint the arches and the tower. He included the four main cables (the long white strips) and the city beyond. But where is the riverspan—the part that goes across the river? It is there, but can you find it?

A POINT OF VIEW

That’s right—you are standing on it, suspended over the river. This is the artist’s point of view—the place from which Stella looks at the bridge. The artist and the viewer are in the middle of the bridge looking at the tower. From this position, the eye level is halfway up the tower. The drawing shows the eye-level line of the painting.

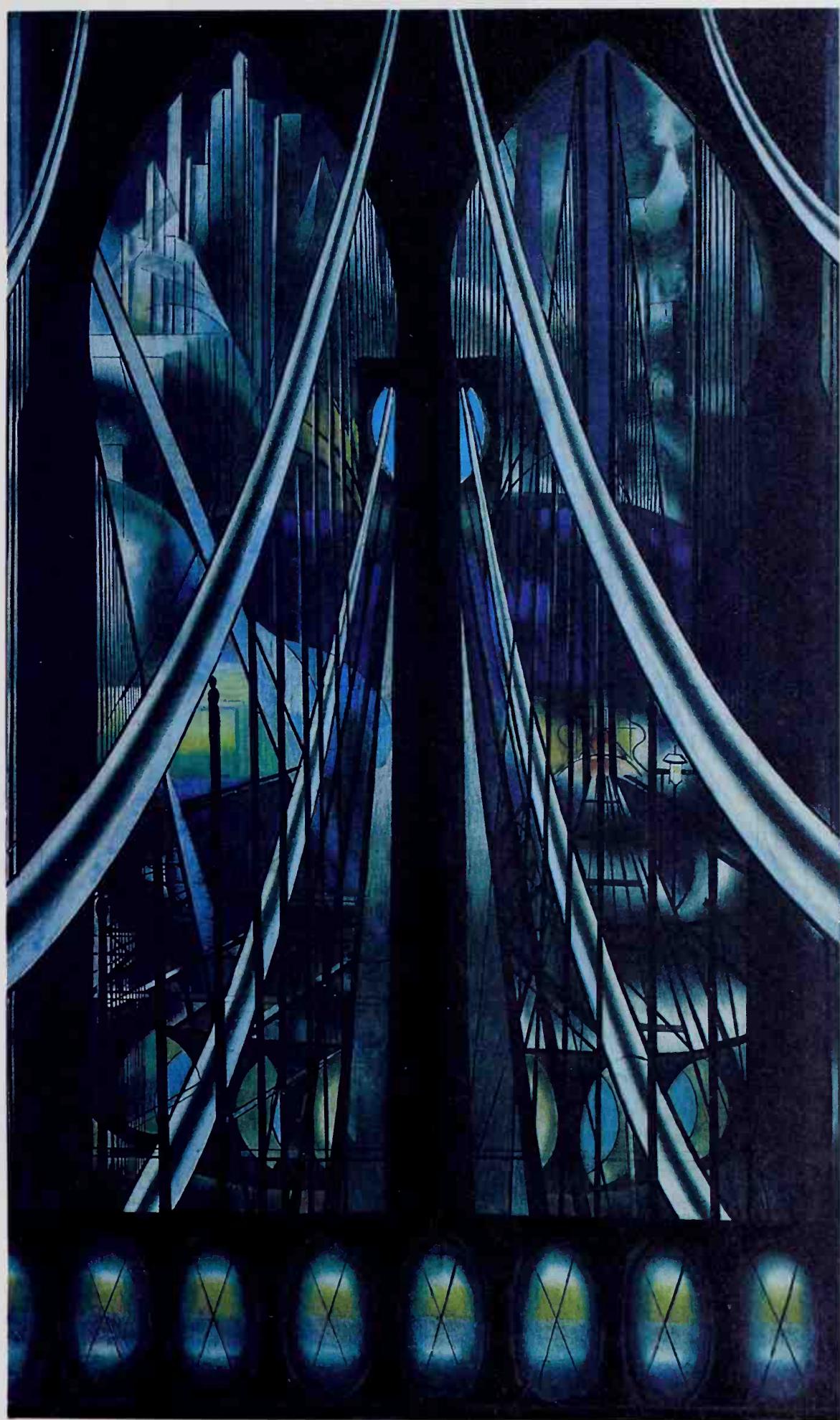


Figure 142. *The Bridge* by Joseph Stella (1922).

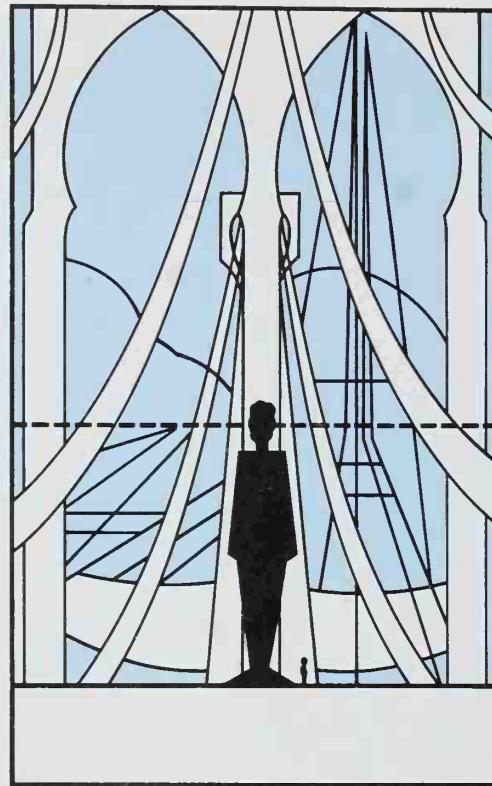


Figure 143. The eye-level line is an imaginary line showing where the eye spans when looking straight ahead. The line moves higher and lower as the eye moves higher and lower.

Stella plays tricks with the eye-level line in order to see the bridge his way. The arches soar 105 feet above the walkway. We would have to be about 55 feet tall to see from an eye level that high. If he had made the view 5 or 6 feet high, the eye level would be approximately that of the small figure in the drawing. We would not see very much and the height of the towers would overpower us. Standing on the promenade, we would also not see what is underneath. So Stella gave the viewer X-ray eyes, showing the roadway with cars and flashing headlights under the walkway. The understructure of the bridge—the I-beams and arches of steel braces and supports—are all part of Stella's story, so he placed them in the very center of the painting.

Stella's bridge was two different worlds. At night he often walked alone on the promenade. He heard the wind hum through the cables and the sound of the traffic below. He saw moving headlights flashing through the structure and plankings. The quiet space and distant stars seen from the promenade were far different from the view on the lower level. That was a ferocious, frantic world of rushing traffic and the deafening whine of tires on steel gratings. The noise

Explain that Stella was not painting what he saw, but what he felt about the city. Though there are elements from reality in both the bridge and view of Manhattan, the painting is an abstract version of both subjects.

filled the air around the bridge like a dense cloud. What the eye did not see, the ear could hear from that position on the promenade. He paints the noise with color and line. The red, blues, and greens in the corner angles and gridwork below the eye level, in the lower half of the painting, describe the hub-bub of the lower roadway. Across the bottom, a row of oval lights suggests the tunnels and subways below the bridge under the East River.

By looking at the photograph, can you tell on which end of the bridge you are standing? At which tower you are looking? There are two main clues. The first is the skyscrapers beyond the tower. Those tall buildings can only be the Manhattan skyline. The second clue is the small square shape midway up the central column in the painting. The detail shows the Manhattan Tower.

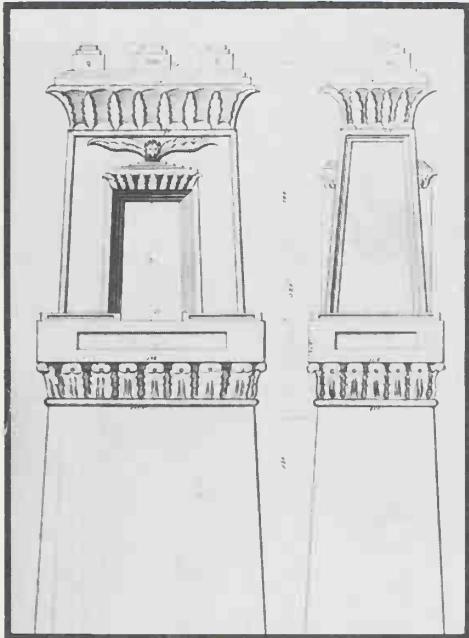


Figure 144. Detail shows the square shape on the central column.

The arches in front are in the Brooklyn Tower. Stella painted the bridge from the Brooklyn side with Manhattan in the background. His Manhattan is not a real city. None of the buildings is recognizable. It is a fantasy city. The buildings are not steel, stone, or glass. They are thin lines with flickering shadows passing over pale walls above dark blue and gray clouds of smoke and fog. Stella's buildings float in air and do not rest firmly on the bedrock of Manhattan.

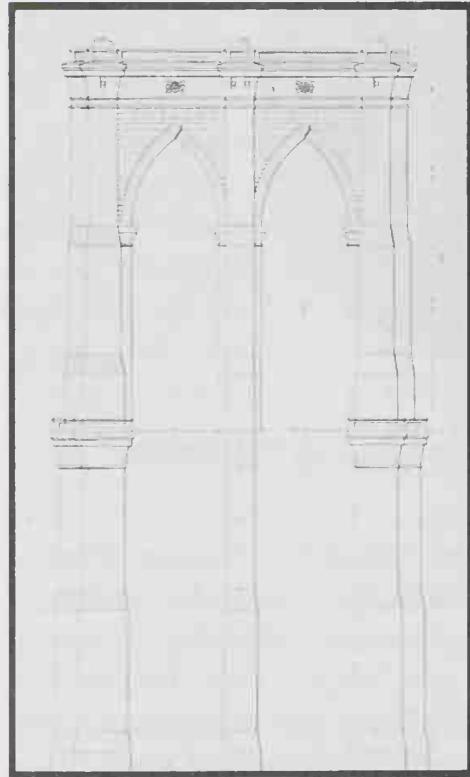
Let's go back to 1922, the year of Stella's painting. He called his work simply *The Bridge*. Most people even if they were not familiar with New York immediately recognized *The Bridge* as the Brooklyn Bridge. Why?

Roebling borrowed designs from Gothic churches. Ask what this implies about what he thought of the bridge.



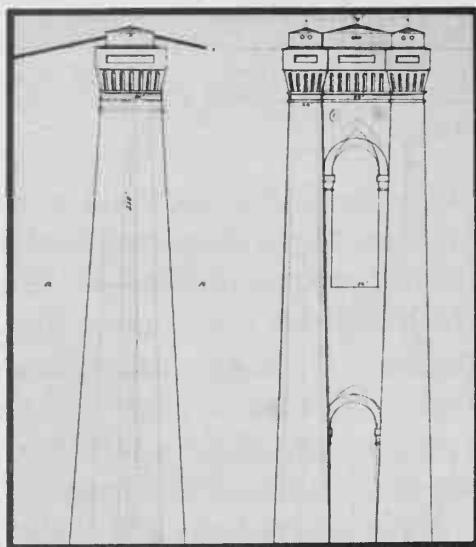
Egyptian Arch

Figure 145.



Gothic Arch

Figure 146A.



Roman Arch

Figure 146B.

The answer is the boardwalk and the arches of the towers. The Brooklyn Bridge is the only bridge in the world with a promenade deck where people can walk and sit on benches and with two Gothic arches in each tower. These arches are high and narrow, with a point at the top of the curve. They are called "Gothic" after a style of architecture used in great stone cathedrals built several hundred years ago in Europe. The Gothic style revolutionized architecture by creating soaring height and an appearance of lightness. In the 1840s Gothic architecture became popular in America. This style was the proper choice for the bridge with which Roebling was to revolutionize American engineering. Since the Gothic style gives the feeling of height, it suited Roebling's purpose for "his cathedral to the stars." That Roebling was aware of the importance of his monument can be seen from his different drawings for the towers. He first designed Egyptian-style towers, then round Roman arches which he finally changed to Gothic arches.



Figure 147. *Photograph of the Brooklyn Bridge* by Richard Benson (1930).

By 1922, most of the world was familiar with these arches. The title *The Bridge* could only have meant the Brooklyn Bridge. People knew it even if they did not understand the painting.

They might have understood a photograph more easily. In a photograph, at least everything is where one expects to see it. The photograph taken by Richard Benson for Hart Crane's famous poem "The Bridge" (1930) is a good example. Crane had seen Stella's painting, and the photograph suggests that the photographer might also have seen it. The photograph is a more accurate picture than Stella's painting. But Stella was saying something about the bridge that a photograph can't say.

*Emphasize the liberties Stella took in his depiction of the bridge.
Explain that taking such liberties is an important trait of the modern artist.*

Both pictures show the arches, but the photograph also shows the whole tower and the sky and buildings on both sides of it. Both pictures show the steel ropes. In the photograph the steel ropes are like a spider's web or a net because the shot includes the diagonal ropes. The painting shows only the vertical steel ropes (not the diagonal ropes), and it also includes the four long white cable casings. The four main cables are too high above the camera's eye level to be captured in the photograph. The photograph shows the cables lying over the roadway on each side of the boardwalk, but it cannot show us the roadway underneath. Stella could select the parts of the bridge he wanted in his painting, and leave out the parts he did not want. Benson could select which view he wanted, how close to get to the towers, how far to the left or the right on the boardwalk, and the direction in which to point the lens. He could control the light, the shutter speed, and the focus. But he could not change the shadows; he could only wait for the sun to do that. His camera eye level was only three or four feet from the boardwalk.

The drawing below shows where Benson stood to shoot his photograph. Notice how far away he is from the tower and how low the camera eye level is. Compare it with the drawing on page 208 of the eye level in the painting.

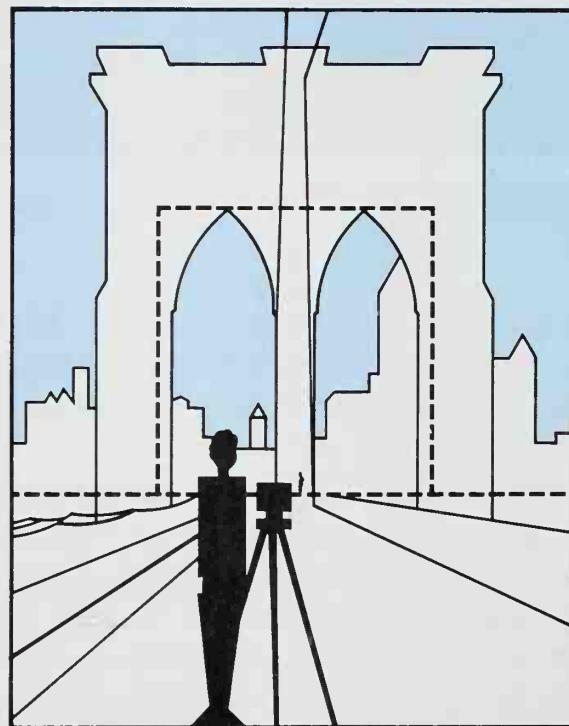


Figure 148. Benson took his photograph at eye level, a distance from the tower.

In the drawing of Benson's photograph the dotted line around the arches is the portion of the bridge which Stella uses in his painting. Notice how few of the buildings are visible inside the arches of the photograph. Benson's photograph shows the Manhattan skyline of 1930. Stella's painting of 1922 shows buildings that had not yet been built. His skyline is more like that of today than that of 1922. The camera can capture only what is there and what the photographer chooses to focus on. Stella painted what the camera cannot see. That is one difference between a photograph and a painting. Each requires a well-trained eye and a special kind of imagination. The artist and the photographer must be able to visualize what the finished picture will be. Each looked for the truth of the bridge as he imagined it. But which one shows the true bridge?

There is no one answer. The bridge has as many truths as there are creative artists. To the writer Henry James the bridge was a "mechanical spider" working on the sky. The line in Hart Crane's poem "unspeakable thou Bridge to thee, O love" tells of a poet's freedom when he walked the bridge to escape the city. What was Roebling's truth? What was Stella's truth? The answer to the first question sheds light on the second.

The emphasis on what lies beyond realistic depiction is another trait of modern art.

ROEBLING'S DESIGN

For years the citizens of Manhattan and Brooklyn had wanted and needed a bridge. In winter when the water froze, travel and commerce were almost impossible. Have times changed? Over one hundred years ago, *The New York Times* felt the bridge could reduce two major problems: crime and overcrowding! Bridge engineers had submitted many plans but the problems could not be solved. The East River's currents were difficult and tricky. The river had some of the busiest boat traffic in the world and federal law required that a bridge not interfere with navigation. A bridge would have to be built high above the water and ground level of both cities. The task seemed impossible. Roebling's solution was a suspension bridge with two stone towers (the "Manhattan tower" on one side and the "Brooklyn tower" on the other) resting on the solid bedrock of the river bottom. The drawing shows the two stone towers and the principle of a suspension bridge.

Roebling's design was a symbol of perfect balance when natural forces are at rest. The "natural forces" were the weight of the towers (the force of gravity) against the natural curve of the cables. Four main cables suspended between the towers supported the riverspan from vertical steel ropes called suspenders. These cables formed a natural curve in the way the rope curves between the two hands in the diagram.

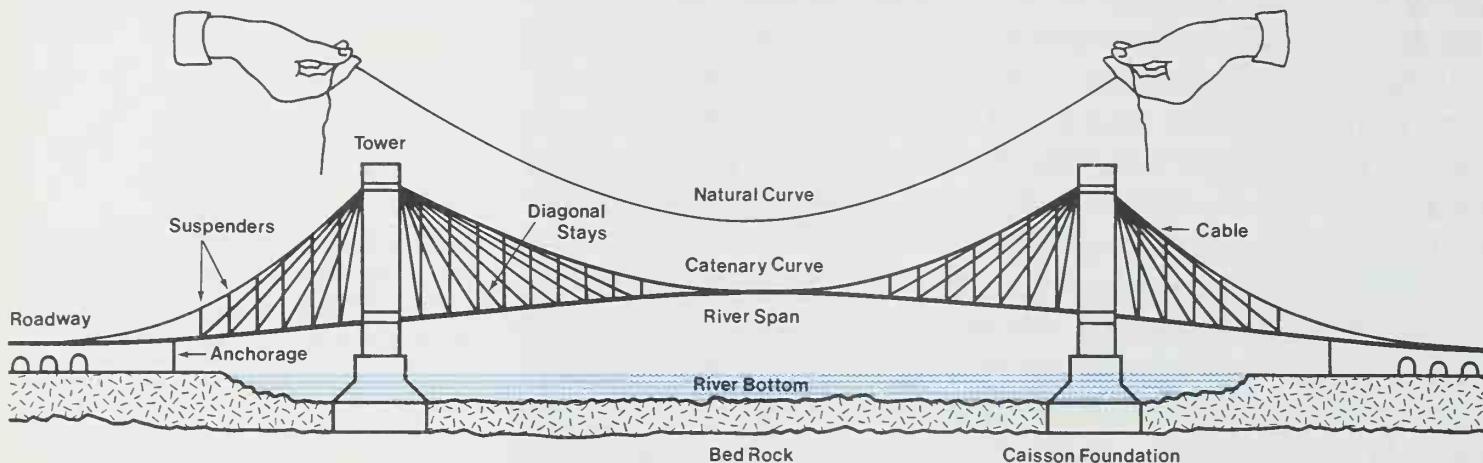


Figure 149. The drawing shows the design of the suspension bridge.

At such a height a powerful wind could raise and twist the long riverspan. So Roebling designed a series of radiating steel ropes called stays that cross and are clamped to each of the suspenders. Together the stays and tower (or suspenders) and riverspan form right triangles.

The relaxed natural curve of the cables and the strength of the right triangles represented natural forces at rest. The recognition of the geometrical forces in nature was a mathematical principle discovered by the ancient Greek philosopher Pythagoras. Roebling used it for his bridge.

STELLA'S DESIGN

In the Benson photograph you immediately recognized the bridge. Not so in Stella's painting. Part of the reason why Stella's bridge is difficult to identify is because it is an "abstract" work. The word "abstract" has challenged artists and critics, and to this day it has mystified the public. It has several different meanings. For our purposes, "abstract" literally means "to take out from." In abstract art the artist takes something out from the natural or "real" appearance of objects. In order to understand the abstract artist, we

Ask students whether they prefer Benson's vision or Stella's. Discuss the advantages and demands of both mediums.

must look at his work with different eyes and a new attitude. We must experience it—perhaps even participate in it—before we recognize it. Instead of a “realistic” picture, Stella invites us to feel the height and symmetry of his bridge.

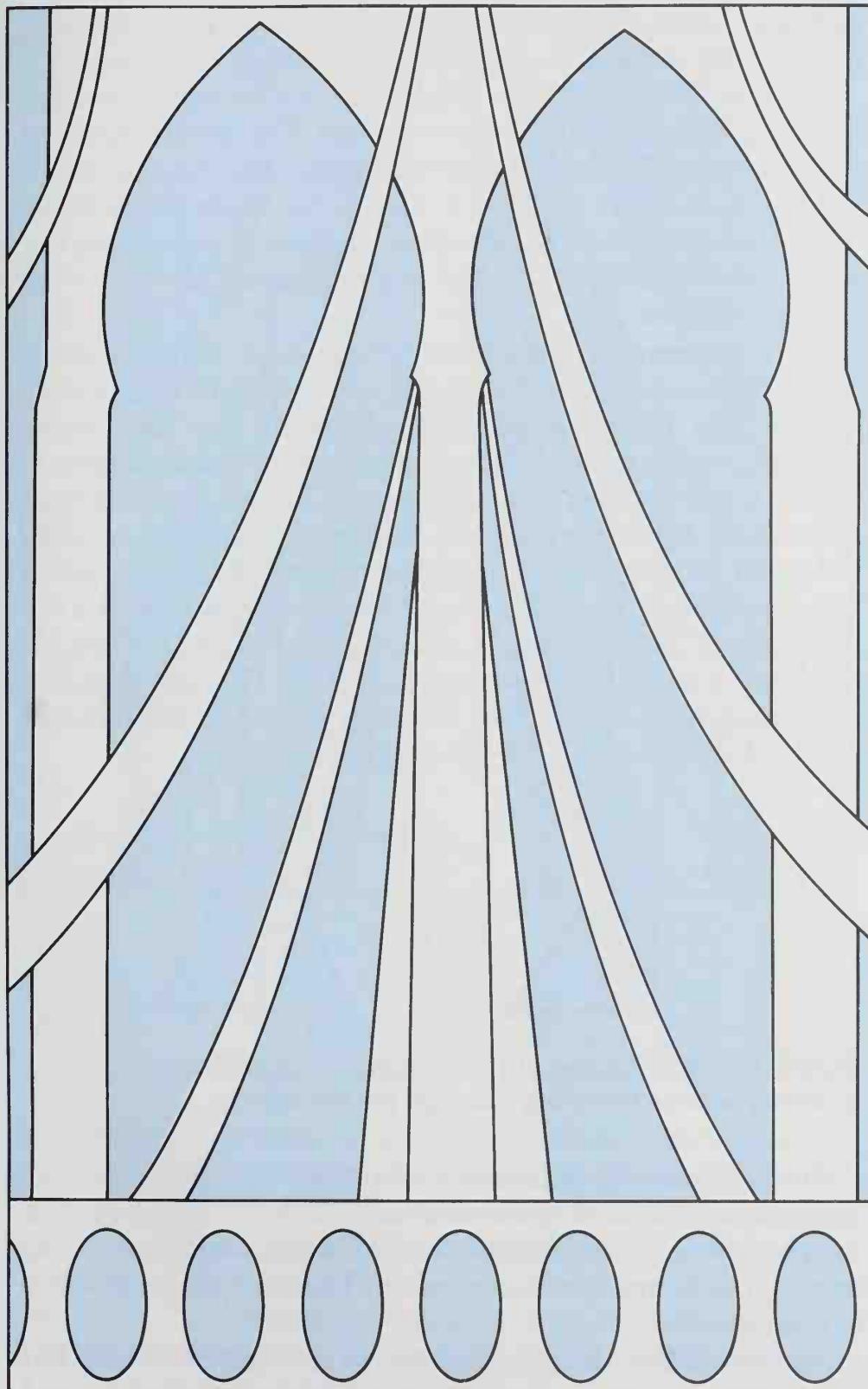


Figure 150. The diagram shows the vertical sweep of Stella's design for *The Bridge*.

Have students locate abstract shapes in the environment and make quick sketches of shapes into a design.

Ask students why the public is mystified by abstract art. Students might offer that abstract art does not present things as they appear, and that doing so is disconcerting to many people.

Have students diagram the vertical lines. Point out that the feeling viewers get is closely related to what they are seeing.

The idea of balance is a traditional one in art. Point out that Stella combines the radically new with the traditional.

At the very first glance, we can feel the sweep and symmetry of Stella's "abstraction." The strong vertical lines of the arches create a sense of height and upward motion. Locate the promenade. Although horizontal, it has the appearance of being vertical. The promenade feels the way people first described it—as a "passageway to the stars."

How did Stella create his illusion of height? Go back to the painting again. Determine how the positions of the towers, cables, and vertical lines create height and balance.

The size is the first clue. *The Bridge* is a vertical painting, meaning that it is taller than it is wide. The three dominant vertical lines of the towers meet and push the eye upward to the pointed Gothic archways. Stella continues the vertical idea in the placement of the cables. In their grand sweep, the three sets of cables look like steps pushing the eye ever upward (Figure 150).

All this upward motion would make no visual sense if Stella did not balance the design and bring the eye to rest. Look at the arrangement in the diagram. The two Gothic arches have the shapes of bloated triangles. The three sets of cables meet to form triangles which create stability and symmetry. Symmetry means that both sides are equally balanced. The constant repetition of the triangles is called "triangulation." Roebling constructed his bridge around the principle of the right angle of triangles. Stella planned his painting around the isosceles triangle (a triangle that has two equal sides). In this way he celebrated the triangulation of Roebling's design without copying it.

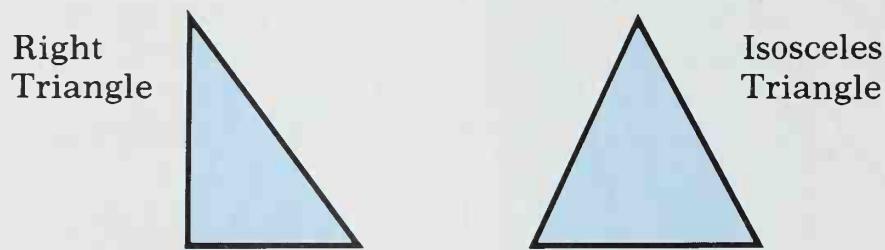


Figure 151. Stella's use of the isosceles triangle in his painting echoes Roebling's design for the bridge.

Stella's bridge is balanced and at rest. The triangles give the upward vertical movement a solid base. The bridge is symmetrical, but is the painting? Go one step beyond the bridge. Look through the archways. Decide if the painting is symmetrical.

At first glance the painting seems symmetrical, but that is an illusion. The major structures—the sets of cables and



Figure 152. The diagram shows how Stella used lines to create depth in his painting.

the archways—create a symmetrical design. But inside the arches different things are happening. Through the left arch are the tall buildings of Manhattan; through the right are the heavy structure of the bridge and the lower roadway. The archways create a double image, as if one is a mirror of the other. Notice how he repeated the vertical buildings of the left archway in the vertical idea of the bridge in the right one. It is a visual trick. What is happening inside each

You might want to combine this discussion with a brief review of the principles of perspective.

How might Stella's interest in immigrants and workers have affected his attitude toward the Brooklyn Bridge?

archway is totally different. There are not one, but at least three separate stories: the drama and symmetry of the bridge, the distant buildings of the left portal, and the roadway underneath through the right.

In the archways, Stella created distance and depth. An artist shows distance by overlapping one object on another or by placing objects higher and smaller on the canvas. In the left archway the Manhattan skyline is the most distant part of the painting. Stella placed the buildings higher and smaller, overlapping other buildings and cloud shapes. The buildings are the most distant part of the painting. An artist shows depth by lines that converge to a point. Before going to the diagram, can you locate the deepest part of the painting (depth) in the right archway? (Figure 152)

Follow the lines of the roadway to the very end. The imaginary point where they meet takes you into the deepest part of Stella's space. The converging lines of the roadway create what is called in art the illusion of depth. You are standing on his bridge looking at the distant buildings. At the same time you are still inside the artist's space—feeling the life of a roadway you cannot actually see, even though you know it is there. At this point you are now lost in the artist's painting. If he has succeeded, you are everywhere at once—you feel the sensations of the vertical motion of the city, the frenzy of traffic on the road below—all framed by the heavy weight of the "abstract" symmetrical structure. Does it make any difference that Stella's painting is not a natural representation of a bridge? Probably not. Abstract art makes demands on the viewer. If you are willing to stay with the artist, the word "abstract" is no longer a threat.

In 1922 Stella's *Bridge* was praised immediately. In time it was recognized as a landmark painting. It helped introduce abstract art in America. For Joseph Stella as well as the general public, *The Bridge* was a leap into the twentieth century. Until this work, Stella had been known mostly for his portraits of immigrants in New York City and his haunting drawings of life around the Pittsburgh steel mills. These he painted in a traditional style. In *The Bridge* he used a technique called Cubism to create the depth in the roadway. For Stella, an untrained artist, mastery of Cubism was a major achievement. And, as an Italian immigrant, Stella accomplished another by creating a universal symbol of American life. It took Stella twenty years from the first time he saw the bridge to paint it. During that time, he completed two educations: one as an artist, the other as an immigrant

in New York City. From one he learned how to paint. From the other he learned what to see in the land of opportunity. He needed both educations to paint his bridge.



Figure 153. *The Croatian* by Joseph Stella (1908).

STELLA AND THE ART WORLD

Joseph Stella was born in 1879 in Muro Lucano, a small Italian village near Mount Vesuvius, and received his education in nearby Naples. At the age of nineteen he joined his brother in New York City's Lower East Side—a neighborhood inhabited mostly by immigrants. Although he had shown much artistic talent as a youngster, his father, a poor village lawyer, wanted Joseph to become a doctor. After one year of medical studies, the budding artist quit and in 1897 he enrolled in the Art Students League of New York. Later he studied at the New York School of Art, where he came under the influence of an important American artist and a leader of the "Ash Can" School, Robert Henri.

At the beginning of the twentieth century, revolutions were taking place against traditional ideas of art and beauty. One of these revolutions was the "Ash Can" School

Figure 154.
Brooklyn Bridge in Winter
by Childe Hassam (1904).

of art, so called because “ash can” artists painted everyday activities in the city streets. The Ash Can School showed a new idea of beauty that was really a new concept of truth. The paintings shocked a public used to the romantic paintings of the nineteenth century. People wanted their art to be pretty and expected to see happy portraits, still lifes, and peaceful landscapes. But times had changed—the Ash Can artists wanted to paint the world as they saw it. They saw an industrial world of factories and factory workers, a world of people on the streets, on rooftops, in restaurants, and in the theater. They painted the poor and the immigrants. It was a world of cities created by big business and industry.

The artist Childe Hassam painted the Brooklyn Bridge through the eyes of the Ash Can painters, although he was not considered one of them. His painting, *Brooklyn Bridge in Winter*, shown here, has certain features of the Ash Can style. It shows us a bleak city of buildings and rooftops heavy with dirty snow on a dismal day in 1904. Hassam painted it from a high point, probably from a window above



the other buildings. It is a long-distance view that includes both towers. The nearer tower is vague in the mist and smoke, but the distant tower is still more vague and lost. Hassam's painting also shows tenements crowded together in the part of the city where Stella lived (the Lower East Side).

Joseph Stella was not one of the Ash Can painters, but he was a part of the Ash Can world. He came to America expecting to find New York City full of opportunity and the dreams of his favorite poet, Walt Whitman. Instead he found a city of dirty, crowded streets, walled in by tall buildings. He found himself imprisoned between dark tenements, under spider webs of clothes lines with laundry blocking out the sun. He walked about day and night with his pencil, charcoal, and sketch pads, drawing his Italian immigrant neighbors. For a change of environment, he walked about Manhattan in the theater district and out on the Brooklyn Bridge to smell the clear air and feel open space around him.

The Ash Can painters made pictures of factories and immigrants popular in some magazines. As a result of this interest, Stella was hired between 1905 and 1907 to illustrate books about working people and about immigrants arriving at Ellis Island. Two assignments for *Survey* magazine affected him the rest of his life. He went with a journalist to report on a mine disaster in Monogah, West Virginia. Almost the entire male working population was buried alive when the mines caved in. He sketched the grief and despair of the women, and the tragic weary faces of the men who lived only to become the gravediggers of the town. They dug out the bodies of their fathers, brothers, sons and friends only to dig again to bury them in graves. Stella's other assignment was in Pittsburgh. He drew the steelworkers in factories, the miners, and families in the dark, dank shacks they called home. He wrote later that he tried to show "the spasm and pathos of those workers condemned to a very strenuous life, exposed to the constant MENACE OF DEATH." Many drawings were of the huge monsters, the machines themselves. He had discovered the dark nightmare in the American dream. Out of all that power, force, and energy, coal and steel, smoke and noise, came giant buildings and bridges—as well as poverty, disaster, and death.

In 1909 Stella returned to the warmth of his native Italy. There he visited the great museums and studied the glazing

Stella's need and willingness to be different is characteristic of modern artists.

Have available examples of paintings by Matisse and Picasso from the period.

techniques of the Renaissance masters. But 14th- and 15th-century techniques were too slow and time-consuming for the emotions Stella wanted to express. One day when trying to paint a mountain outside Muro Lucano, he threw down his brushes. He was finished imitating the past. In 1911 Stella went to Paris to discover the art of his own time.

The Ash Can revolution in America was only a small part of a bigger revolution in the art world. Paris was the center of that revolution; it was here in the early part of the 20th century that modern art had its beginnings. Artists from all over the world came to Paris to look at the way Henri Matisse used colors and Pablo Picasso placed an object in space. These geniuses and their fellow artists were creating new ways of making paintings, new ways of seeing life. Modern art was not one but several revolutions going on at the same time. The word "modern" is difficult because it does not refer to time, such as the present. "Modern art" refers to the way artists were breaking away from a tradition of painting established by a thousand years of Western art. In the early 1900s artists began looking at the world with different eyes. Many of them were no longer interested in the natural appearance of life or things, what are called "realistic pictures." A camera could do that.

They were interested in going beyond a realistic picture to express something they saw in its color, shape, or line, something a camera could not do. The motto for the modern artist came from Matisse when he said: "One must not imitate what one wants to create."

That statement meant different things to different artists. For Matisse the colors of a table could have their own personality. Matisse could paint a table with such power that the viewer might or might not recognize it until he felt the values and emotions of Matisse's color. Another modern artist might paint only the structure of the table by "abstracting" its lines, shapes or geometrical pattern. A viewer might recognize it—but again he might not, because the artist was making new demands. A third artist might ask the viewer to look at all sides of the table at the same time from different angles. A fourth or fifth artist might use combinations of these styles. In a sense this is not all that new; artists for thousands of years had "abstracted" by putting their feelings into the shapes of objects. The twentieth-century "modern" artist goes one, even several steps beyond the traditions of the past because he makes the viewer work in a different way. In order to recognize the

object, the viewer must first experience something about it through the mind and emotions of the artist.

The subject of modern art is complicated—critics and historians do not agree on many things about it, how it started or what it means. The types of “modern” artists are so varied, their techniques so different, that whatever is said describes some but not all. At the turn of the century, artists were no longer content to copy. In looking for a new visual language they were expressing the feelings of a new age—an age of science, technology, machines, and structures like the Brooklyn Bridge.

Paris was the center of these art revolutions, and it was here that Stella found himself in 1911. He met Matisse and Picasso and became involved in the new art movements. How strange! He had gone back to Europe to study the art of the past but instead he confronted the future.

Two styles which especially appealed to him were Cubism and Futurism. When Stella first met the Cubists, he said he was so upset he could not paint for six months. What was Picasso doing? His paintings looked so mechanical, with sharp angles and gray and brown colors. Everything looked like broken or exploding cubes. The style was called “Cubism” and the painters “Cubists.” The Cubists set the course of Western art in a new direction.

What did the Cubists see? They saw and painted things as they were—in three dimensions: width, length, and depth. The Cubists saw geometrical structures and patterns in all objects. Trees, mountains, furniture, all objects were combinations of geometrical shapes: cones, spheres, cubes, and so forth. The Cubists experimented with new ways of showing three-dimensional objects on a two-dimensional surface. In traditional paintings, the artists had shown objects from one or two sides only. The Cubists sometimes included four or six sides: right and left, top and bottom, front and back. They painted objects such as chairs, tables, fruit in bowls, people, buildings, and musical instruments, and depicted all sides, even the insides, at the same time. This was called the *principle of simultaneity*. We can’t see all sides of an object at once, but the Cubist depicted all sides as visible simultaneously—that is, at the same time.

Albert Gleizes, one of the original Cubists, visited the United States and painted two Cubist style pictures of the Brooklyn Bridge. (See page 224)

This is not a realistic representation. Gleizes chose the most recognizable parts—the network of cables, stays and

Have available for students some examples of the Cubist paintings of Picasso and Braque.

This is a partial definition of Cubism.

Emphasize the great variety that characterizes modern art.



Figure 155. *On Brooklyn Bridge* by Albert Gleizes (1917).

Have students identify elements that both Gleizes and Stella used in their paintings, such as the cables, towers, and buildings in the background.

suspenders, the arches, the buildings, and the headlights of cars at night. Then he rearranged them to dramatize the dynamic forces. With the curved lines of the cables sweeping upward, and the lines of the stays pointing downward, he created two strong opposing movements. In the overlapping angles and shapes, he causes the eye to move quickly from

place to place. Across the middle, a row of circles inside other circles are like the glow of headlights at night driving straight at us. Above the noisy angles and shapes the arch rises majestic and strong. The buildings at the bottom of the painting represent Brooklyn and those at the top are in Manhattan. Gleizes has given us an interpretation of the bridge in the Cubist style instead of a representation. He rearranged the parts to emphasize the bridge's most dramatic and dynamic features. Joseph Stella used Cubist techniques with more restraint. Compare his painting (Figure 142) with Gleizes.

In the lower half of Stella's bridge, he applied the principle of simultaneity by showing us the understructure of the bridge at the same time that he shows us the front of the arches. On the left, he shows us the inner structure of the bridge. On the right, he shows us a long view of the roadway as it tapers to a point. Now, look at the full painting again. Notice how two sets of suspenders rise to the top of the arch. There Stella shows us a view of the bridge as it might look from a distance, without the towers. If we were standing in front of the arches, such views would be impossible. But a painter can create such views using the principle of simultaneity.

In the very beginning of the book we noted that one difference between a photograph and a painting is that the artist is free to add what he wants. But the artist is not free from the laws and structure of his art. Both Gleizes and Stella made changes in the bridge to suit their designs. In the Gleizes work, notice how he curved the center of the tower instead of giving it the Gothic point. The curved arch repeats the curve of the circles and gives a visual harmony to the design by turning the eye downward instead of directing it up and off the canvas.

Look at the photograph of the bridge (Figure 147) and locate the stays. Stella omitted them because this is a tall, thin painting. The diagonal stays would have broken the vertical motion of the angles and cubes. Each painter used Cubism in his own way. Each was free to break down different views of the bridge but he had to fit the pieces together and lock them into a design that makes visual sense.

While in Italy Stella had become acquainted with another group of modern artists; in Paris he embraced their work. These were the Italian Futurists. The Futurists glorified the noise and speed of the new century. They painted the total city environment, including the sights, sounds, smells,

*Point out that the curved tower
interrupts the sweeping upward
movement. Stella chose not to
interrupt this movement.*

Ask students how an artist might depict a loud noise or a fast-moving car.

Ask students why artists might spend so much time looking at a subject they wanted to paint.

speed, and mechanization of modern civilization. Since sounds and smells are invisible, the Futurists invented *lines of force* that curve, twist, dash, or cut across their paintings to show dynamic energy—great forces of movement. Both the Cubists and the Futurists were responding to the Machine Age. They were interpreting the energy of the twentieth century in their art. In 1911 Stella returned to the United States and experimented with Futurism. His bridge painted in 1918 shows the Futurist technique.

SIX BRIDGES

Stella chose to paint the first of his six bridges “in the mysterious depth of night.” Many nights he stood alone in the middle of the bridge feeling lost in the surrounding darkness. Memories of cold winter nights in Brooklyn depressed him. The mountainous skyscrapers of Manhattan seemed to crush him. The roar of the trains beneath him and the shrill voice of the trolley wires shook him. He heard the “strange moanings of appeal from the tugboats. . . through the infernal recesses below.” He felt, he said, “deeply moved, as if on the threshold of a new religion.” For twenty years he had been obsessed by the bridge.

Finally Stella felt he had the technique and skills to say what he wanted to say about the bridge. Paris had given him the start. He had needed to find a way to express in paint the sounds of traffic and subways and the movement of lights. He had to learn to change a tower into a shrine or cathedral and to show the electric force and energy of the bridge. He learned how through Futurism. To express his vision, Stella needed a canvas larger than himself. It was seven feet high and six feet four inches wide. In 1918, the very size of the canvas was unusual.

This is a mysterious bridge. It is not a solid stone and steel cabled bridge. It is an illusion built of shrieking sounds and moving lights. It is a structure created by lines of force. Can you find them? They cut across the face of the bridge like searchlights, creating angles and triangles. They crisscross the upper sections like telegraph wires. They converge at points in the tunnels of the lower section. The colors flash over them like the lights of moving cars.

The Brooklyn Bridge has two towers, the Manhattan tower and the Brooklyn tower, but Stella painted three, one above the other. In this way, he glorified the towers and the



Gothic arch. The two bottom towers are in the shadows. The top tower rises above the rest of the bridge, almost as high as the skyscrapers behind it. He re-created the bridge as an architectural structure like a cathedral or, as he said, "as the shrine containing all the efforts of the new civilization of

Figure 156. *Brooklyn Bridge* by Joseph Stella (1917–1918).

America." In this painting he created more than just a shrine. It was a whole cathedral. The top part creates a feeling of walking on Roebling's bridge. People passed through the high, narrow Gothic arches rising heavenward. They looked up at the network of cables, stays, and suspenders. It was as if they were in a cathedral open to the sky and stars—a cathedral built to glorify stone, steel, and industry. While painting it he said he appealed to the verses of Walt Whitman: "I hear America singing; I hear America bringing builders—here is not really a nation, but a teeming nation among nations." Such verses found their symbol in the arches of the bridge.

If the top of the painting is religious, the lower part is the darker side of America. What was this dark side of America that Stella struggled with so much, and where is it in the painting? Look again at the painting of the bridge on page 227. Notice the red glow in the diamond shape. You will also find a red glow in his other paintings of the bridge, often in the tunnels.

What is the red glow? Is it just a light? The critic Irma Jaffe found similar red glows in the smokestacks of his factory drawings. She suggests the red glow comes from his



Figure 157. The drawing on the right shows the skull shape contained in the detail of *Brooklyn Bridge* on the left.



memory of Mount Vesuvius, the volcano near his home in Italy. It is the lava boiling. It is also the red molten steel in the vats of steel mills, the red fires powering engines. Perhaps Stella was showing us his memory of the tragic deaths in the Monogah mine disasters—where an entire village of mine workers was buried alive.

Hidden in the depths of the bridge is something Stella might not have known he was painting. Perhaps it was another way his mind found to express his feeling about the two sides of the American dream: death and destruction within progress and industry. Look carefully at the round Roman arch, the tunnels on each side of it, and the diamond shape below it. The arch is like the hollow nose of a skull, the two tunnels its eye sockets, and the diamond shape its teeth. The drawing below will help you see it.

The head of death hidden in the painting is a reminder of the deaths of immigrants in mine disasters, factories, and the building of the bridge. In this first of the bridge paintings Stella described the glory of America's engineering and industry and the tragedy he found in the cost of human lives to achieve such accomplishments.

Explain that abstract art sometimes reminds us of other things. Thinking of these other things while looking at a painting can help the viewer understand it.

STELLA'S CITY

Soon after he completed this painting, Stella began his major work, *Voice of the City, New York Interpreted*. This is a series of five paintings arranged geographically around Manhattan: (1) *The Ports*; (2) *White Way I*; (3) *The Skyscrapers*; (4) *White Way II*; and (5) *The Bridge*. The five

Figure 158. *Voice of the City: New York Interpreted*
by Joseph Stella (1922).
The five paintings are
from left to right *The Port*,
White Way I, *The Skyscrapers*,
White Way II, *The Bridge*.



Have students study the five paintings and describe the environment of the city depicted in the group.

paintings together are impressions of the speed, sounds, and constant motion of city life. Stella intended *New York Interpreted* as his major work and added drama by writing flowery descriptions of each panel. As you look at the panels, do Stella's words add to the meaning?

The Port "You have reached the harbor; you are standing where all the arteries of the great giant meet; and a quiet sea and sky overwhelm you; you have left the noise and glare of Broadway; all the hardness and brilliancy fade away in the stillness of the night."

The Port (New York Harbor) has more open space than the other four panels. There is a spiritual feeling in the blue-greens of the dark sky and sea. In the upper left, he painted a row of smokestacks to "rise like a triumphant song of a new religion"—the religion of industry. Below them, among telegraph poles and storage tanks, the factories are hidden in darkness. The port is quiet, dark, mysterious. It is night. Only a few distant ships move across the silent water.

White Way I "Here are some sensations produced by the confusion of light and sound as one emerges from subterranean passages to the streets above."

White Way II "Another interpretation of the sensations produced by the confusion in the streets."

"The Great White Way" was a popular name for the theater district off Broadway in Times Square. The brilliant white lights on marquees and billboards seem to form a bright and glittering road leading to the stars and, for some, to stardom. In contrast to *The Port*, these panels are ablaze with brilliant light. They sparkle with the laughter and jewels of the theater district, with the neon nightlife of Manhattan. *White Way I* clamors with sounds and lights.

The Skyscrapers "An interpretation of the city's colossal skyscrapers blended together in a symphony of lights in the shape of a high vessel's prow."

All the panels are the same height except *The Skyscrapers*. By making it the tallest and the central panel, Stella made it dominate the other panels, just as the skyscrapers dominate the city. They make everything seem small, even

the Brooklyn Bridge. *The Skyscrapers* is symmetrical, with the buildings coming together in the center to form the prow of a ship. The shape of the buildings suggests the Flatiron Building, a narrow triangular structure that was one of the tallest in New York City when Stella made this painting. The real buildings were constructed of stone and steel. They are not Stella's thin, light, airy skyscrapers. What have we then? Stella, in his fantasy city, had a prophetic vision. He created buildings anticipating those of today. Stella's are the steel glass-mirrored walls of today's buildings. His is a vision of a city to come in which the buildings float row upon row.

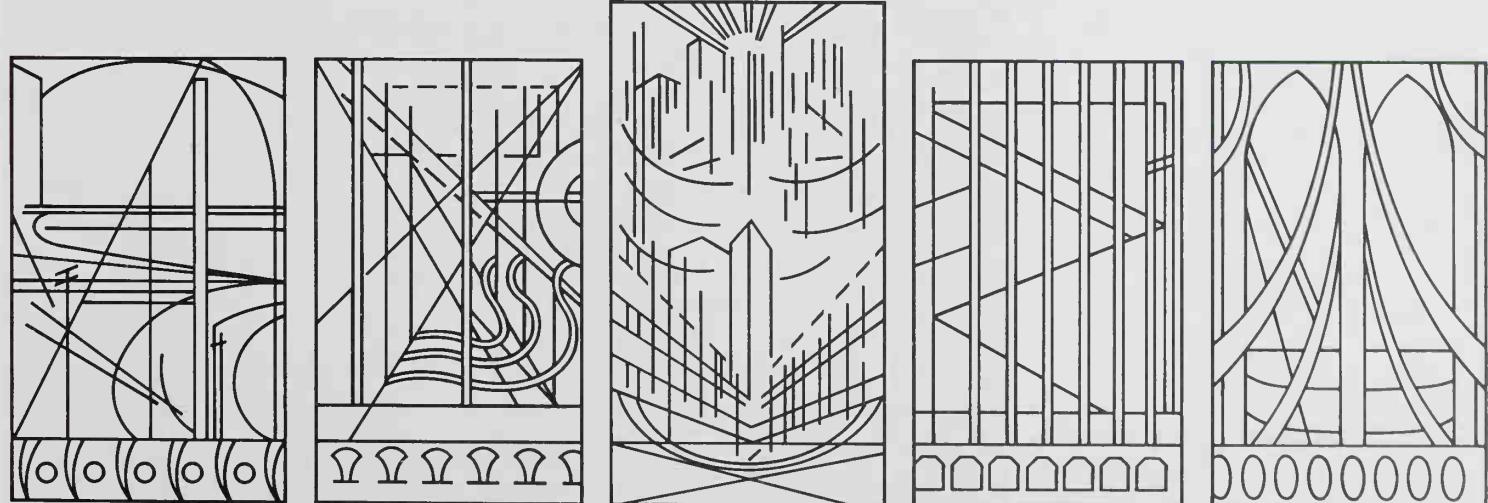
The Bridge "An abstract representation of that engineering epic in steel. A sinewed span of human energy." This is Stella's bridge of 1922 that we looked at earlier.

Although part of *New York Interpreted*, it is a complete painting by itself. From its position on the extreme right, it towers over the city. It is there, a haven from the hectic motion of life below in the other panels. In its solid symmetry you feel the calm of Stella's night. Of all the panels, *The Bridge* is the most popular.

At the bottom of the five panels is a border, called a *predella*. Notice how it extends across each panel, with a

Ask students why Stella chose to represent the traffic and tunnels with this symbol. They should realize that representing the hundreds of cars and trucks would have been impossible.

Figure 159. The drawing shows the abstract design of Stella's *Voice of the City: New York Interpreted*.



similar design—a row of ovals, circles, and arches. They represent the subways and tunnels which crisscross under New York City and the rivers on each side of Manhattan. The spoked wheel and hubcap shapes represent the thousands of trains, trucks, and automobiles that drive through these tunnels day and night. The predella helps tie all five panels together into a single design.

The choice of the number of panels tells something about Stella's intentions for his work. Five panels make a *polyptych*. A polyptych was a small altar-piece used in Italian churches during the Middle Ages. At the bottom of the polyptych was the predella. Although his city resembles a ship, it has the feel of a gigantic cathedral. But inside the cathedral is a hotbed of commotion. This is not traditional religion, nor is it traditional art. It is religion of the twentieth century—the age of the machine, science, technology, and of millions of people thrown together in cramped space. There are no people in Stella's city, but it is full of human emotions. We see life whirling around at indescribable speeds and ferocious energy. The effect is what Stella wanted—it is dizzying. His vertical city pushes ever upward to unlimited heights and goals. But once inside, the constant repetition of vertical lines feels more like the bars of a prison. Is *New York Interpreted* a cathedral, a prison, or both? Look again and decide.

Although there are enough modern styles to fill volumes, *New York Interpreted* is considered America's most important Futurist work. In it Stella used lines of force to unify the five panels into one large painting, and to show energy, light, and movement inside each separate panel. Go to the painting and find lines of force. Then go to the drawing which shows some of these lines of force. The major diagonal and curved lines move your eye past the verticals to the other panels. Look back at the pictures on page 231 and find some lines of force not in the drawings. Notice, also, the vertical curves in *The Bridge* on the right. They stop your eye and hold it inside the panel. When looking at the panels from left to right, *the last panel is like a giant exclamation mark at the end of a sentence!*

Stella went on to do four more paintings of the bridge. He returned again to Italy and France, where he lived from 1929 to 1934. In Paris an important exhibit was being planned. Stella wanted one of his paintings of the bridge in the show, but there was not enough time to have it shipped to him. So he painted another bridge in 1929.



Figure 160. *American Landscape* by Joseph Stella (1929).

Ask students why Stella titled the work *American Landscape*. Help students see that the bridge had become a symbol of American life to Stella.

Stella called it *American Landscape*. But what kind of landscape is it? Where are the trees? The hills? It is a vertical landscape of buildings, factories, warehouses, and bridges. Compare this painting with the first two bridges. Compare the buildings. How are they different? These buildings are solid. They do not float on clouds. They are more like a wall. The buildings are gray and black with shafts of blue, red, and green. The suspenders of the bridge are wider, more like the iron bars of a closed gate. Again, below the bridge are the fiery red arches. Where are we as we look at this bridge? What is our point of view? We are not on the bridge, but off to one side. The bridge is left of center. The sweeping curve of cables crosses over our vision to block our view. We are kept outside.

Stella painted this bridge from memory on the other side of the Atlantic Ocean. It is no longer an open door; it is a closed gate. Although Stella glorified New York City in his painting, he was never at home there. As an immigrant, he felt he was an outsider. This bridge is a barrier to the city. He is outside looking in. Yet, when he was inside, the walls of the city seemed like a prison. He never really felt at home in Europe or America.

The style of this third bridge came from still another art movement in the United States. Again, American artists were responding to the machine and industrialization. But instead of painting the effect of industry on people's lives, they glorified the machine itself. They were called the *Precisionists* because they painted geometrically precise pictures of smooth-surfaced machinery, buildings, bridges, and interiors. They simplified objects, cleaned them of all textures and details. The machinery was painted as if brand-new with no rust, grime, or sooty surfaces. They painted new machines for a new century, a new age. The Precisionists usually did not include people, flowers, or nature in their paintings. Industry was making the United States a world power. It was this the Precisionists celebrated. This was the new American landscape that Stella celebrated with his industrial landscape.

Stella's fourth painting of the bridge, in 1936, was a simplified version of his second. In this work the lower structure is gone and there is no second bridge in the right arch. The buildings are straighter and plainer. Something else has happened. The mysterious, threatening darkness of the earlier bridges has been replaced by a mist.

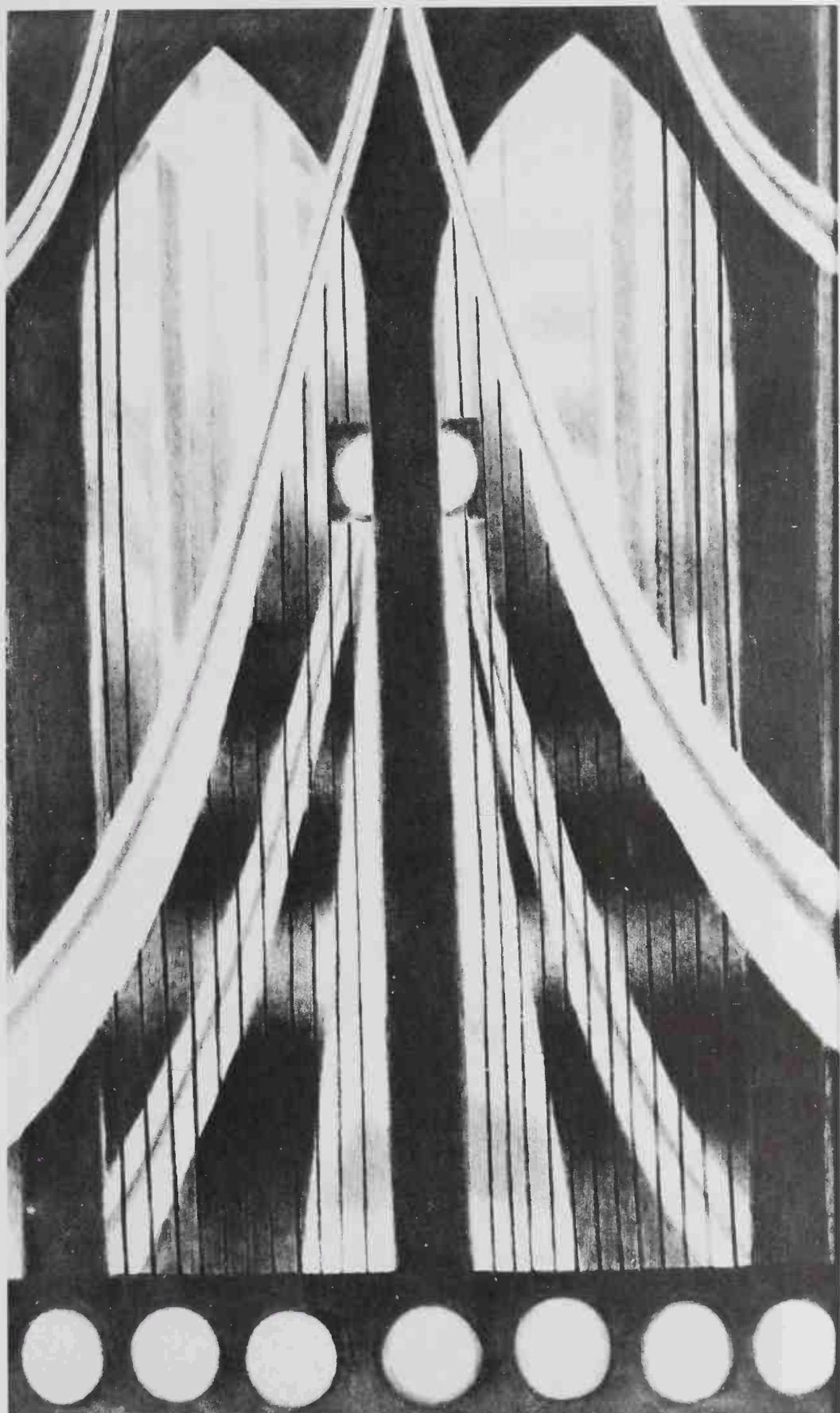


Figure 161. *The Bridge*, which Stella painted in 1936, was the fourth version he did of the Brooklyn Bridge.

Three years later, in 1939, Stella returned to the color and drama of the *New York Interpreted* bridge. He called it *Brooklyn Bridge: Variations on an Old Theme* because he repeated certain symbols and designs from the *New York Interpreted* panels. These skyscrapers are more solid than

Explain that a stage "flat" is a piece of theatrical scenery.



Figure 162. *Brooklyn Bridge, Variations on an Old Theme* by Joseph Stella (1939).

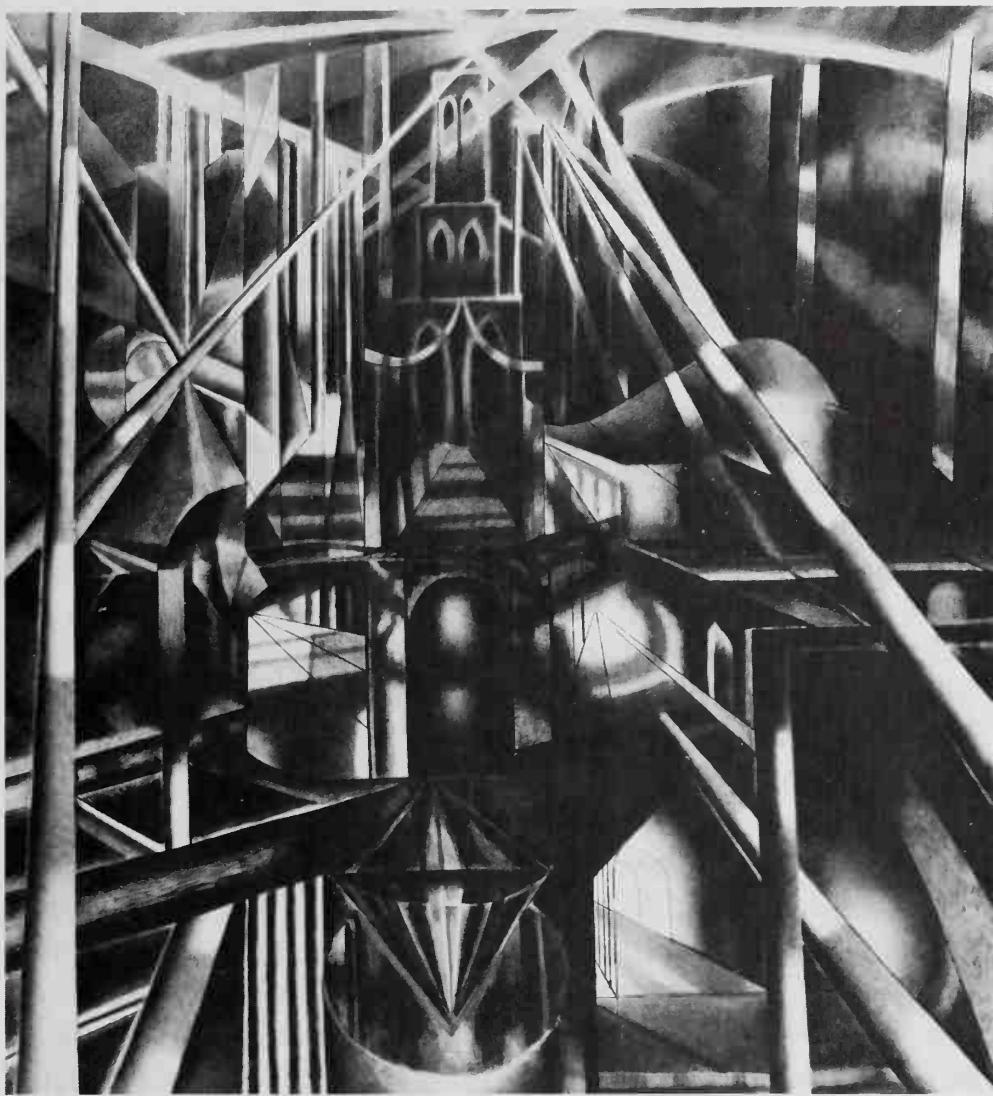


Figure 163. *The Old Bridge*, completed in 1941, was the last version Stella did of the Brooklyn Bridge.

his earlier ones. By 1939 the buildings in New York City were getting taller and more like Stella's prophetic vision. Here, Stella's buildings stand on a row of arches instead of floating on the clouds of smoke and mist of the earlier painting. On a platform in the upper left section, the frame of a single flat for a stage set stands alone. It is the theater district with the light of *White Way I*. This tower has space and stars around it. Rays of light project from the skyscrapers to the stars. Strips of bright yellow border the sides of the tower. The roadway is open. Blues and yellows replace the dark mystery of the subways and tunnels.

Stella painted his last bridge in 1941 when he was sixty three. He called it *The Old Bridge*. It is almost exactly like the first one he painted twenty three years earlier. Compare both versions. *The Old Bridge* has the same basic design,

but Stella simplified it. Notice how he removed some of the lines cutting across the surface of the painting—especially in the upper and lower right corners. There are fewer tiny shapes in the tunnels and lower half. The buildings and bridge structures are more solid.

BRIDGE OF MANY MEANINGS

Stella died in 1946. He has a permanent place in the history of American art as our leading Futurist. He had no students to carry on his ideas. But his paintings of the Brooklyn Bridge inspired other artists and writers to see it as a symbol of the American dream, a cathedral, a collection of force and energy, as a gateway to a new world.

There are now countless paintings of the Brooklyn Bridge. Roebling gave us a gift—a bridge of many meanings. It was itself a work of art. For Roebling it represented the perfect balance of natural forces at rest, a perfect merger of architecture in the stone towers and engineering in the steel ropes, cables and riverspan. Each artist finds his or her own meanings and turns them into art.

But Joseph Stella showed us a bridge of ever-changing meaning. Under the spell of the bridge, Stella painted it as three different symbols. Each one represented a part of himself. Each reveals another part of his obsession. The first was a cathedral—to express his spiritual search and exaltation. The second was an open gateway to the city, welcoming him as an outsider, the eternal immigrant. The third was the closed door locking him out. The next two paintings repeated the gateway bridge, and the last painting, *The Old Bridge*, was almost a copy of his first bridge—the cathedral, the shrine to the “Civilization of America.”

Under his obsession with the Brooklyn Bridge, Stella opened our eyes to the possibilities as well as to the satisfactions of modern art. But what does it mean when an artist says he had “an obsession with a bridge”? Obsessions, like passions, have no logic or reasonable explanations.

The paintings of the bridges shed some light on this mysterious obsession and offer a clue to the relationship between the artist and his work. Go back again and look at his six different paintings of the bridge. Even as they are different how are they the same?

His first bridge is considered a “Futurist” bridge. But it really is not a Futurist painting. Futurist paintings glor-

Discuss how Stella's immigrant background and experiences in life led him to choose the bridge as the subject for so many paintings.

ified speed and consisted of restless motion. Stella's first bridge has motion, but it also has stability. The second bridge has even more. In this second one, his most famous, the heavy weight of the structure frames—even holds down—the activity. In all six paintings even as the bridge soars, it is as solid as steel and stone. Although Stella rejected the Futurists, there is reason to understand his fascination with them. Futurists glorified the speed and motion of modern life. Stella's own life was filled with restless motion. He had come to the United States as a young man, when the bridge was but fourteen years old. With his own eyes he witnessed the explosion of New York into what he called the "imperial city" of the twentieth century. Stella loved his city, but he never really felt at home there, or anywhere else for that matter. He was an immigrant in New York, and a wanderer in life. Several times he went from New York to Europe and back again. Throughout his life, this restless man wandered between countries just as he wandered between different styles of art. In his later years he mastered modern art, yet he continued to make lovely portraits in the style of the Old Masters.

In the big paintings of the bridge, Stella chose "abstract" art. Perhaps only in this style could he describe and make visual sense out of the towering city and the restless rush of modern urban life. But in making "visual sense" out of it all, he gave the bridges the stability and calm he never had in his own life. The bridges, closed or open, exits or entrances, reveal much about this man on the move, this twentieth-century nomad, this unhappy bird of flight in search of his cage. In his paintings of New York and its Brooklyn Bridge we see his personal turmoil in the chaos of modern life. But we also feel how Stella imposed order on all this chaos. If we experience the bridge through the mind of the modern artist, we can feel his emotions and peer into his heart. Is this just a wild idea? For who really knows the reasons for obsessions or why the artist paints. But the evidence is there: a restless life at peace under the solid frame of the bridge.

His different paintings of the bridge opened up new ways of seeing the triumph and tragedy of the American landscape. All the artists who give us their different views of the bridge open up new ways of seeing the world as well as ourselves. We look at these bridges not knowing if they are entrances or exits. The very act of entering a new place means leaving an old one. This bridge and all bridges are

roads that rise above barriers in our way. We all build our own bridges, but along the way the river gods demand sacrifice. When a human being makes sacrifices it is called growing up. When a river is sacrificed to the bridge it is called progress. Roebling sacrificed his life to a gateway to the future, and to a bridge between the nineteenth and twentieth centuries. Joseph Stella's sacrifice was a life marked by his uneasy obsession with a bridge. But this obsession was only part of a bigger obsession—the obsession to paint it. In his art he changed the view of the landscape. As in the ancient myths, he made his sacrifice and paid his price. But the wanderer's achievement stands as solid as the bridge.

Summary Questions

You may use these questions either as a written assignment or as a take-off point for class discussion. Answers will vary. Students should be able to substantiate their responses from information in the text.

1. Why was the Brooklyn Bridge such an important symbol to Joseph Stella?
2. Name three ways that Stella's painting of the bridge differs from Richard Benson's photograph of it.
3. Why did artists like Stella go to Paris?
4. What is Cubism?
5. What is Futurism?
6. What did artists of the Ash Can School paint?
7. What did the Precisionists celebrate in their work?
8. How did Stella use the principle of simultaneity in 1922 painting of the Brooklyn Bridge?

THE ELEMENTS AND PRINCIPLES OF DESIGN

In Unit 1 you learned about the elements of design—color and value, form, line, space, and texture. You read also about the principles of design—balance, emphasis, movement, variety, proportion, and unity. Stella's painting of the *Brooklyn Bridge* gives us an opportunity to analyze the artist's use of these elements and principles.

The *Brooklyn Bridge* is a painting that is mostly lines, shapes, colors, forms, and textures by themselves. Stella used abstract lines and shapes instead of exactly reproducing the bricks, cables, walkways, and benches. This allowed him to paint how he felt and thought about the bridge.

To give the effect of a soaring structure rising to the sky, Stella created a symmetrically balanced (both sides are equal) design with an upward movement. Six cables sweep upward, carrying your eye with them with such force they go off the top of the canvas. Three cables come in from each side. Can you find them in the diagram? (Page 242)

The symmetrical balance is repeated in the two Gothic arches cut through the black silhouette of the tower wall. To keep the painting from being too repetitious and balanced, Stella made the design inside the two arches asymmetrical (both sides balanced, but not exactly equal).

This is a blue, black, and gray painting, with dark brooding tones and flashes of light for relief and value contrast.

Review the elements and principles of design with the class. See supplement page 390.

You may wish to have students look at the student artwork pages 315–331 to see how the elements and principles have been applied.

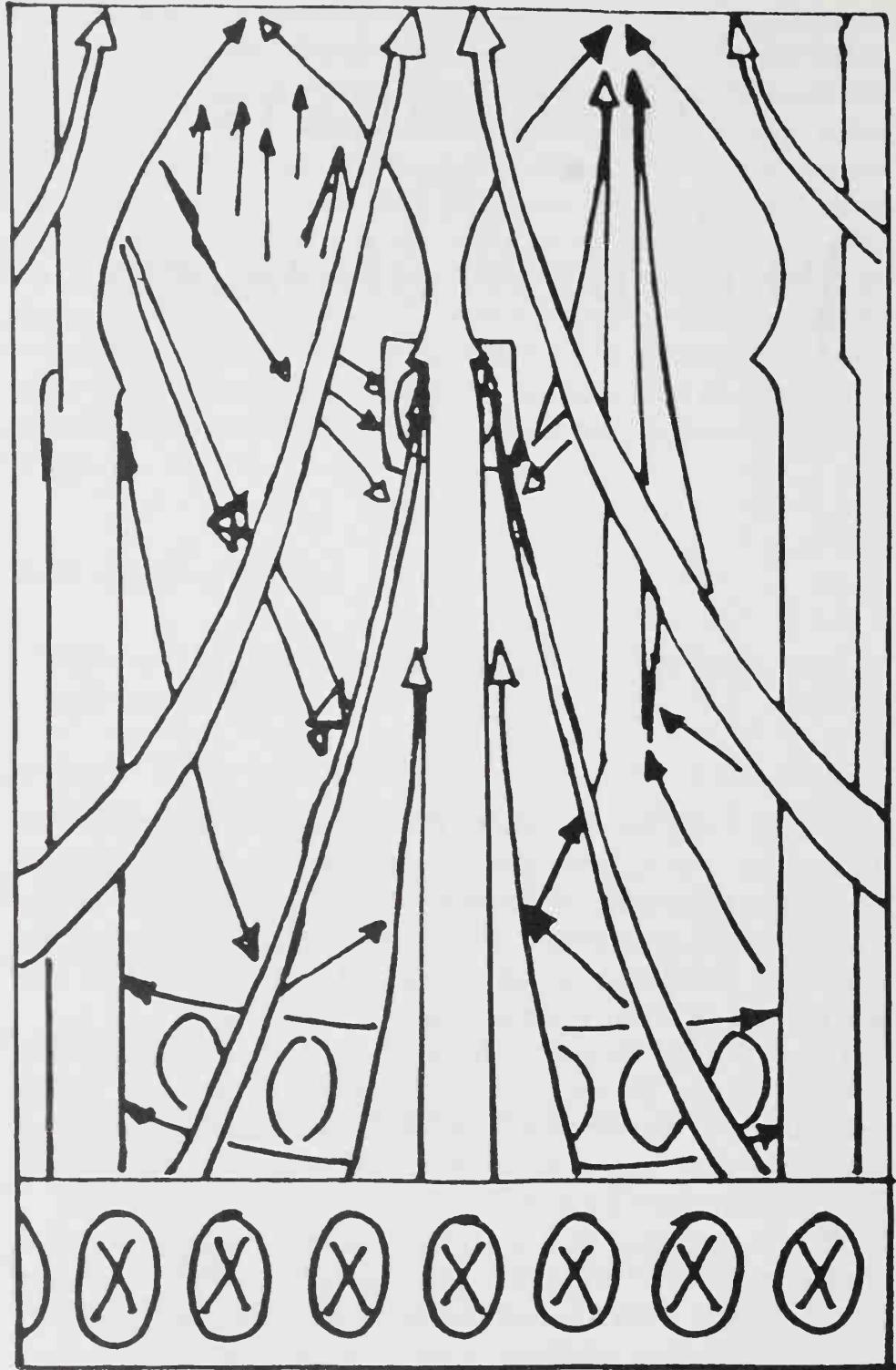


Figure 164. Diagram of *The Brooklyn Bridge*.

Small warm glows of a reddish brown provide a color contrast to the colder blue-grays and blacks.

The two rows of oval shapes in dark strips at the base support the entire structure. They are similar in shape but different in meaning. The ovals in the lower row are like tunnels under a river. Their edges are soft; they glow with

an inner light of blue and red. They have X's marked across them. In the upper row the ovals are cut into the side of a metal beam with sharp edges. We look through them, not into them.

There is not a rich variety of textures in the painting. It has a smooth surface, and most of the features are smooth. The brushstrokes give an illusion of mystery and mood, rather than the textures of solid stone, wood, and steel.

Stella succeeded in what he set out to do, and brought everything he knew about designing and painting to achieve it. The *Brooklyn Bridge* is a spiritual symbol of the industrial age.



CORE ACTIVITIES

See Unit 5 for suggestion on
Directing the Core Activities.
Page 355.

A BRIDGE TO THE FUTURE

Joseph Stella's *Brooklyn Bridge* is a tale of two communities—Manhattan on one side and Brooklyn on the other. It is also a tale of a trip from the past into the future. In this activity you will have a chance to create a bridge between past and future. You will create a city of the present on one side of your drawing paper and a city of the future on the other side. Then you will build a bridge that connects them. Your bridge should be a technological wonder.

POLYPTYCHS AND A VIEW OF THE CITY

Stella's polyptych of New York represents his “impressions of the speed, sounds, and constant motion of city life” page 229. In this activity, you will create a polyptych from photographs taken of your city. This will be a class project that your teacher will help you organize.

Stella's Gothic arches have been described as windows to the future. If we could look into the future, what would we see? Using Stella's arches as window frames, paint or draw your view of the future in the openings created by the arches.

ABSTRACTING AND COMPOSITIONAL TECHNIQUE

The term "abstracting" means "to pull out from." Stella and Gleizes abstracted the essence of the Brooklyn Bridge and rearranged the components to show its dynamic forces. In this activity you will have an opportunity to abstract essential shapes, colors, and symbolic components.

Choose a photograph or a magazine reproduction of a cityscape and sketch its components on a sheet of paper. Then rearrange the components in a balanced composition.

THE ILLUSION OF SPACE IN ART

Prepare a bulletin board with examples of the three types of perspective (linear, continuous, aerial).

Figure 165A to E.
Five photographs of an arch which show linear perspective.

While out riding in a car, have you ever watched the street from the rear window of the car? Have you seen it disappear into a little dot, and everything on each side get smaller and smaller? Look at the five pictures of the arch.

Figure 165A.





Figure 165B.



Figure 165C.

Each picture is taken from a different distance from the arch. What happens?

Beyond the front arch, in the first picture, is another arch. It is the same size, but it looks smaller because it is farther



Figure 165D.



Figure 165E.

away. Can you see where the street and the curbs almost disappear? The point at which they seem to disappear is called the *vanishing point*. Notice how the vanishing point remains in the same place as you get farther away in the rest of the photographs.

As you look at the pictures everything remains the same but looks smaller. There is also a loss of detail. For instance, look at the carving over the arch in the first picture. Now look at the second and third pictures. You see the shadows and forms, but can you tell what they are?

Now try this. Concentrate on the arch in the third picture for a few moments. Then look quickly at the fourth picture. What happens? It is like a zoom lens drawing back. Suddenly you are even farther away.

Look at the sides of the picture instead of the center. You see more trees, more street, the bridge, and lamp posts. You have just changed your way of seeing the same picture.

In the same way, there are two ways of looking out of the rear window of a car. One is to focus your attention on the vanishing point. The other is to give your attention to what is happening out of the sides of your eyes—your peripheral vision.

European artists focused on the vanishing point. It was a way of looking at space where everything closes in and converges to a center spot. This is called *linear perspective*.

Southern California tower and arch are examples of Plateresque architecture, a 17th-century style of Spanish Baroque, popular in Mexico. It featured highly ornate and exuberant carving around doors and façades, but the rest of the walls were plain and unadorned.

LINEAR PERSPECTIVE

Perspective means to have a point of view—to look at something from a certain angle. When you change your position, you then look at the same thing from a different perspective. However, in order to draw linear perspective, it is important *not* to change your position. You should even avoid moving your head. At least that is what the Renaissance artists thought, and many since then have agreed. Artists even invented devices for holding their heads in one position while looking at their subject matter and drawing. The German artist, Albrecht Dürer (1471-1528), shows an artist using such a contraption in this woodcut print.

Linear perspective received its name because perspective is depicted through lines drawn so that they meet at a single point. That point is called the vanishing point. It is always located on an imaginary line which is at the same level as your eye when you are looking at your subject matter. Your subject matter may be above your eye level, below your eye level, or at your eye level. This is called *eye-level line*. These are the rules for linear perspective that have been established over the last six hundred years.

See Drawing/Perspective Page 395.

Linear and continuous perspective have characteristics similar to those found in convergent (linear) and divergent (continuous) thinking. As such, modes of perspective may reflect modes of thought, or cultural orientations to spatial perception.

Have students bring in magazine or other photographs and pictures demonstrating linear perspective (one or more vanishing points) and analyze them with a diagram. If a magazine, draw directly on it. Use a ruler and draw converging lines from each side. Where they meet will be the vanishing point and establish the eye-level line.



Figure 166. Dürer woodcut showing artist using device to maintain eye level (1525).

1. All lines that represent parallel surfaces converge at the same point on the eye-level line (or horizon line). This is the vanishing point (VP).
2. The eye-level line and the horizon line are the same. You can make the eye level change by raising or lowering the level of your head, or the angle at which you choose to look at your subject. But once you decide and start drawing, you should not change the eye level again.
3. Objects nearest the artist are larger and have sharper color contrast and details. They block out objects farther away, even if the more distant objects are larger (as is the example of the tower in the second photograph on page 240). Objects farther from the artist get smaller as they recede, even if they are actually larger than some close objects.
4. There may be more than one vanishing point in a picture. For example, the pick-up truck on the right side-

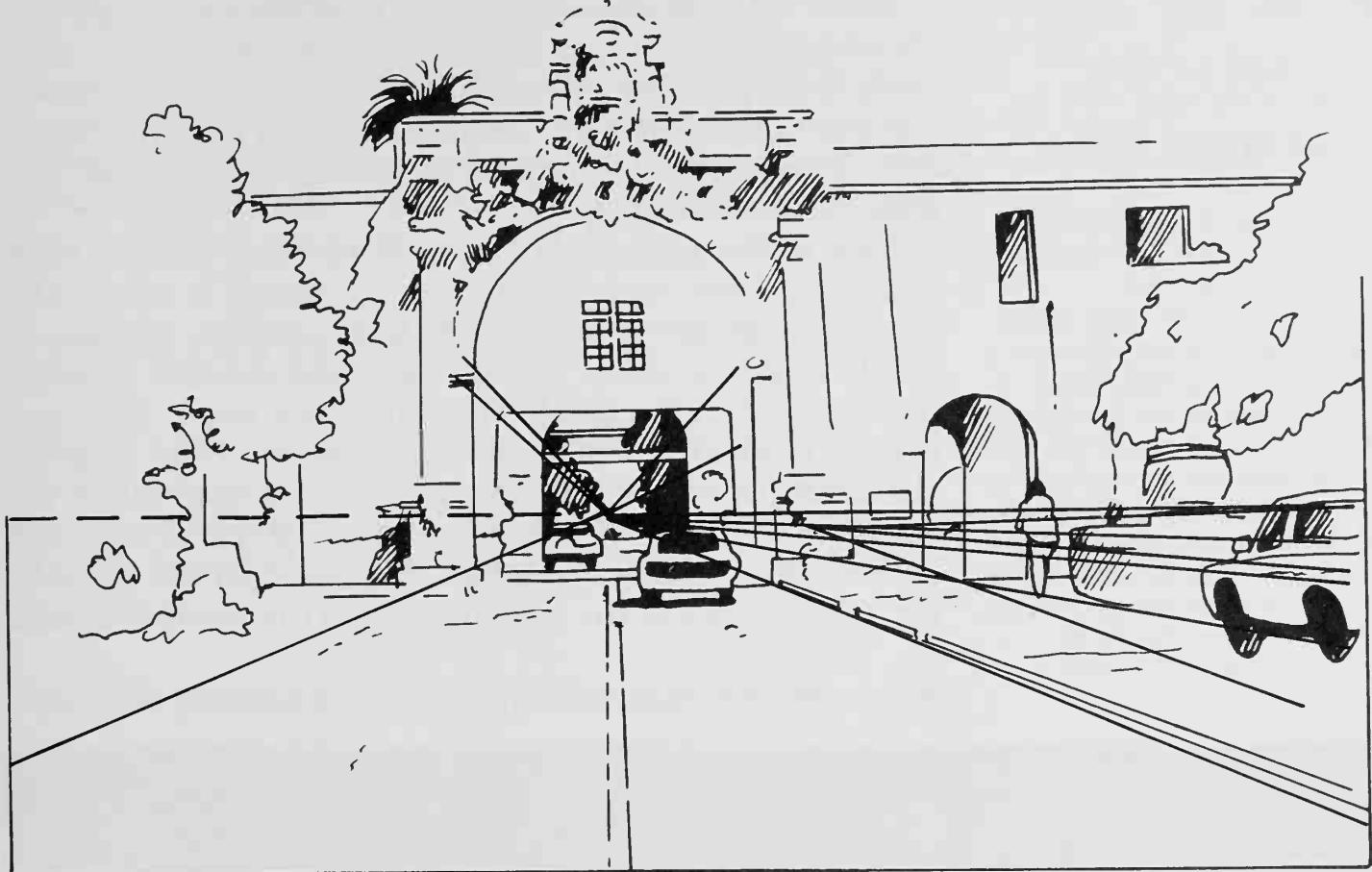


Figure 167. Diagram of Figure 165 showing arch at eye level.

walk in the first photograph is not exactly parallel with the line of the curb, but pointed a bit to the right, creating its own vanishing point.

Study the diagram of the first photo in Figure 167 to see how these rules work.

In this diagram the eye level is slightly above the end of the street. Follow all the lines from the top edge of the buildings, the inner window edge, and the two sides of the arch and notice that they meet at a single dot on the eye-level line. They are all above eye level, and so you see the underneath surfaces of the windows and the arch.

Now follow the lines from the curbs, the dividing line in the street, and the low wall on the right behind the pick-up truck. They also converge to the same dot. However, these lines go upward because they are below your eye level. The surface of the wall is almost right at your eye level. Crossing over the eye level line are the cars, the man walking, and the bases of the columns on each side of the arch. Notice how the pick-up truck on the right and the tree on the left block out the walls behind them.

When Cardinal Valenti Gonzaga died, his enormous art collection was distributed to other collections, museums, and sold at auction. American art collectors set up trusts, built museums to house their collections for the public to see or bequeathed them to local museums. On field trips to local or nearby art museums, have students observe the donor's name or the collector in the cards by the artworks, and find out more about local donors from the museum librarian or docents. Discuss this in class.

These rules of perspective also work when you are not standing directly in the middle of a scene, but to one side. Look at the painting called *The Gallery of Cardinal Valenti Gonzaga* by the Italian artist Giovanni Pannini (Figure 168). This painting shows the famous art collection of Cardinal Valenti Gonzaga.

Look at the diagram of Pannini's painting (Figure 169). Notice how the main figure, the Cardinal, is not in the center but to the right. Sunlight from a hidden window on the left casts a sharp line of light and shadow pointing directly to the Cardinal. The vanishing point is hidden behind the wall directly in front of you. As the diagram indicates, the viewer is left of center. If you follow the converging lines of the many rows of paintings and architectural features, you find they extend down the gallery tunnel and out the open doors into the garden beyond.

Figure 168. *The Gallery of Cardinal Valenti Gonzaga* by Pannini.



However, this is blocked from view by the wall. On the left, a few paintings and trim on a portion of wall give the beginning lines of convergence for the left side of the painting. Notice how you are looking down on the scene. Pannini has located himself slightly above, as if he were seated on a balcony. The size of the figures in the foreground emphasize the grandeur of the gallery.

CONTINUOUS PERSPECTIVE

While linear perspective was being developed in European countries, Oriental artists were using an approach to space and distance which was the reverse of linear perspective. Instead of closing space down into a point, they opened it up.

Continuous perspective is similar to isometric perspective taught in mechanical and architectural drawing, but is not so geometrically precise. Both types of perspective can be taught along with linear perspective to broaden the students drawing vocabulary of perspective styles.

Figure 169. Diagram of the Pannini painting showing perspective.



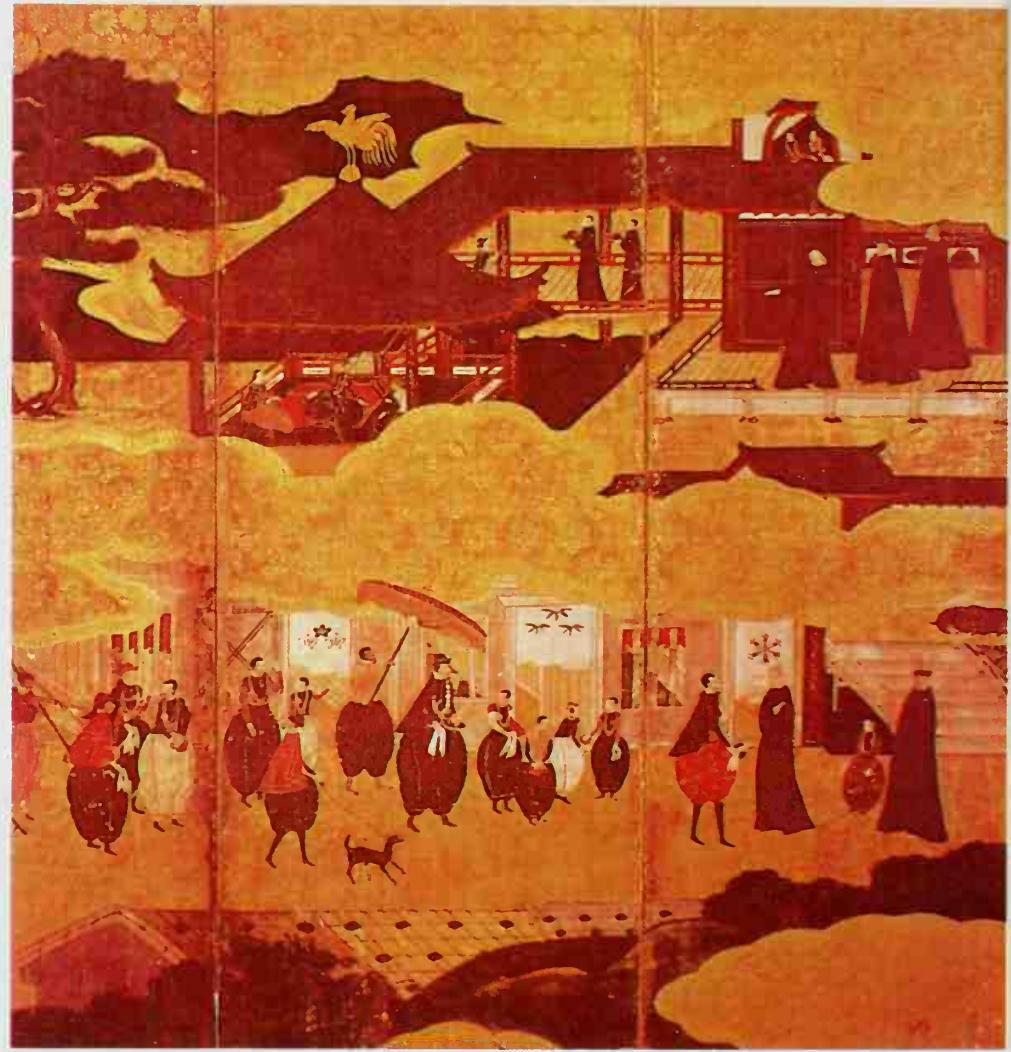


Figure 170.
Japanese screen illustrating continuous perspective.

This Japanese screen from the seventeenth century shows an entire village as if seen from above—a bird's-eye view. What do you notice about the horizontal lines that repeat the bottom and the top lines of the picture? These lines are parallel and regularly spaced as they recede. They do not get closer as they would in linear perspective. Now look at the sides of the buildings as they extend back. The angles of all the buildings are similar—about 45° or 60° .

To give a feeling of distance, clouds float over the entire scene. You get the feeling that if the top edge of the screen were not there, this village scene would extend continuously to land's end. There is no vanishing point as in linear perspective.

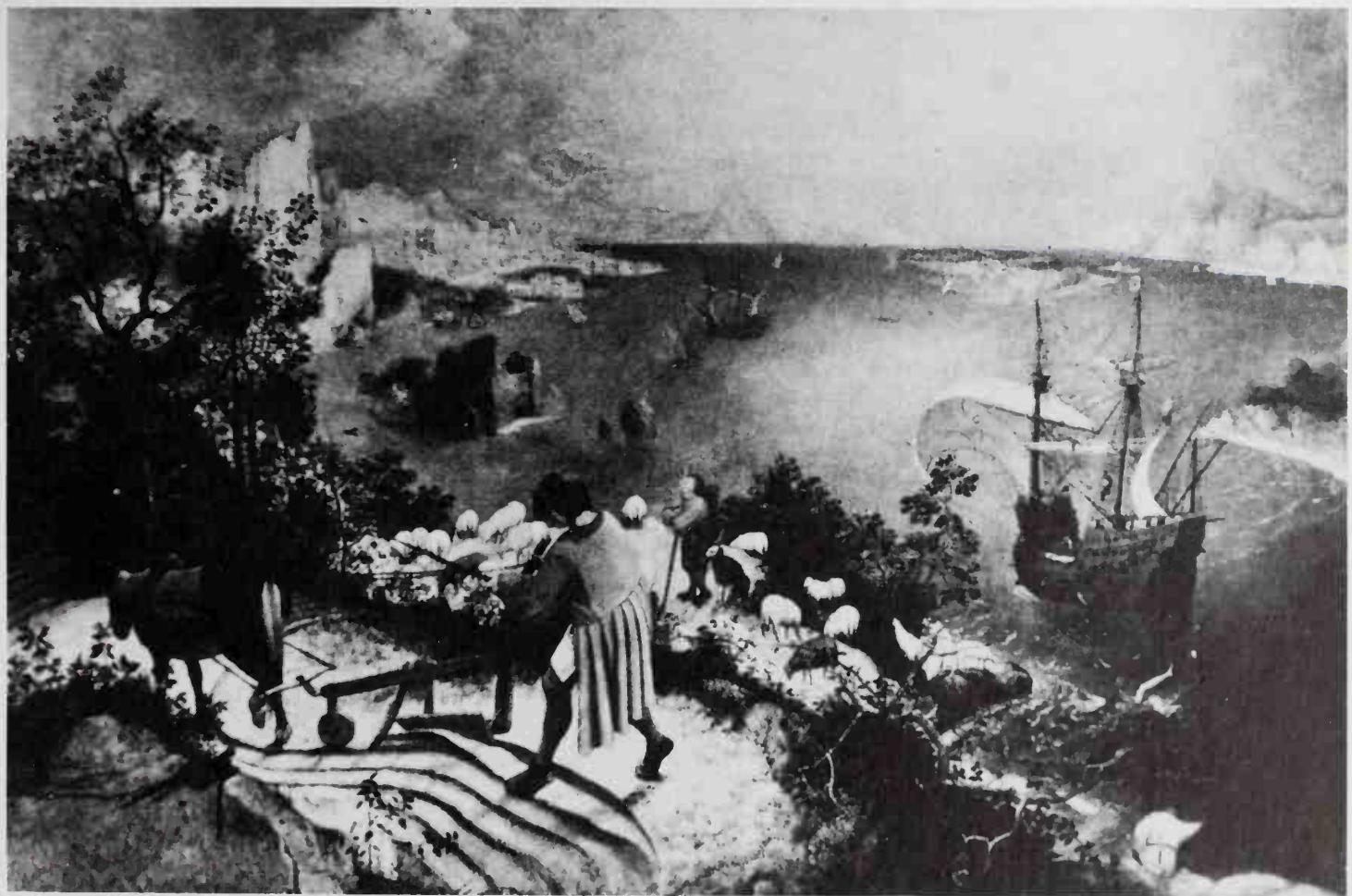
AERIAL PERSPECTIVE

European artists also used *aerial perspective*. The rules of aerial perspective contain some of the rules of linear perspective.

1. The eye-level line is high on the picture, near the top, as if you were looking from a great height. It maintains a fixed point of view.
2. Objects nearest the observer are larger and located at the bottom of the picture. They show sharp contrast in colors and details and are in warm colors.
3. Objects farther from the observer get smaller as they recede and are placed higher on the picture. They have less color contrast and detail and are in cool colors or grays.

The Flemish artist Pieter Brueghel, the Elder, painted *The Fall of Icarus* about 1555. Brueghel was a master of aerial perspective. Notice how the plowman in the foreground creates an entrance to the painting. The furrows of the plowed land lead the viewer's eye into the painting. On the next level down, a shepherd tending his sheep gives a middle distance that reinforces the scale of the painting.

Figure 171A. *The Fall of Icarus* by Pieter Brueghel illustrates aerial perspective.



Air travel and space exploration have added new dimensions to concepts about aerial perspective and birds'-eye views. Have students analyze air and satellite photographs of the earth, determine a set of conventions for this in class.



Figure 171B. Detail of *The Fall of Icarus*.

This also leads the viewer gradually into the top of the picture. The features of the landscape become smaller, less distinct, and are partially hidden by the trees in the foreground. Along the horizon a gray mist covers the far distance and the end of the bay. The ship in the lower right attracts attention to that section of the painting, where you can see the leg of Icarus as he falls into the bay.

Look how far you can see! In a painting only 29 x 44 inches, Brueghel shows a world that stretches for miles and miles.



FORMS OF EXPRESSION

The Artist and the Industrial World

The twentieth century has been one marked by new discoveries, new technologies, new ways of thinking, living, and learning. Artists, responding to an ongoing mood of change, experimentation, and newness, have created unique means of expression to document their vision.

The twentieth century has been a time of trains, cars, planes, and rockets; crowded cities, engine noises, honking horns, screaming whistles. It has been, among many things, a time of noise and speed. How have these effects been translated into art?

LOOKING AT THE INDUSTRIAL WORLD THROUGH SCULPTURE

The sculptor Giacomo Balla comments on this in his aluminum and steel relief *Plastic Construction of Noise and Speed*. Do you “see” noise and speed when you look at this sculptured relief? How fast do you think it is going? What kind of noise is it making? Why do you think so?

Recall with the students some of the many inventions and changes that have occurred during the twentieth century to date.

This unit is an in-depth introduction to modern art. Students should be encouraged to work in as many media as possible. Review the activities for elements and principles of design in the supplement.

Let students suggest an object in motion and draw it showing how they might portray the feeling of speed.

Figure 172. *Plastic Construction of Noise and Speed* (1968)
by Giacomo Balla.

Plastic Construction of Noise and Speed is not static. That is, it does not appear to be quietly standing still. Rather, it has the appearance of turbulent motion. Its lines of force are going in all directions, giving the viewer a sense of being caught in the midst of high-speed traffic. The materials—aluminum and steel—through their smooth, shining reflective surface add to the look of high speed. There is no texture in the materials to slow down the eye of the beholder. Therefore, the mind follows the eyes and slides about in all directions following the dynamic lines of the overall composition. The artist has made use of modern materials to help put across his idea of noise and speed.

Not only have new materials suggested new concepts to artists in the twentieth century, but the exploration of space has as well. People have been to the moon. If there were birds and animals on the moon, what might they look like?

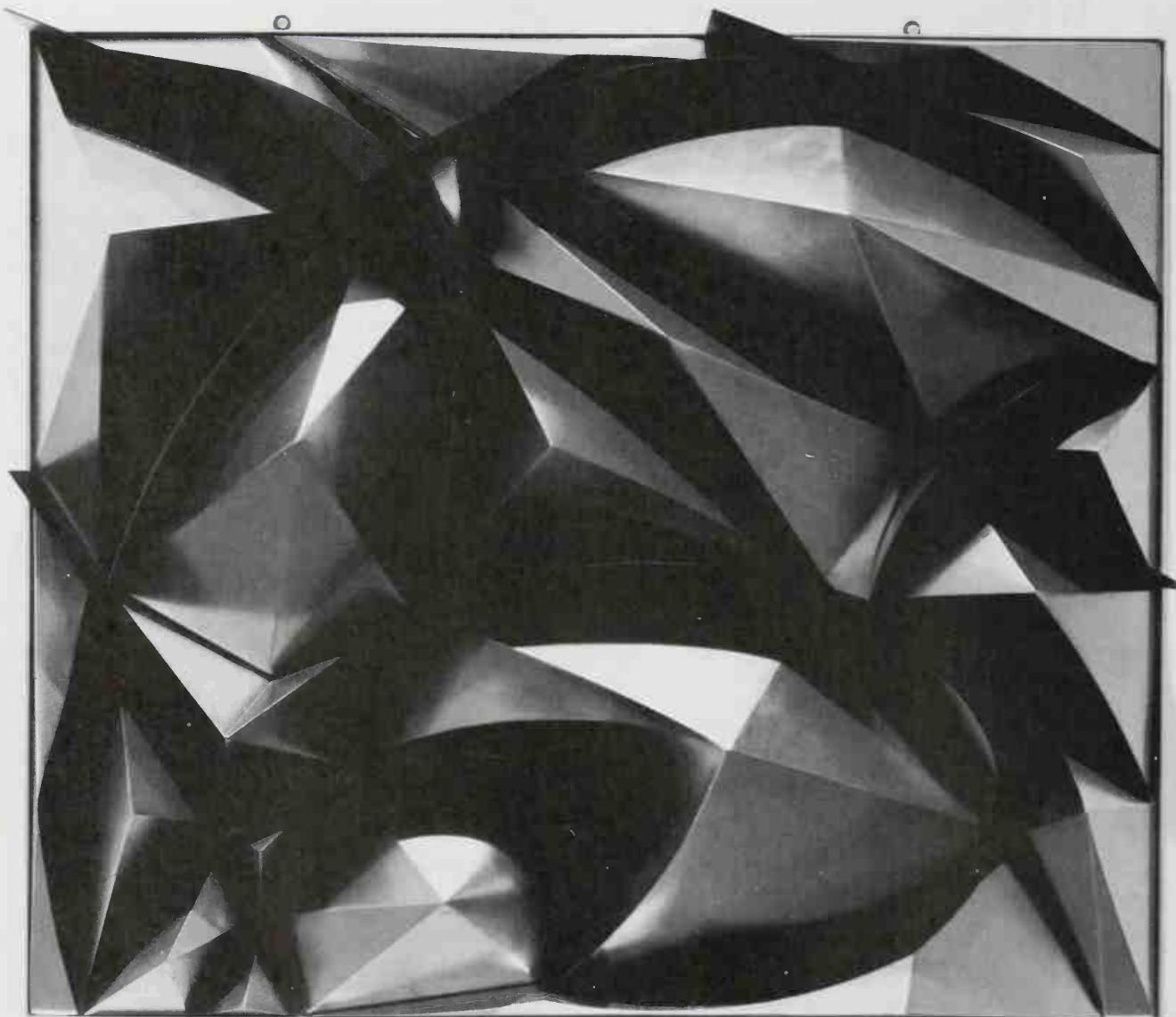




Figure 173. *Lunar Bird* (1966) by Joan Miró.

The Spanish artist, Joan Miró, suggests a form for one in his bronze sculpture *Lunar Bird*. This bird is seven-and-a-half feet tall. That is no taller than an ostrich, but what a strange creature this is! Do you find *Lunar Bird* frightening or funny—or both? Its wings seem to be flapping—but do you think it can fly? Its legs are almost elephantlike. Why do you imagine a bird on the moon needs legs like that? It also has antennae on its head, protruding eyes, and a pointy tongue. *Lunar Bird* seems to be lifting its wings and head as its tongue sticks out of its open mouth and it cries out.

Have students design a memorial to the first United States astronauts to travel in space.

Like a cock crowing, greeting a new day or a new dawn, Miro's Bird is rearing up, crowing, to greet a new age—the space age. How does Joan Miro's *Lunar Bird* compare to Arnaldo Pomodoro's *Hommage to a Cosmonaut*? *Hommage to a Cosmonaut* was made of bronze in 1962. It is just over five feet high and wide. What do you see when you look at it? Perhaps this sculpture, too, symbolizes a welcome to the space age. The "picture" however is not entirely clear. What adds mystery to the composition? What might it signify?

Enormous changes have taken place throughout the twentieth century. People are not shocked by new developments. Change is seen as good—new ideas, new jobs, new gadgets. People want to own or know about the latest things. Do you think that is good or bad or both? Why?

In the twentieth century, artists have responded to change in many ways. They have created all sorts of new expressions and used new materials to catch the spirit of the

Figure 174. *Hommage to a Cosmonaut* (1962) by Arnaldo Pomodoro.

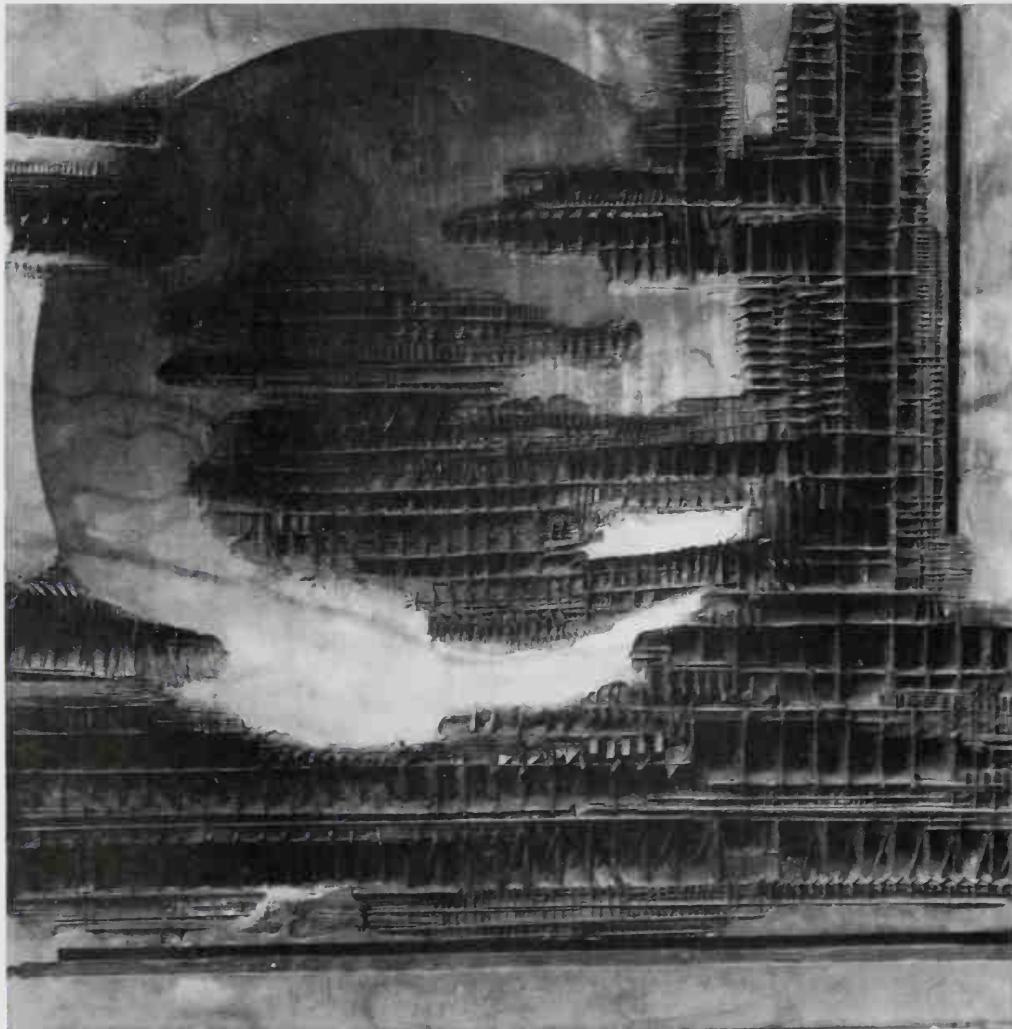




Figure 175. *The General* (1922) by Hugo Robus.

times. They have produced works of art that represent or reflect ideas rather than realistic statements.

For example, *Plastic Construction of Noise and Speed* does not show someone running fast or a train whizzing by, nor does it show people making noise or factory horns blasting. Therefore, it is not a realistic work of art. Still, as you have already seen, the work does recreate a look and sense of both speed and noise. It is an abstraction of actual speed and noise; it portrays the idea of speed and noise. Rather than show one example of something making noise or traveling at great speed, it suggests the idea of all speed and noise. Remember that *Lunar Bird* is not simply a “crazy-looking” bird the artist imagined lived on the moon. It is a carefully thought-out idea about a new age that was expressed loosely, but very powerfully, through the shape of a bird. Abstract art is not simply squiggles and nonsense. It stands for something—for some idea about something. It is exciting to figure out what an abstraction represents.

Do you recall the statues of men on horseback by the sculptor, Andrea Del Verrocchio (Figure 123) and Frederic Remington (Figure 124)? Both of these statues were done in a realistic manner. They had lots of details to help you understand the sculpture. Look now at two statues of riders on horseback that have fewer details and are more abstract. *The General* is a bronze statue by Hugo Robus done in 1922.

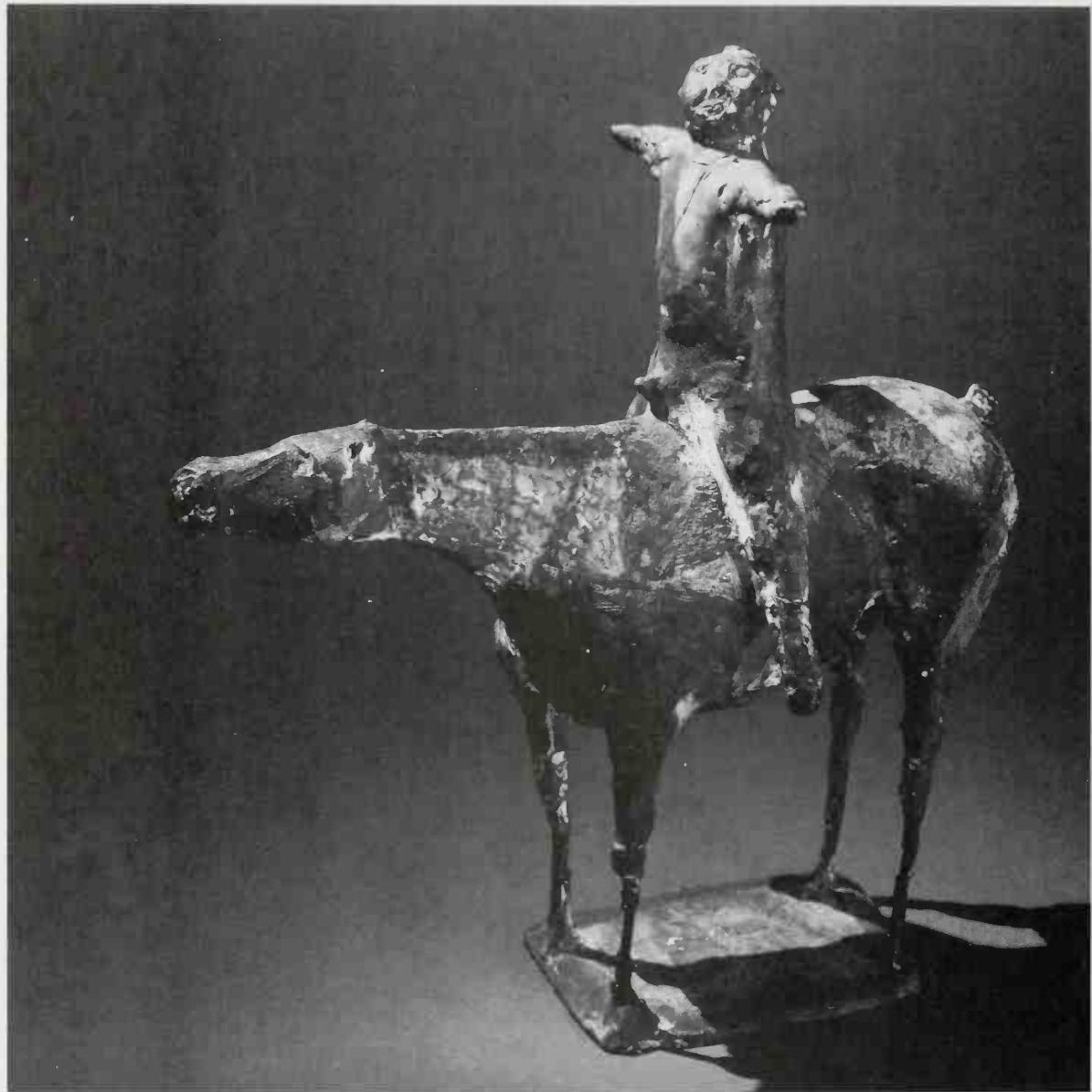


Figure 176. *Little Horse and Rider* (1949) by Marino Marini.

Little Horse and Rider is a polychromed bronze sculpture by Marino Marini done in 1949. Both are more simplified in form than *Monument of Bartolommeo Colleoni* or *Bronco Buster*. In all four sculptures the rider and horse appear as one figure, but the artists have chosen very different ways to show this. In the statue called *The General*, both the horse and the rider lean forward together from the neck and head. The forms in both of their bodies are similar. What other relationships between the rider and the horse can you find? The artist Hugo Robus is more interested in portraying the idea or sense of a rider and horse united, perhaps for combat, than in all the trappings and details. By concentrating on repetitions of forms and rhythms, the artist shows a strong relationship between this rider and the horse.

Students may wish to sculpt their own versions of a horse in motion.

What do you see in *Little Horse and Rider*? How is it different from *Bronco Buster* (Figure 124)? What might it represent? What idea can you find in it? How are the forms, lines, and movement of the rider and horse similar? How is this sculpture different from *The General*? How is it similar? Which do you prefer? Why?

Look next at *Guitar*, a sculpture made of sheet metal and wire, by the Spanish artist Pablo Picasso. Picasso constructed this piece in 1911 or 1912. Up until then, most sculpture had been modeled or carved. Picasso, in *Guitar*, assembled pieces together rather than carving a form out of one piece of material.

Introduce the term “assemblage” here. You may wish to use Activity 3 on page 302 at this point.

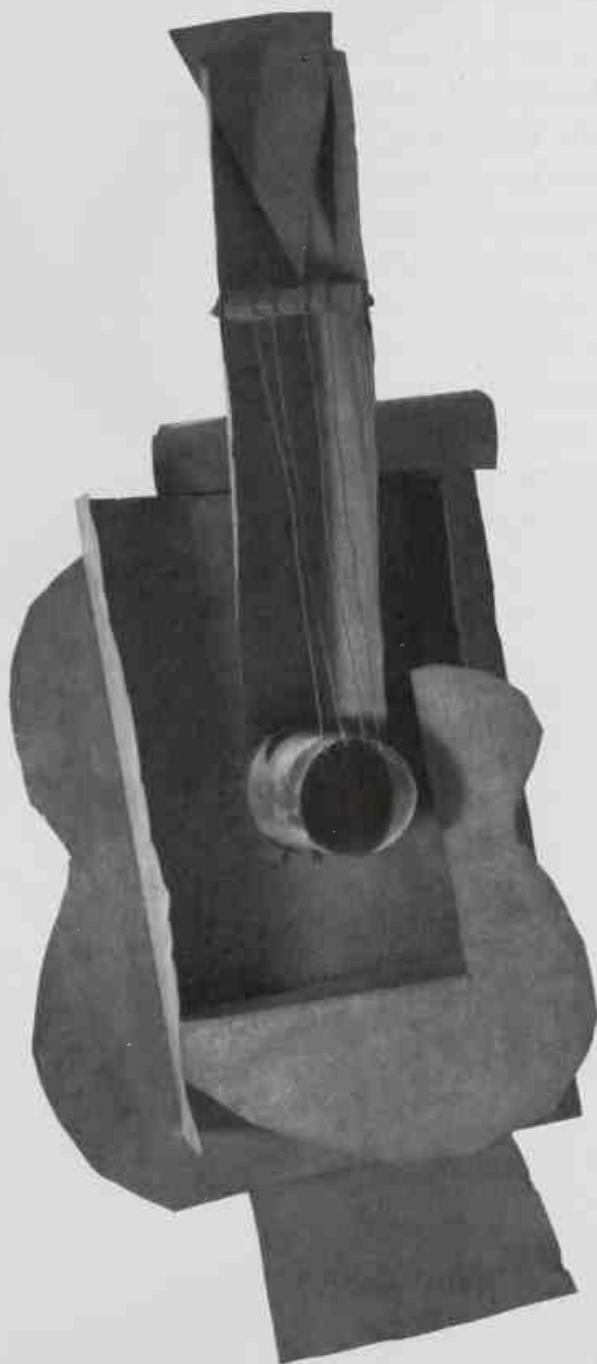


Figure 177. *Guitar* (1912 early) by Pablo Picasso.

Review with students the basic shapes and find examples of them in nature. Have students try a cubist drawing of a simple object.

Discuss the terms "mobile" and "stabile." You may wish to use Activity 4 on page 302 at this point.

In *Guitar* the basic shapes which make up a guitar have been isolated and rearranged to make an interesting new form. By abstracting and rearranging the various shapes that make up the form of a guitar, the artist makes the viewer join him in looking at things in new ways.

This is an example of Cubism. Cubism was a movement in art which developed in the early 1900s in France. Picasso, who lived and worked in France much of his life, was a leader in this movement. What the Cubists sought to do was break down an object into the basic shapes of cubes, spheres, cylinders, and cones. You will read more about Cubism in the feature on page 305.

Compare *Guitar* to *Black Widow*, a sculpture by the American artist Alexander Calder and *Dormeyer Mixer* (figure 179, page 266) by Claes Oldenburg. What do the three sculptures have in common? For one thing, they direct you to looking at common, everyday objects in new ways—almost as if you had never really seen them before. Picasso rearranged basic shapes in *Guitar*. Calder dramatized the commonly known form of a spider in *Black Widow*. Oldenburg greatly enlarged the scale and size of an object in *Dormeyer Mixer*. These artists catch the viewer's attention to things by shocking, amusing, or confusing.

Calder's sculpture *Black Widow* represents one of his "stabiles" or earthbound sculptures. It is constructed of sheet metal and painted black. Sometimes Calder painted his stabiles in white or bright primary colors. Calder combined in his stabiles influences of Cubist abstraction (seeking basic forms and shapes of an object and reconstructing it with some alterations) with a wonderful sense of playfulness.

What do you see when you look at *Black Widow*? Is it scary or funny? Or is it both? Why?

Claes Oldenburg calls attention to ordinary objects by removing them from their normal context, changing their scale, and sometimes changing them from hard to soft. A simple kitchen tool is transformed by the artist into a huge monument simply by greatly enlarging it in scale. Perhaps Oldenburg wants you to stop and see the form of a mixer in a way you never have before. Why would he want you to look at a mixer in a new way? What do you see?

Since Picasso constructed his Cubist *Guitar* in 1912, methods of assembling have become popular in sculpture.



Figure 178. *Black Widow* (1959) by Alexander Calder.



Figure 179. *The Dormeyer Mixer* (1965) by Claes Oldenburg.

Sometimes an artist assembles “found objects.” These are bits and pieces of junk, such as pipes, cans, broken furniture, wheels, or just about anything that intrigues the artist. The artist brings these objects together in a way that their original identity is apparent but the objects take on a new context and new identity in their reassembled form. Such sculpture is called “assemblage.”

Sculptures assembled from found objects need not be made of many objects. Two or three objects put together in a unique way can have a surprising effect. Look at *Bull’s Head* made by Pablo Picasso in 1943. What is *Bull’s Head* assembled from? Simply a bicycle seat and handle bars! Who would have thought of such a combination!

Let's look at a few other sculptures that use found objects in imaginative ways. The first is simply called *Figure*. It is an iron assemblage made by Richard Stankiewicz in 1955.

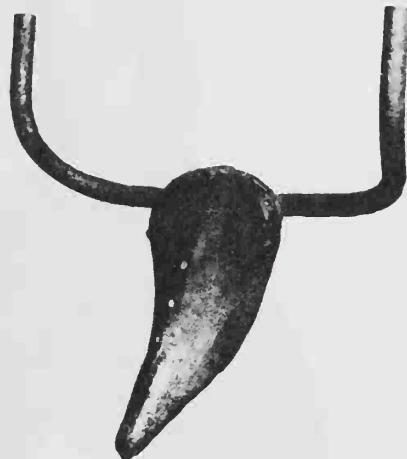
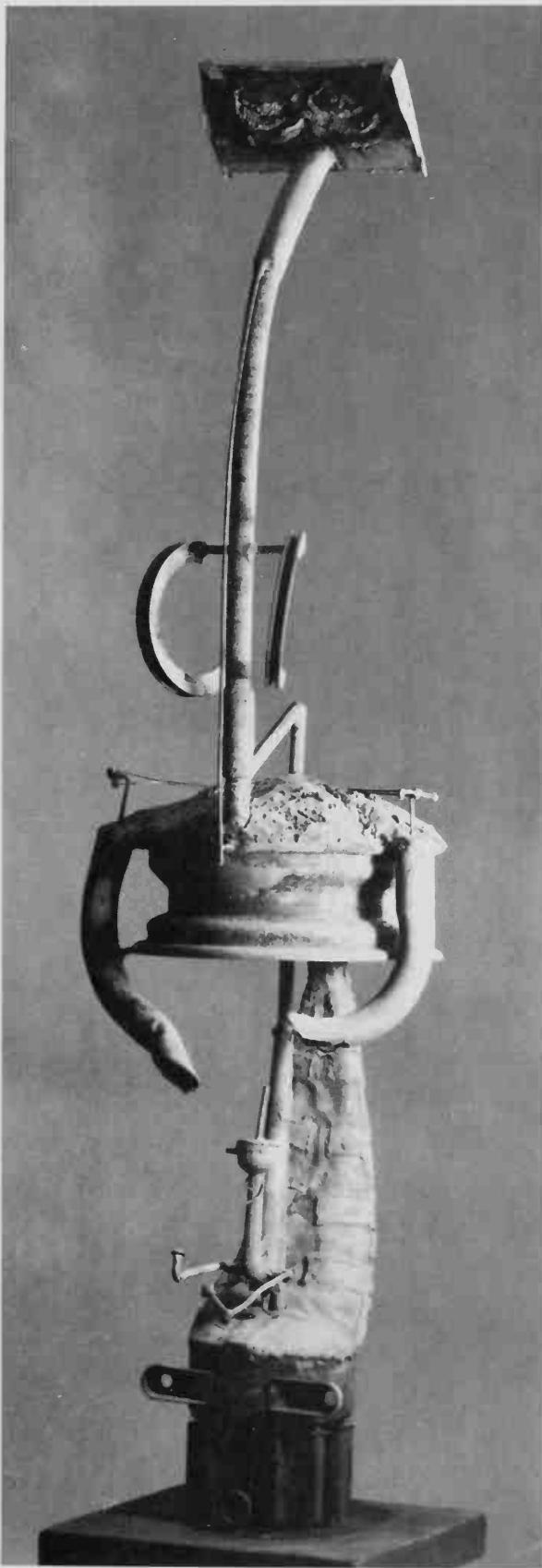


Figure 180. *Bull's Head* (1943) by Pablo Picasso.
"One day in a rubbish heap, I found an old bicycle seat beside a rusted handle bar, and my mind instantly linked them together. If my bull's head were thrown in a junk pile, perhaps some boy would say, 'Here is something that would make a good handlebar for my bicycle'" (Picasso).

Figure 181. *Figure* (1955) by Richard Stankiewicz.

She-Goat is by Pablo Picasso, and *Bird* is by José De Creeft. Perhaps in other centuries such sculptures would have been considered ridiculous and meaningless. In the twentieth century such sculptures have a special meaning, aside from the people or things they represent immediately.



Figure 182. *She-Goat* (1950)
by Pablo Picasso. What did
Picasso use to construct
this work?



Figure 183. *Bird* (1927) by
José De Creeft.

What might the special meaning be? What interesting idea might the artist be expressing about these changing times? Perhaps, the artist is saying that because everything keeps changing, the use of objects changes as well. What was useful for one reason yesterday is useful for a new reason today. Find at least one found object in each of these three sculptures. Compare the original purpose of the object with the way it is used in the sculpture. For example in *Bird* a spring has become the body of a bird. The artist might be saying through this that everything is always changing in this twentieth century. On another level, the artist may simply be having fun with materials—exercising his own imagination.

Have students research the life of Picasso and report on the various movements in art in which he participated.



Figure 184. *Head: Construction with Crossing Planes* (1950; 1957) by Alexander Archipenko.

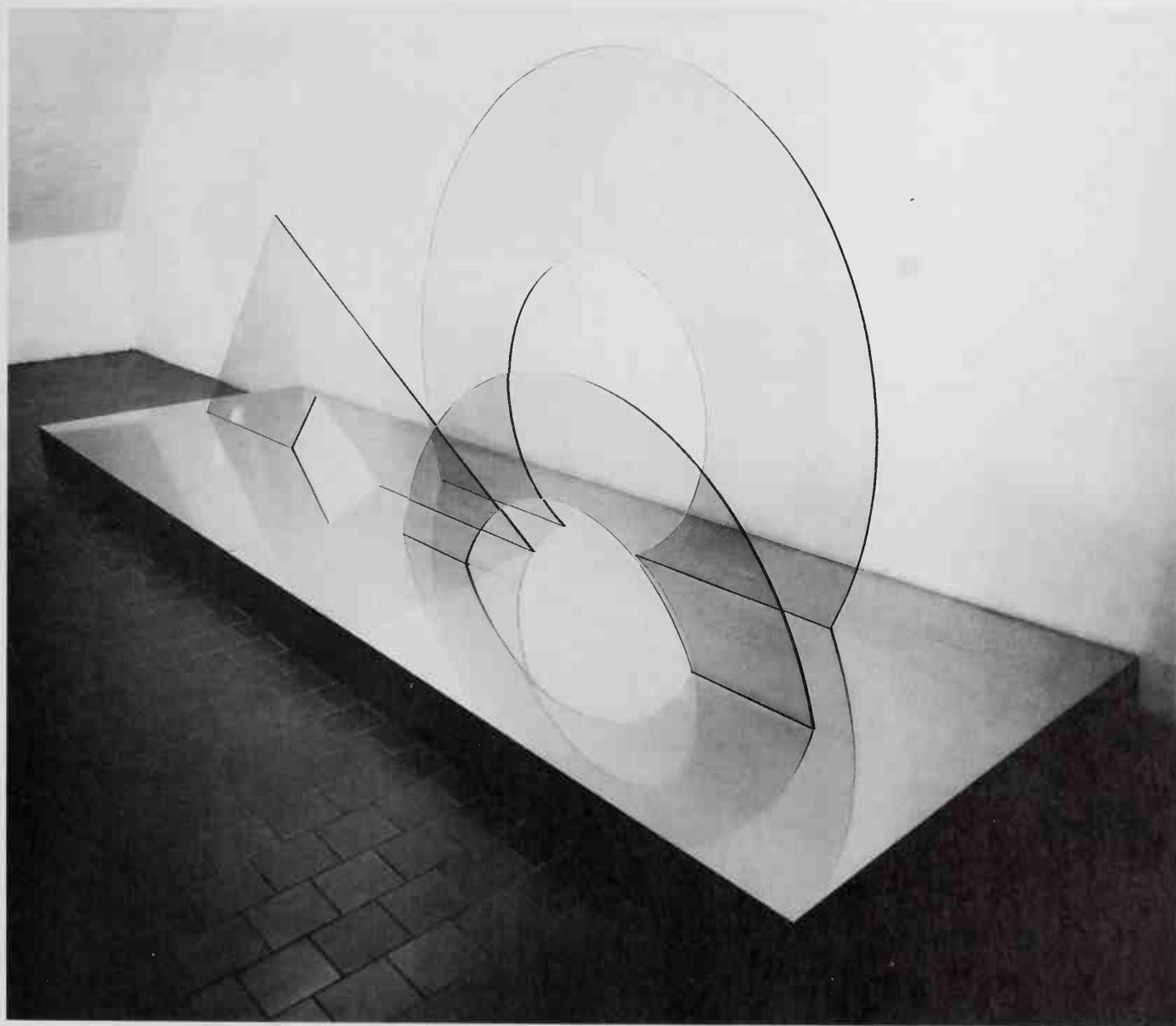
Students might experiment in working with solids and hollows in a clay or soft stone sculpture.

You have looked at some examples of sculpture that are slight abstractions. *Head: Construction with Crossing Planes* is a bronze sculpture made by the Russian-born artist, Alexander Archipenko. Archipenko, who moved to the United States in 1923, was one of the first sculptors to use both solids and hollows in his forms. As a result, his sculptures are both convex (curving outward) and concave (curving inward). Archipenko's work influenced many modern sculptors. *Head* is more abstract than the sculptures you have already seen. Its form has been reduced to a few shapes and lines. You have already learned how the Cubists broke things up into basic shapes—geometric volumes, planes, and lines—to portray the basic structure of those things. That is what Alexander Archipenko attempts to do in *Head: Construction with Crossing Planes*. Is he successful?

Many artists of the twentieth century have worked in architectural forms. Look at the sculpture *Green Fall* by Sylvia Stone. It consists of geometric shapes cut from plexiglas and mounted on steel. The steel base, by reflecting the plexiglass forms attached to it, functions as a base, but at

the same time denies being a base. This optical illusion creates a sense of movement. If you were to walk around the sculpture, you would see that the reflections constantly change, producing an effect of moving lights and surfaces. As *Green Fall* is just over 5-1/2 feet in height and over 16 feet in length, the viewer responds to the work in part because of its size. Such a large "environmental" sculpture is meant to provide the viewer with the illusion of a fantastic piece of architecture. The viewer is invited to enter and move about this shifting structure of changing lights, reflections, and forms. Of course, the viewer cannot actually enter and move about the sculpture itself but rather imagine what it would be like. *Green Fall* means to involve the viewer in a strong visual experience.

Figure 185. *Green Fall* (1969–1970) by Sylvia Stone.



LOOKING AT THE INDUSTRIAL WORLD THROUGH PHOTOGRAPHY

Many of the advances in photography have been made in the twentieth century. As a result, photographers have been able to use the camera to create unique works on film.

Do you recall the photograph *Mahatma Gandhi, Spinning* by Margaret Bourke-White that was discussed on page 187. *Contour Plowing* is a more abstract work by the same photographer. If you did not know the title of this photograph, what would you think you were looking at? Why?

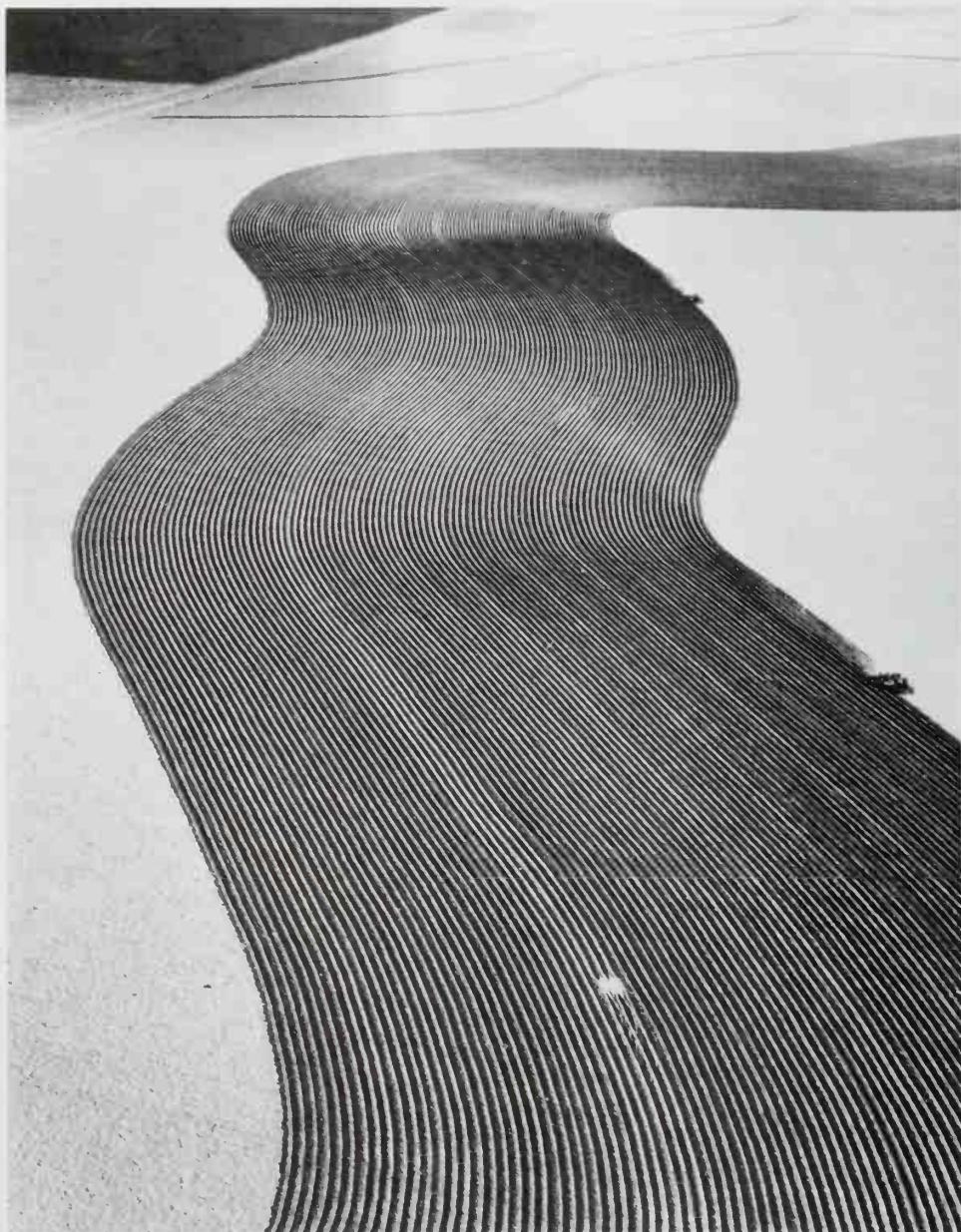


Figure 186. *Contour Plowing* (1954) by Margaret Bourke-White.

Photographers, like other artists, have responded to the spirit of experimentation during the twentieth century. Margaret Bourke-White, by photographing a plowed field from an angle that removes it from its real context, directs your attention to the beautifully rippling pattern created by the farmer's contour plowing. As a result, you see a plowed field in a new way. The aerial perspective shows a field, not as furrows of earth prepared for growing seeds, but as a design you might not have been aware of otherwise. Bourke-White shows you that your perspective, the position from which you look at something, can greatly alter not only what you see but the meaning it appears to have.

The photographer, Edward Weston, suggests that you look at a common vegetable, the onion, in a new way in his photograph *Onion Halved*. By cutting an onion in half and taking a photograph very close up of one half, Weston directs your vision to an image you probably were not aware of before. During the twentieth century people have explored not only outer space but inner space as well. In his microscopic exploration, Weston asks you to move closer to the object you are looking at—to forget what it is normally called and see it as something else. For example, as you move closer to the onion half, it begins to look less like an onion half. If you get very close, you see not the rings of the

Figure 187. *Onion Halved* (1930) by Edward Weston.



Plan an exhibit of photographs collected by students from their own work or from magazines that illustrate abstract forms in nature.

Students might draw or paint examples of interior space such as the inside of an orange, apple, onion.

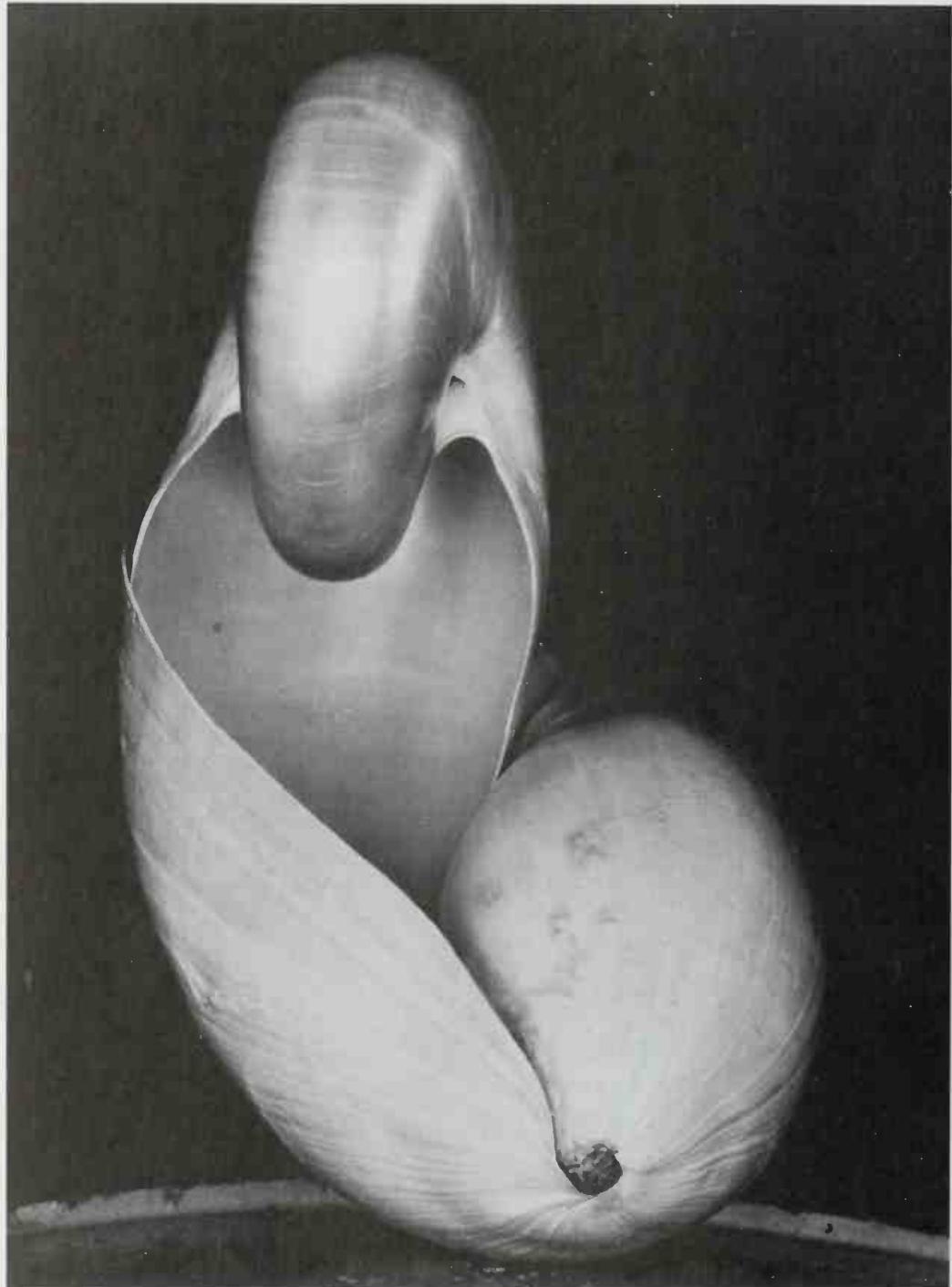


Figure 188. *Two Shells* (1927) by Edward Weston.

onion, but shapes and forms for their own sake. The onion is not just a vegetable but a structure, a form built up of concentric circles. You enjoy it as an abstraction.

Another photograph by Edward Weston is *Two Shells*, taken in 1927. In what ways are *Two Shells* and *Onion Halved* different? For one, in *Shells*, you see the whole object.

However, it is presented in such a way that you see it as a form more than shells. What does the form of the shell, photographed close up and dramatically lighted, suggest to you? One of the things that makes this form so interesting is that it looks somewhat like a living thing that is beckoning you toward it. Or perhaps the photographer Weston, like the sculptor Archipenko, means for you to see and appreciate the beautiful swelling curves and hollows that make up the form.

Paul Strand, in his photograph, *Iris, Georgetown Island, Maine*, closes in on a clump of iris leaves to show them not as leaves of the iris plant, but as flat, bending curling light and dark forms with interacting textured planes and diagonal



Figure 189. Iris, Georgetown Island, Maine (1928) by Paul Strand.

Take a walk in the neighborhood and find examples of repetition of lines such as those in Adam's fence. If possible photograph the objects and display them.

lines. What relationship do you find between *Iris*, *Georgetown Island, Maine* and *Contour Plowing*? Do you see how the photographers have focused on the lines and forms in nature rather than the scene or object they delineate?

Look next at the photograph *The White Church, Hornitos, California* (1946) by Ansel Adams. How is it similar to both *Iris* and *Contour Plowing*? In what ways is it different? For one thing, it is not completely abstract, but rather has suggested abstractions in it. Where are these suggested elements of abstraction? Look at the fence and the shadows of the fence on the hill to the left of the fence.

Figure 190. *The White Church, Hornitos, California* (1946) by Ansel Adams.





Figure 191. *Two Callas* (1929) by Imogen Cunningham. Can you see a relationship between *Two Shells* and *Two Callas*? These two photographs are concerned with line, form, and movement. Also notice the texture and pattern. The object itself is not important.

The Artist and the City

Like Joseph Stella, many modern artists have given their vision of life in the city. How, for example, would you compare the bridge of the painter, Ellsworth Kelly (Figure 192) and the photographer, Edward Steichen (Figure 193)? In both cases, you are more aware of soaring and dynamic lines expressing streamlined movement than of a bridge. Do they



Figure 192. Ellsworth Kelly's (1962) *The Brooklyn Bridge*

Have students compare the photographs of bridges in Figures 147 and 193. Where were the cameras placed in each photograph?



Figure 193. Where did Steichen stand when he photographed the George Washington Bridge?

remind you of Stella's work? How do they compare with Benson's photograph (Figure 147)?

Now look at some of the most famous visions of the city in painting and photography:

- John Albok's vision of Central Park in New York City (Figure 194).
- The shot of New York City from Fritz Lang's 1927 film *Metropolis* (Figure 195).
- Edward Hopper's *Early Sunday Morning* (Figure 196).
- George Tooker's *Subway* (Figure 197).
- Piet Mondrian's *Broadway Boogie-Woogie* (Figure 198) and
- A modern photographer's view of the city at night (Figure 199).



Figure 194. John Albok's *Central Park* (around 1920). The city's buildings and their reflections are quiet reminders of the time of day. The only movements are ripples in the water made by the peaceful ducks. This photograph is a statement of the need for parks in the city.

Figure 195. This vision of New York City comes from the film *Metropolis* (1927) of Fritz Lang. Lang was inspired by his first visit to New York City. In the center of this vertical city rises an enormous building with spikes. What can this mean? See the film.





Figure 196. Edward Hopper's *Early Sunday Morning* (1930) is a radiant vision of what's to come. Here there is total silence. This is the city in the morning where the long shadows of the hydrant and barber pole play against the dark red houses. Silence and sunlight add enchantment to this lost world.

Figure 197. George Tooker's *Subways* (1938). This is the story of loneliness and bewilderment in the big city. The verticals make the subway look like a prison. The people are different, yet they are the same. They are the people in the city subway—frightened, alone, and anonymous.



Figure 198. Mondrian's *Broadway Boogie-Woogie* (1942–1943). Mondrian's city is built on a grid exploding in line and color. The squares resemble the musical eighth notes of the "boogie-woogie" beat. Mondrian's "music" is the rhythm of painting: his harmonies of opposing colors shout with the commotion of the city.

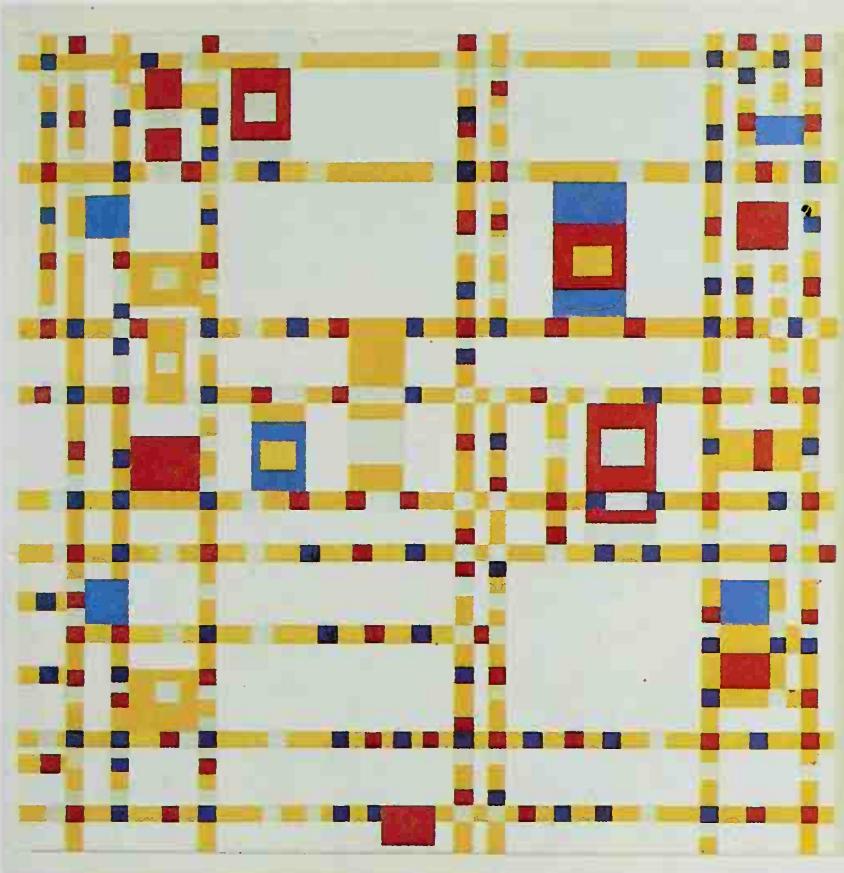
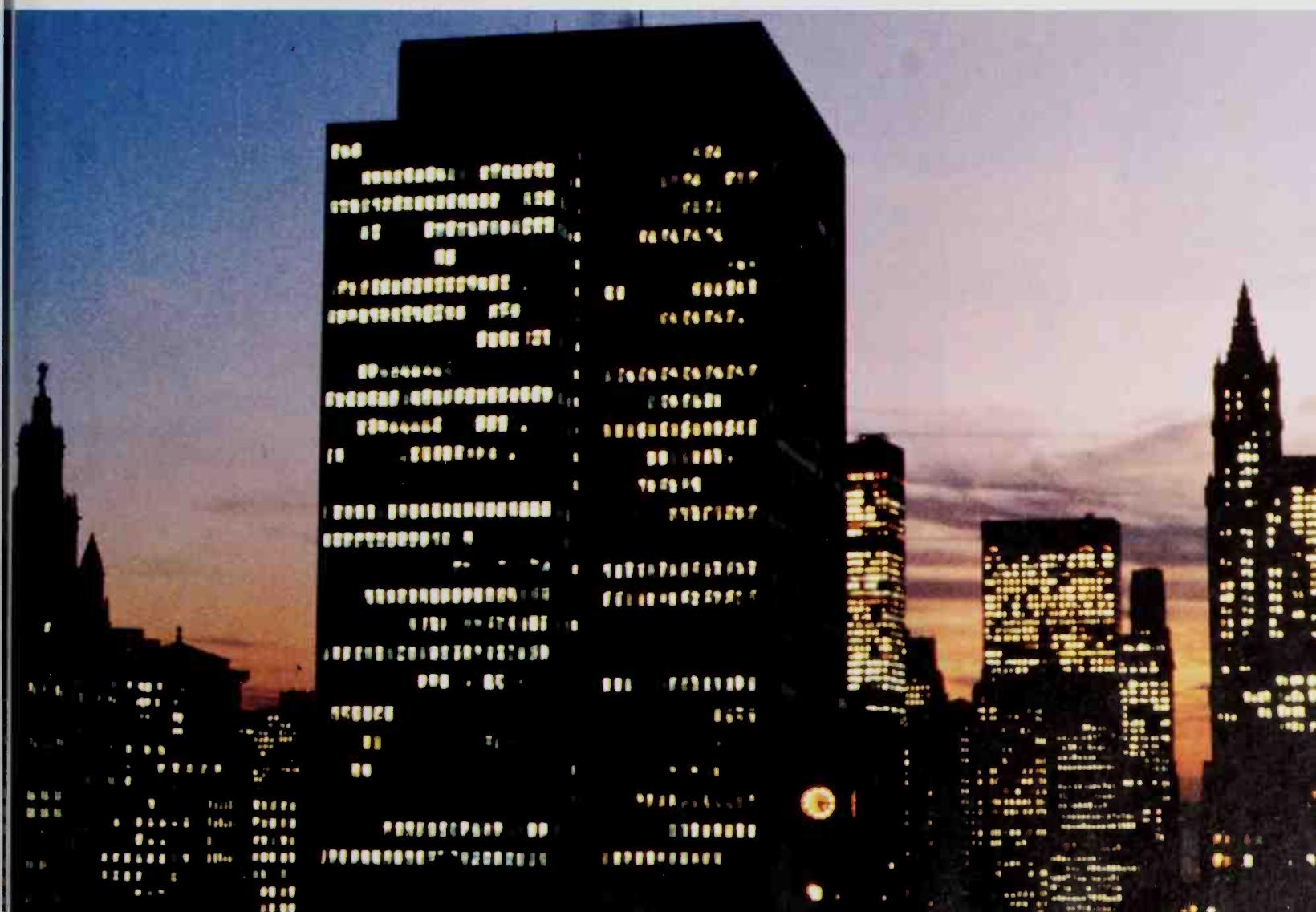


Figure 199. What similarities can you find in this photograph of the city at night and *Broadway Boogie-Woogie*?



With new technologies and films, and constantly updated cameras, photographers are continually exploring ways to create exciting images. With the help of equipment developed during the twentieth century, the photographer has been able to freeze action as seen in the two photographs *Milk Drop Splash* and *Pas de Bouree* (Ballet Dancer).

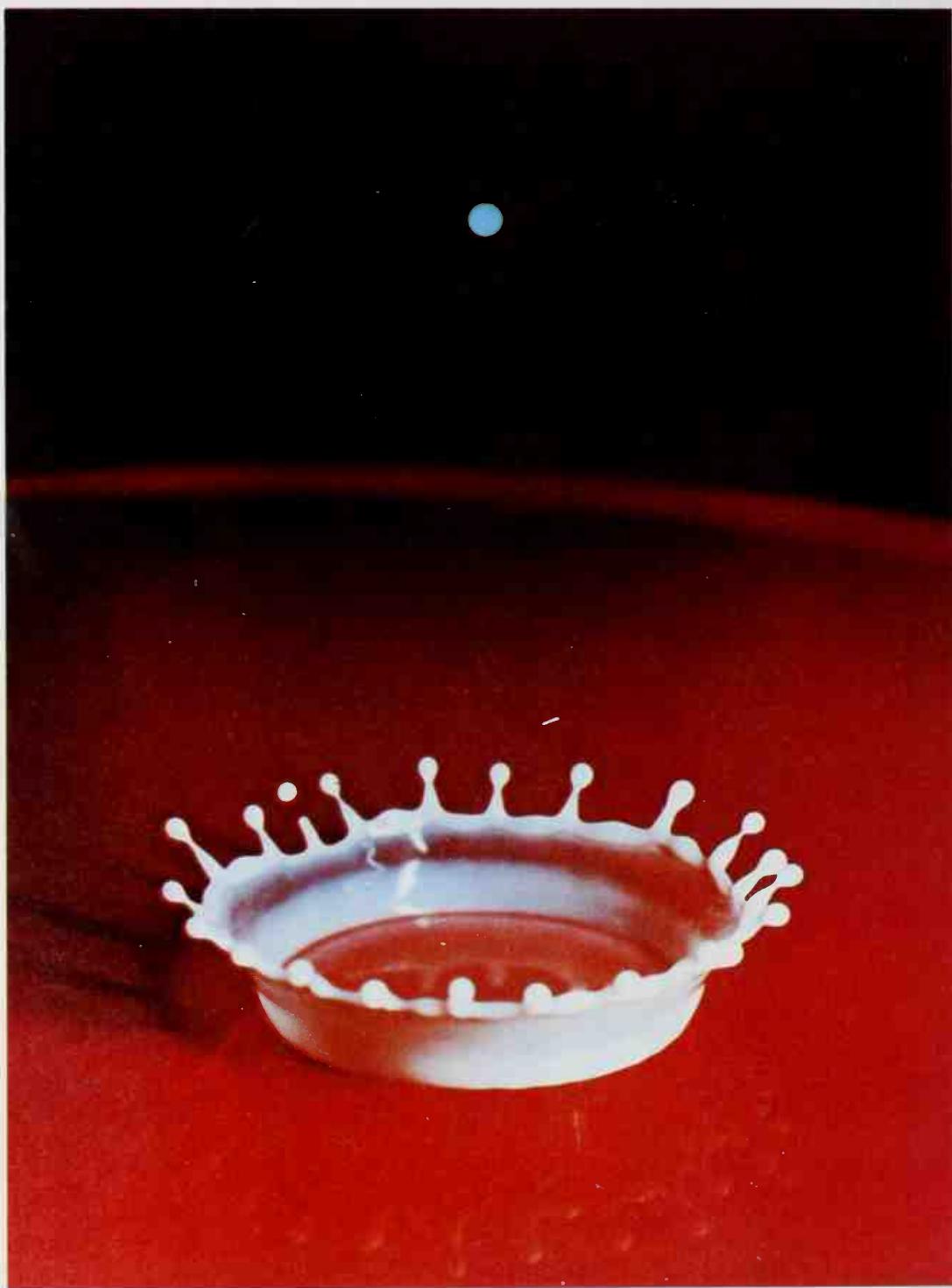


Figure 200. Without the title, *Milk Drop Splash*, would you know what Edgerton had photographed?

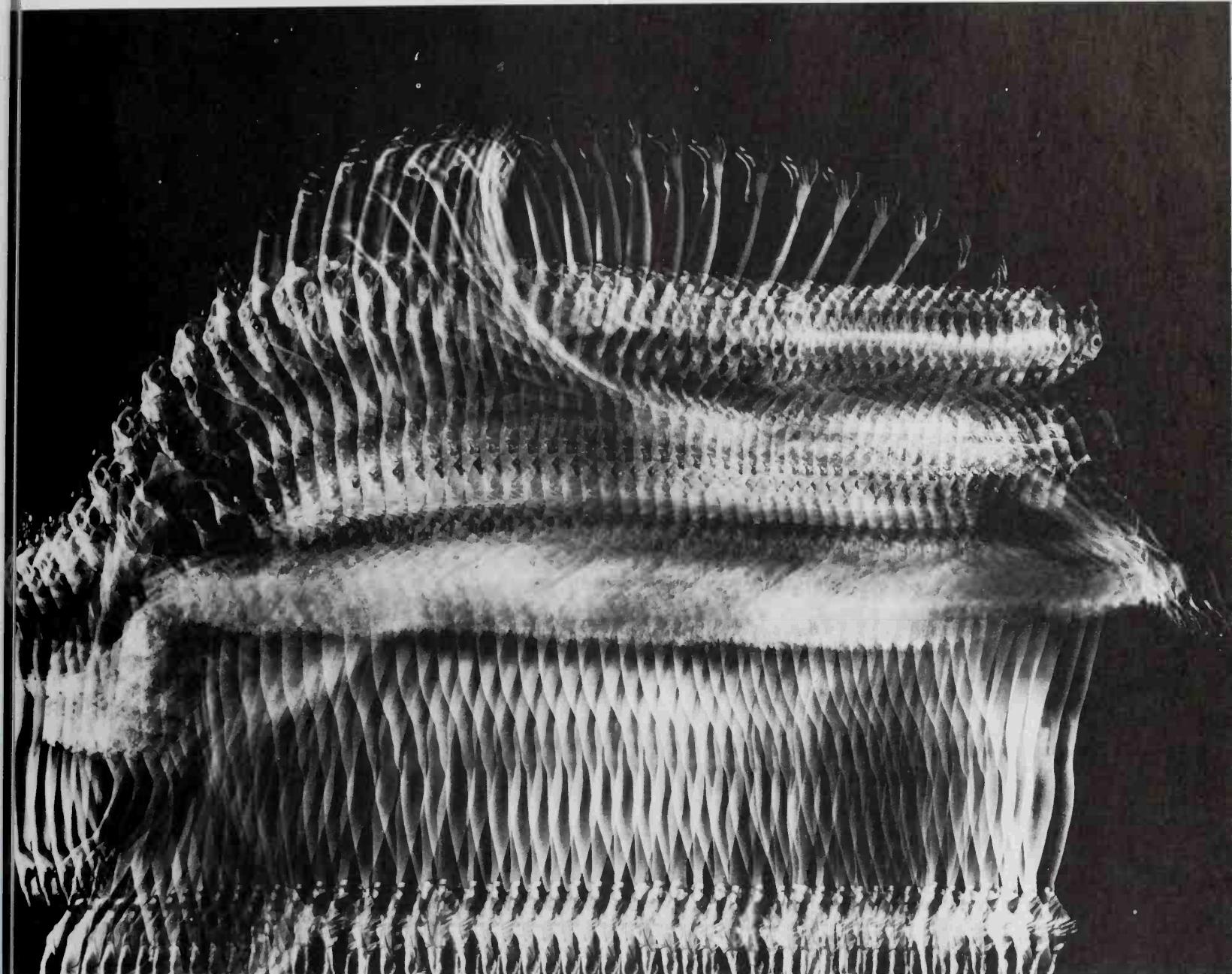


Figure 201. In what way is Mili's *Ballet Dancer* like an Op-art painting (1947)?

Harold Edgerton's exposure time for his photograph of a milk splash was 1/1,000,000 of a second. He dropped the ball and stopped the action by lighting the event with the extremely bright light of a stroboscopic lamp for a microsecond. Edgerton has captured an event that you could otherwise not see.

Gjon Mili recorded the flow of motion of a ballet dancer through repeated flashes of stroboscopic light in the photograph *Pas de Bouree*. Not only can you see the ongoing motions of the dancer, but you can also see particular moments in time as the motions are completed.

Discuss the difference between photography as pure art and as photojournalism. Do both require the use of elements and principles of design?

Students may be interested in studying various specialized photography techniques such as macro-photography and micro-photography.

LOOKING AT THE INDUSTRIAL WORLD THROUGH PAINTING

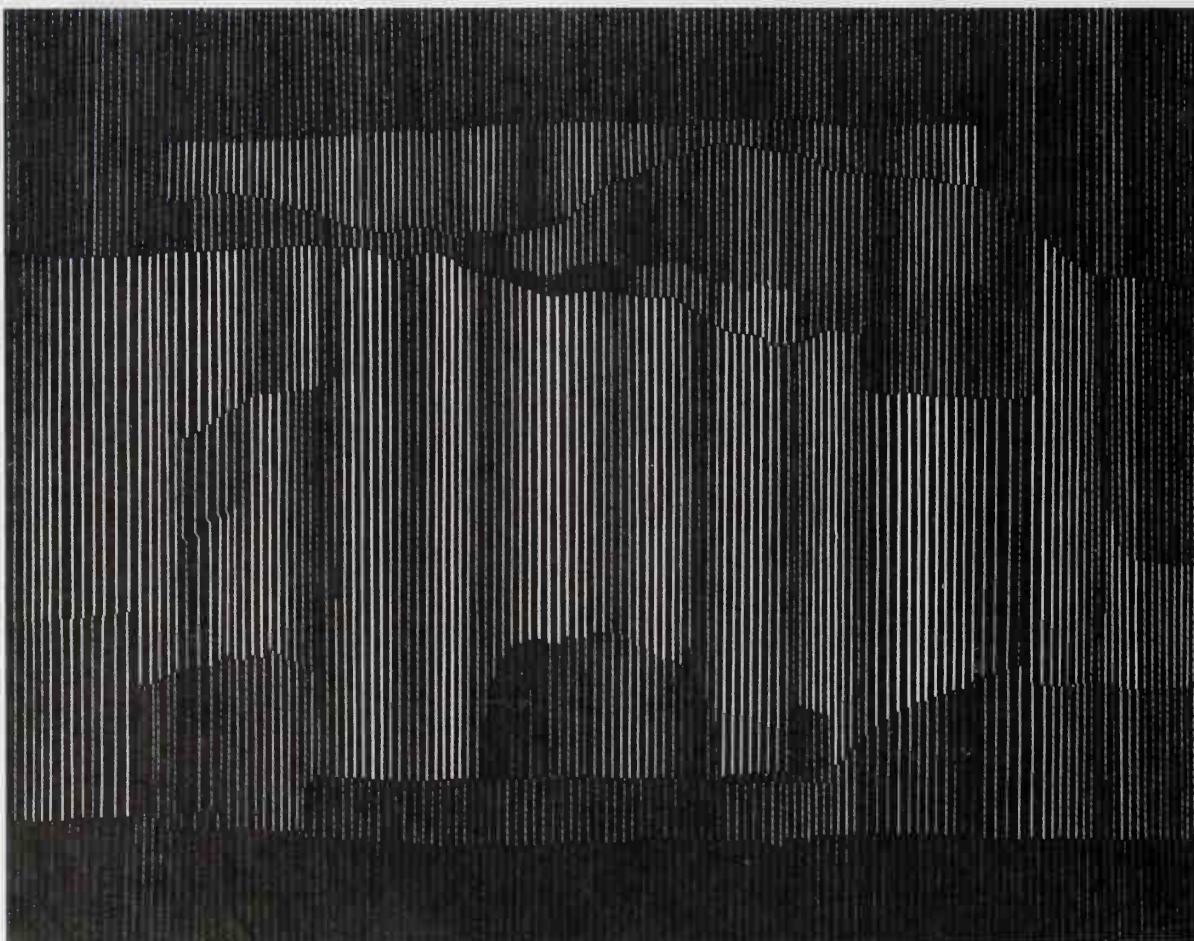
Many painters of the twentieth century have experimented with abstractions of form, movement, and time, too.

Look at what artists Hannes Beckmann and Julian Stanczak did by moving about patterns of vertical stripes in *Nocturnal Interlude* and *Neither Nor*.

Such art is called Op Art because of its purely optical emphasis. These works are totally abstract. In some paintings the interaction of colors creates optical vibrations. The repetition of lines and patterns causes a sense of movement. Sometimes artists have used mathematical models or systems to help them achieve a certain optical effect.

Look closely at Bridget Riley's painting *Current*. Does it remind you of Margaret Bourke-White's photograph *Contour Plowing* (page 270)? What are some differences between the two? Riley has taken her painting of synthetic

Figure 202. Notice how your eye travels when you look at Stanczak's *Nocturnal Interlude* (1960).





polymer paint on composition board a step further as an abstraction than did Bourke-White. In *Contour Plowing* you know that you are looking at the undulating lines of plowed fields. In *Current* you are only looking at a series of waving vertical lines. At first, *Current* appeals to the viewer's curiosity. However, beware! As you look at it, *Current* almost locks your eyes into its pattern. If you look at *Current* long enough, you might even get a bit dizzy, so effective and powerful is both its image and its impact.

Figure 203. Why do you think Beckmann called this painting *Neither/Nor*? (1909)

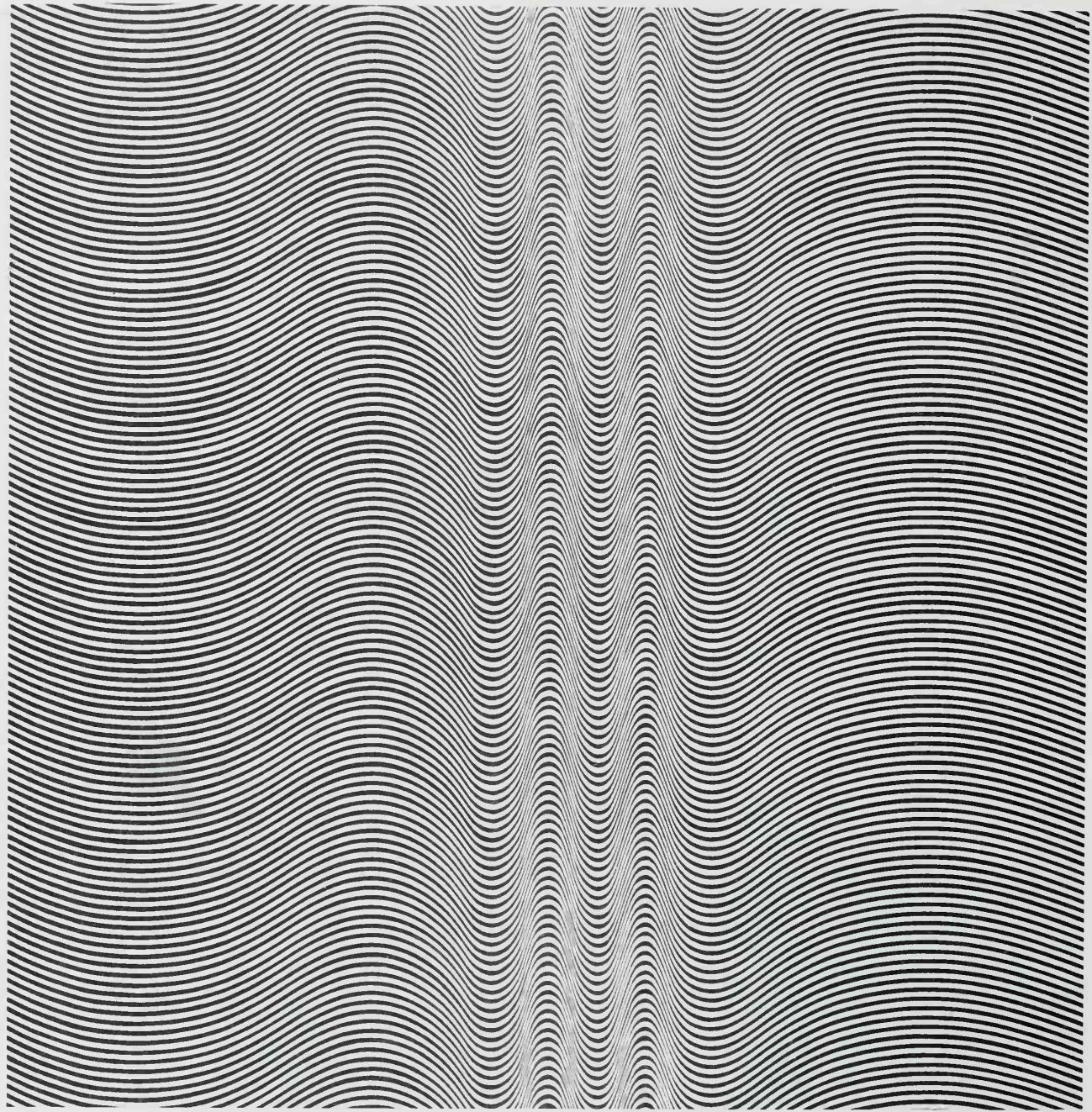


Figure 204. Compare the movement in Bridget Riley's *Current* (1964) to that in *Nocturnal Interlude*.

LOOKING AT THE INDUSTRIAL WORLD THROUGH EARTH ART

You may wish to use Activity 12 on page 305 at this point.

You have seen that some artists, like photographer Margaret Bourke-White, draw our attention to designs and rhythms already existing in or on the landscape. Other artists have not been content just to look for existing forms and arrangements. Instead, these artists have attempted to alter the look and shape of the earth itself. To do this, of course, takes much planning.

Look at *Spiral Jetty*. It represents a form of art called Earth Art. Earth Art is considered sculpture in space and is usually simple in form, although often very large in size. Often the viewer has to look at the artwork from a great distance. The photograph of *Spiral Jetty* in the illustration was probably taken from an airplane.

Spiral Jetty was planned by the artist Robert Smithson and was made in 1970. It is a 1500-foot coil of rocks that is 15-feet wide and extends into the Great Salt Lake in Utah. The whole process of constructing *Spiral Jetty* was recorded on film by Robert Smithson. The film about the making of *Spiral Jetty* is itself considered a work of art.

Christo is another artist who has tried to dominate his surroundings. Unlike Smithson, he has not constructed things on the earth's surface, but has chosen instead to package what is already there. Christo has wrapped in different kinds of plastic all sorts of places and things, machines, parks, museums, a skyscraper—and thousands of square feet in California!

Figure 205. Long ago, Indians in South America made enormous drawings in the earth that can only be viewed from overhead. Do you think Robert Smithson had them in mind when he made *Spiral Jetty*?



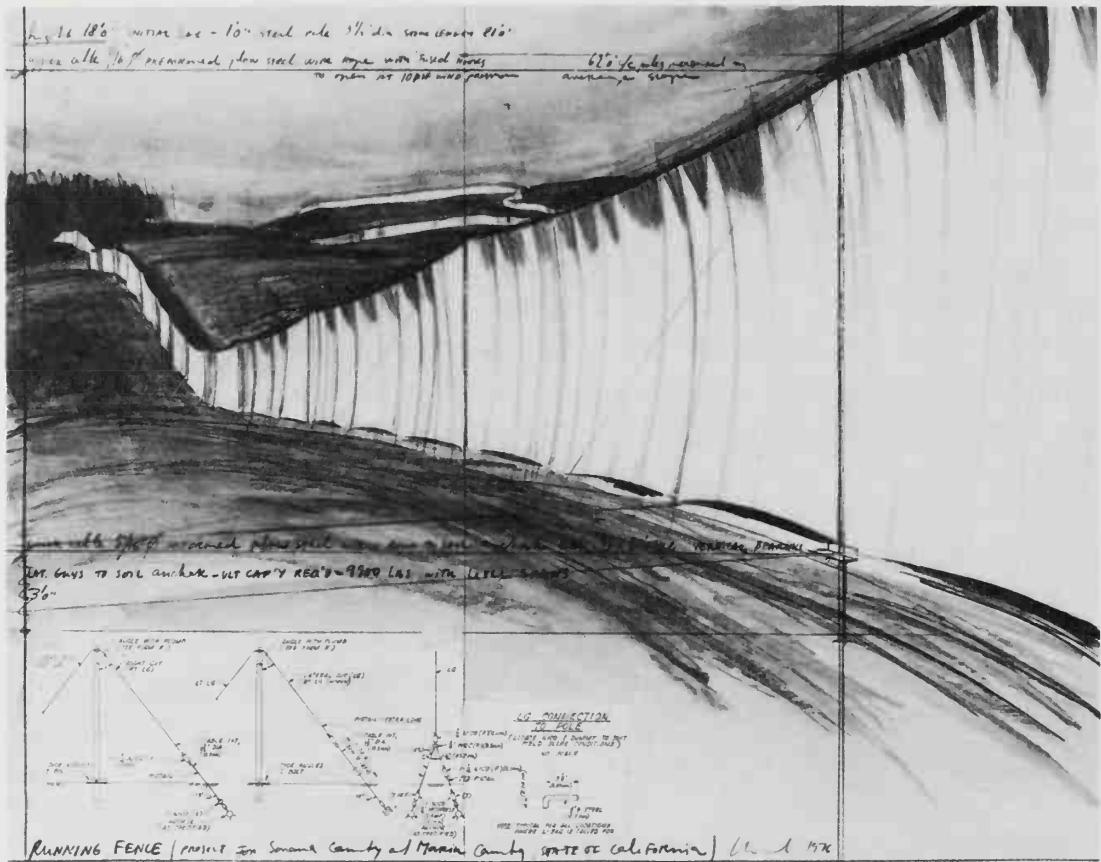


Figure 206A.

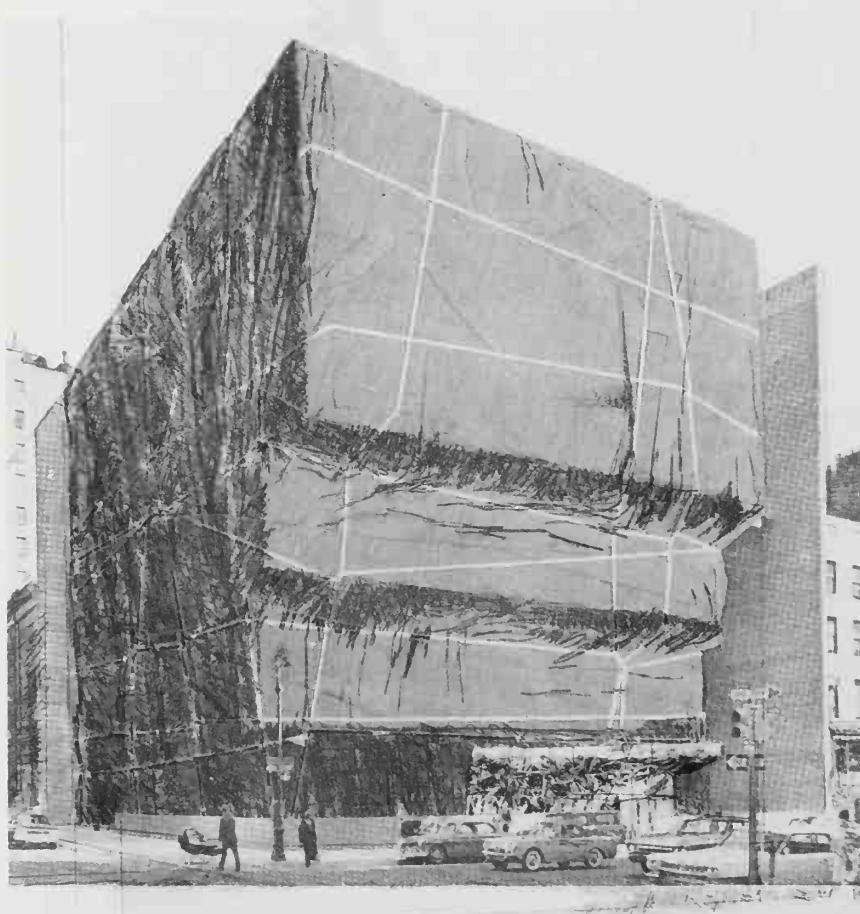


Figure 206A. Christo, *Running Fence, Project for Sonoma County and Marin County, State of California* (1977 illustration).

Figure 206B. Christo, *Whitney Museum of American Art Packed* (Project for The Whitney Museum, New York).

The Earth Art in the picture is called *Running Fence, Sonoma County and Marin County, California*. It was done in 1976. Like *Spiral Jetty*, Christo's creation must be viewed from afar to appreciate its scale. From close up, *Running Fence, Sonoma County and Marin County, California* would look like no more than bumpy lines. From a distance, you can see mysterious movement in light and dark forms that ripple along the ground.

What does the title *Amphisculpture* suggest to you? In this case it is something that is part amphitheater and part sculpture. It is an outdoor amphitheater made of concrete and set in glass. *Amphisculpture* was designed by artist Beverly Pepper. It is on the grounds of the AT&T Long Lines headquarters in Bedminster, New Jersey.

The purpose of *Amphisculpture* is to give workers an outdoor environment to sit or walk in—to get involved with. In other words, the artist invites you to actually enter *Amphisculpture* and become physically a part of it.

Do you recall the sculpture by Sylvia Stone called *Green Fall* (page 269)? That sculpture invited the viewer to get involved by walking around it. *Amphisculpture* goes even further in engaging the viewer. Although Pepper has altered the look of the land to create *Amphisculpture*, it is not truly Earth Art. In what way does it differ from the works you have seen of Smithson or Christo? Here is a hint: Does *Spiral Jetty* or *Running Fence, Sonoma County and Marin County, California* create an environment that the viewer is encouraged to enter?

Students have learned how people have changed the landscape for many purposes. How do they feel about changing it for purposes of art?

*Discuss how *Amphisculpture* differs from the work of Christo and Smithson in that it has a function.*

Figure 207. Why is *Amphisculpture* a good title for this work by Pepper?



LOOKING AT THE INDUSTRIAL WORLD THROUGH ARCHITECTURE

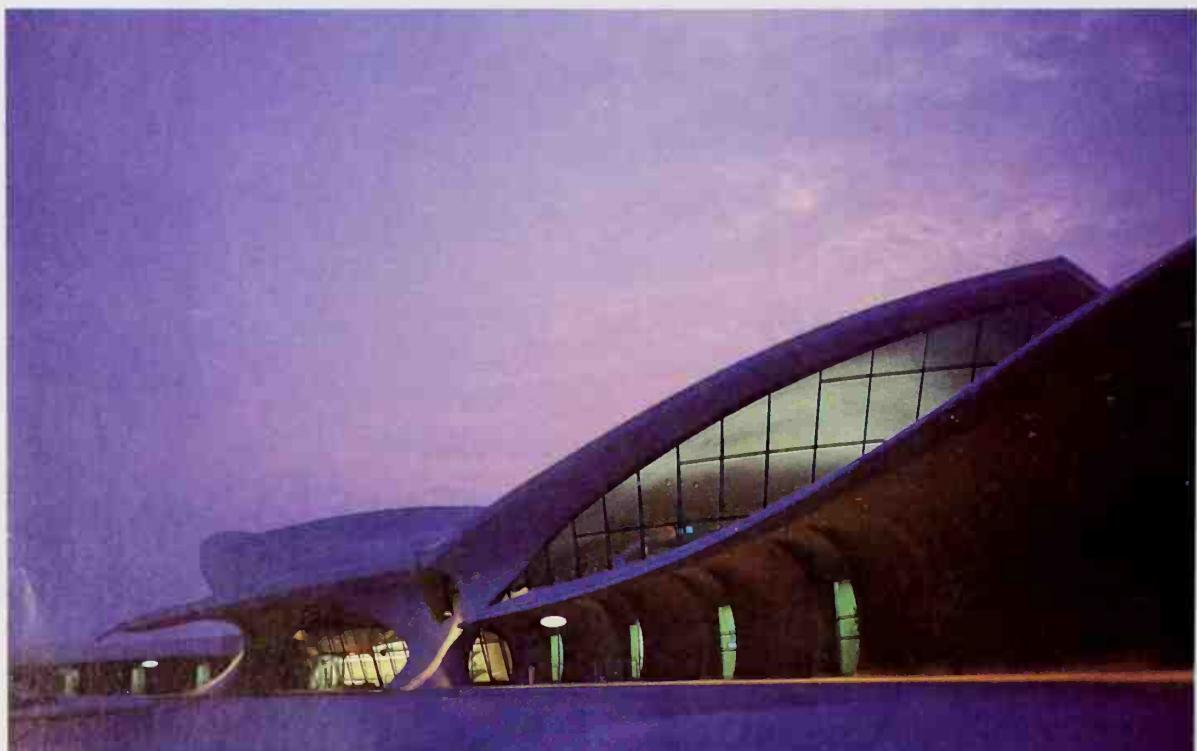
Architecture has evolved in many new and experimental ways during the twentieth century. You have already looked at several examples of unique buildings in other units. The two buildings discussed here derive their shapes from abstract forms.

The Trans World Airlines Terminal was designed by the Finnish-born architect Eero Saarinen. It is part of the John F. Kennedy International Airport in New York City. The American Pavilion (Biosphere) was designed by the American architect R. Buckminster Fuller and built for EXPO 67 in Montreal, Canada, in 1967.

Do you remember how Giacomo Balla in his sculpture, *Plastic Construction of Noise and Speed*, attempted to portray an image of noise and speed? In a similar way, the design of the Trans World Airline Terminal conveys the idea of aerodynamics through the lightness and rounded edges of its forms. The broadly sweeping lines of the terminal seem to portray the sense of flowing air currents. It is remarkable that an effect of such lightness is conveyed through a material like concrete.

The shape of the Trans World Airline Terminal is pleasantly exciting and inviting, as an airline terminal might well be. It suggests a horizon in motion, the spirit of flight, adventures. What else do you see in the forms of the Trans World Airline Terminal?

Figure 208. How does Saarinen's TWA terminal suggest flight?



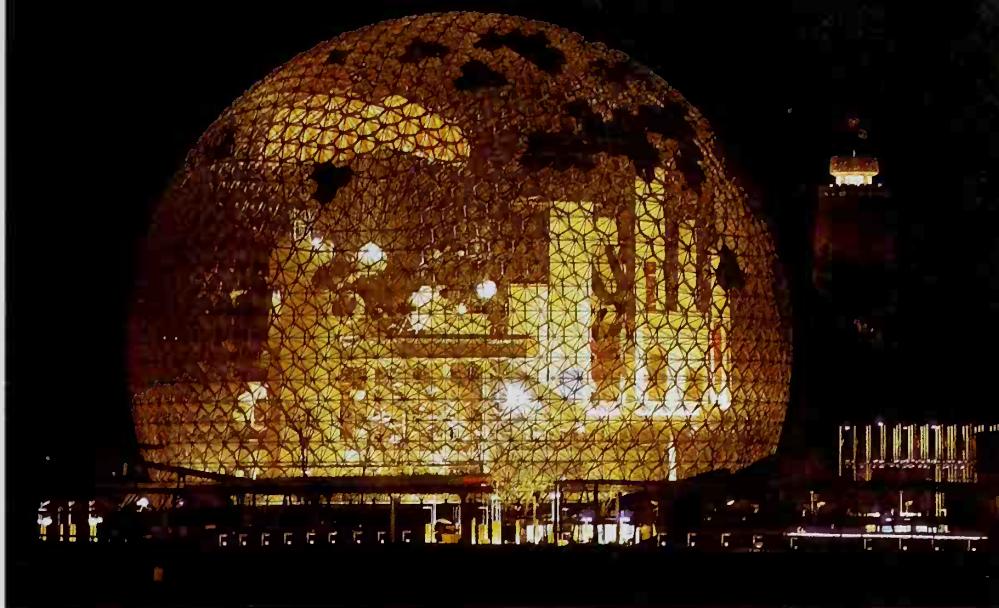


Figure 209A.

Figures 209A and B. Have you ever been to a large fair or exposition? Were there buildings like Fuller's *Biosphere* for EXPO 67?

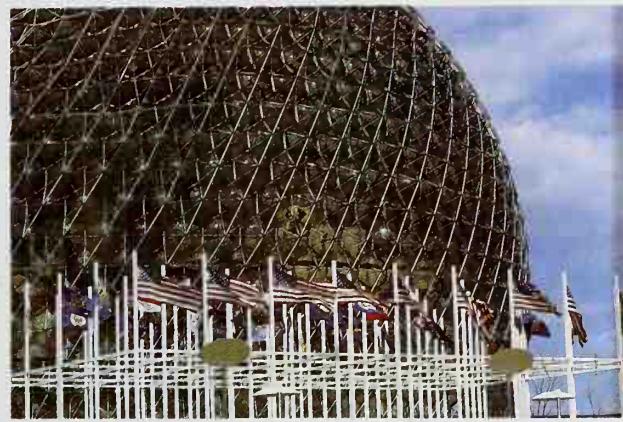


Figure 209B.

Look now at Fuller's American Pavilion (Biosphere). Fuller's contribution to architecture was in the technology of structure. One of his most successful structural inventions was the geodesic dome such as you see in the American Pavilion. A geodesic dome is made of standardized parts and can cover a very large area. Geodesic domes are meant to be a very efficient means of providing big buildings. They have been used for storage, houses, and industrial shelters.

Geodesic domes are spherical as is the American Pavilion, or polyhedral (many-sided). Steel ribs form the skeleton or frame. The ribs are covered by four or eight-sided forms. These covering forms can be transparent or opaque. They have been made of such materials as plastic, metal, and even cardboard. Imagine a geodesic dome covered with transparent forms of glass or plastic of many different colors!

R. Buckminster Fuller believed that entire cities could be covered by such structures, which would allow the interior climate to be completely controlled. Fuller was a man who tested his dreams—an inventor of great originality.

Have students find examples of the use of Fuller's dome for a variety of purposes, such as playground climbing equipment, private homes, office buildings, and factories, and stadiums.

As students examine the drawings on the following pages, have them discuss and characterize the lines they see in each and how the artists achieved them.

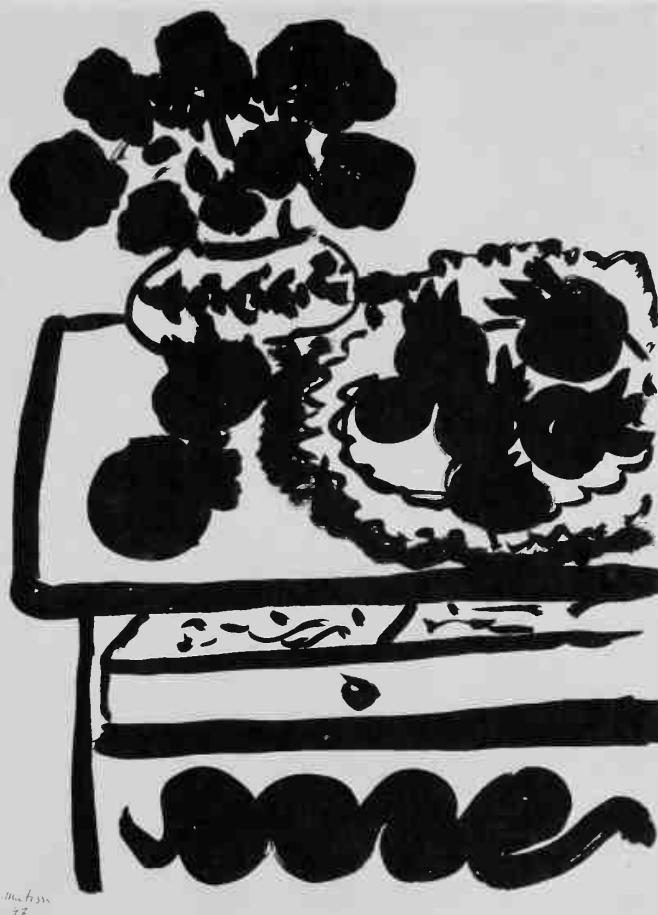
LOOKING AT THE INDUSTRIAL WORLD THROUGH DRAWINGS

On the following pages is a selection of drawings made from 1900 to the present. They have been made with a variety of materials, for example, pen and ink, pencil, charcoal. The drawings represent many different "schools" of expression. The artist in the twentieth century has attempted to describe forms in new ways. Such efforts have led to many strange and sometimes difficult-to-understand drawings.

The following drawings are all abstract or semiabstract. Look carefully at them. What kinds of lines do you see and what are the lines doing or expressing? What kinds of forms do you see and what do the forms appear to mean? Do you sense energy in a drawing? Is it quiet and calm or noisy and turbulent? Which drawings do you like the best and why?

Figure 210. *Drawing for a Saint Sebastian* (1957) by Eduardo Paolozzi.





H. 96. h. 33
77

Figure 211. *In Dahlias and Pomegranates* (1947) by Henri Matisse, heavy lines become forms.

Figure 212. What title would you give to David Smith's *Untitled II* (1961)?



David Smith



Figure 213. Can you see the *Seated Figure* (1917) in this work by Max Weber?

Figure 214. Notice the tones, values, and shapes that Pasmore achieves in *Blue Development No. 3*.

Look at these drawings and observe the many different ways in which an artist can use lines. For example, they can be very thin and appear to move fast or they can be thick and heavy and seem to crawl slowly over the paper or lie still. A brush can leave quick, blurred marks as it skips across a page, or it can carefully pull a line around on the paper. Just as an electrical wire carries a charge from one point to another, the lines of a drawing carry the meanings and message of the artist to the viewer.

Lines that come together in various ways organize the “white” paper into various areas, forms, and images. Forms can lie quietly on the paper, or they can explode all over the paper. They can roll and bend or hop and jump.

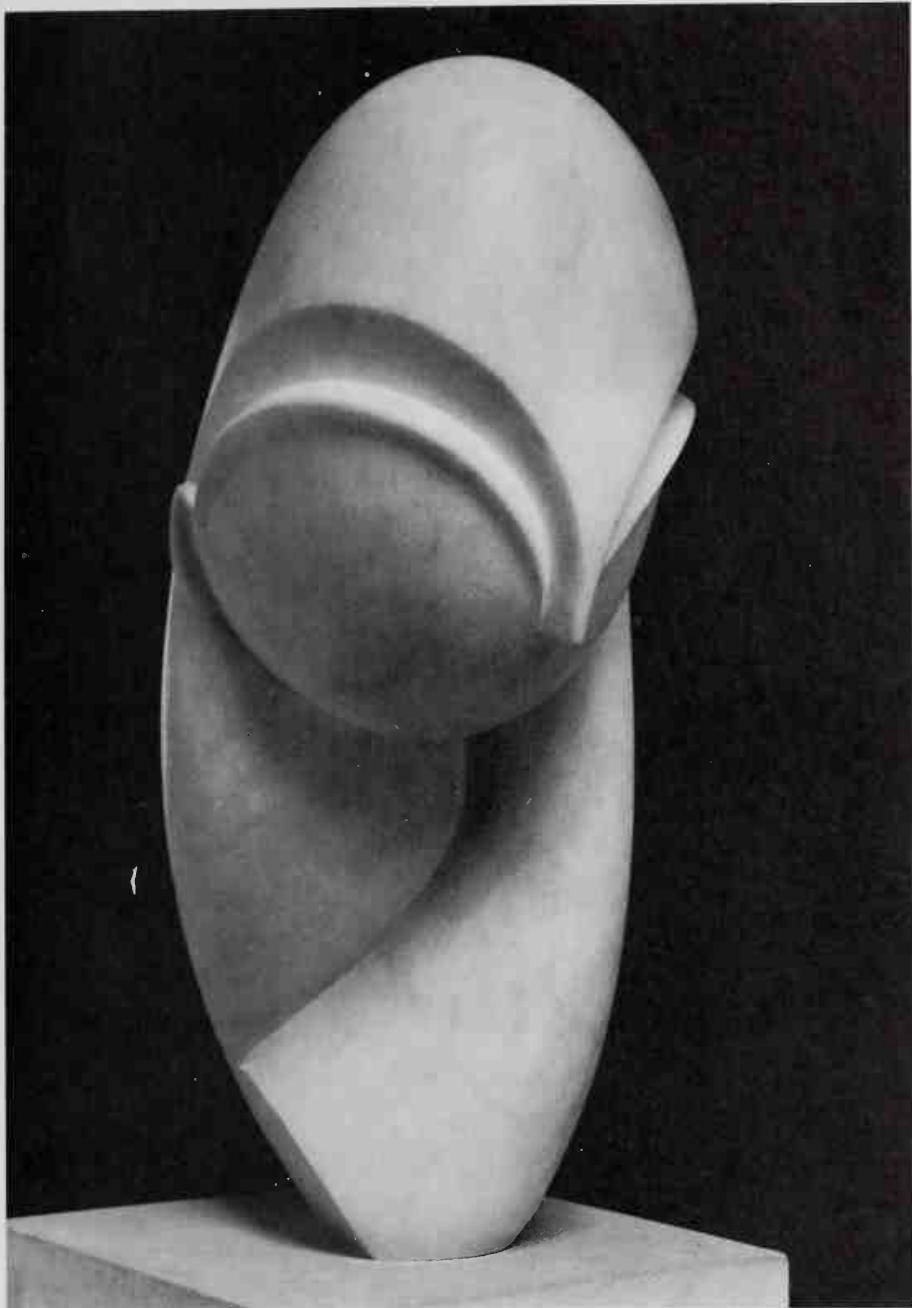


Figure 215. In *Mademoiselle Pogany* (1931), Brancusi has simplified the figure to achieve elegant and graceful forms.

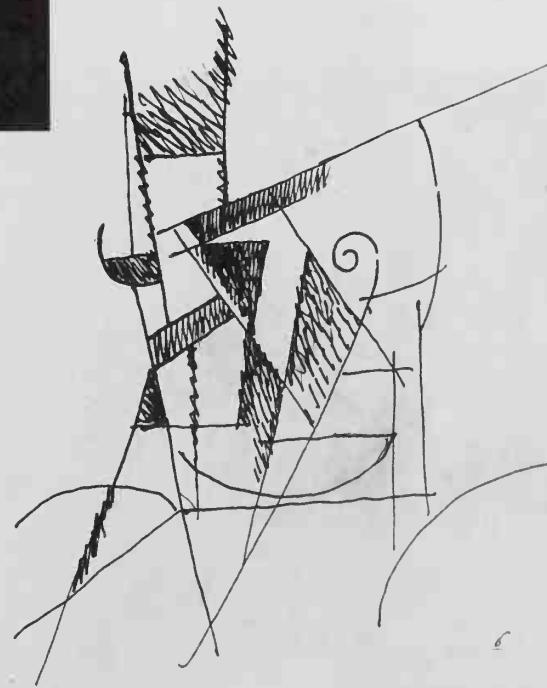


Figure 216. This drawing by Gleizes is called *Study No. 6 for Portrait of an Army Doctor* (1915).

1915 (1915). Toul 1914-15
Study for *Portrait de militaire*, 1915
40 x 30 cm. *Portrait d'un officier*
Collection of the artist, Paris



Figure 217. Which lines did Philip Guston emphasize in *Ink Drawings* (1952)?

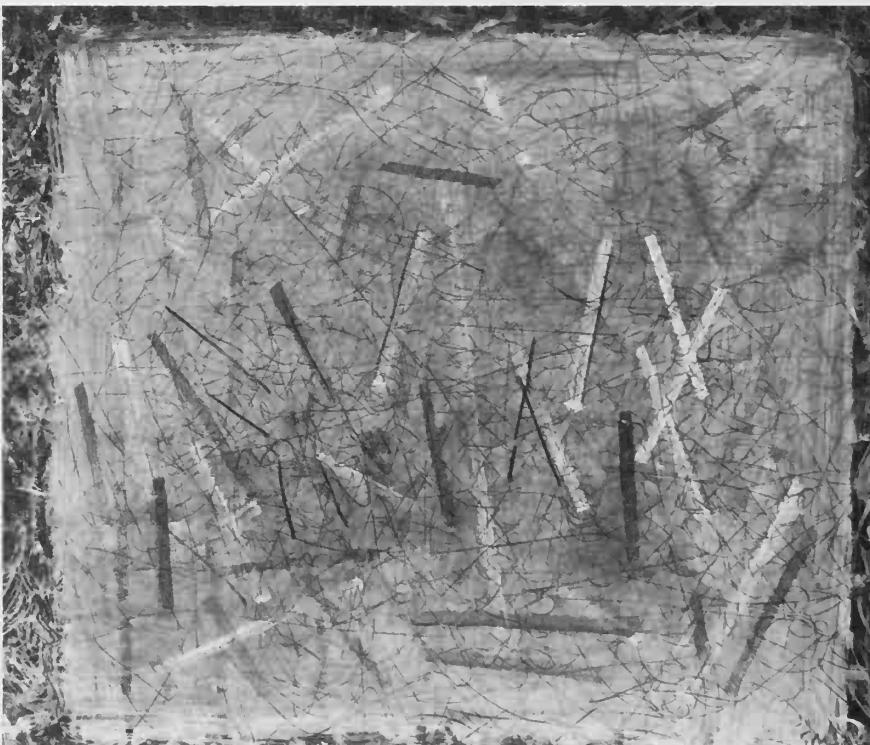
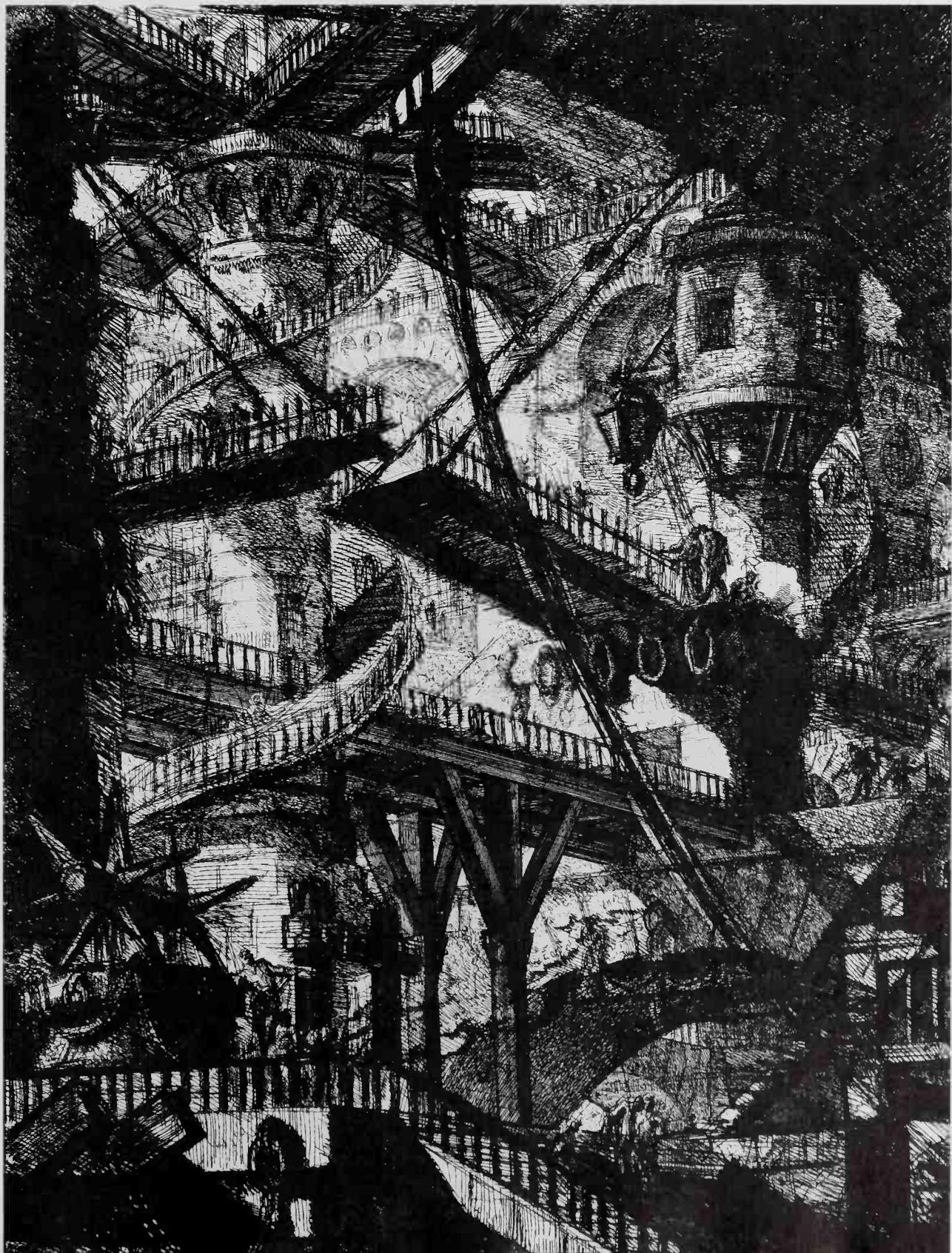


Figure 218. Mark Tobey is known for his "white writing." Can you see why in this work called *Remote Field* (1944)?

Figure 219. *The Drawbridge* by Piranesi is one of the earliest abstract works.

The images and methods of expression that characterize the twentieth century are found in the prints of the period, too. To begin with, however, look at the etching called *The Drawbridge* by the Italian artist Giambattista Piranesi.



You may wish to discuss the technique of etching. If possible, give students an opportunity to make one of their own.

Students might compare the bridges of Piranesi with those of Stella.

How did Escher achieve the three-dimensional feeling in this lithograph?

This etching was made not during the twentieth, but during the eighteenth century. It shows you that artists had begun to express themselves through abstract imagery long before the twentieth century. What abstract forms and lines can you see in *The Drawbridge*? Although Piranesi spent most of his life recording the architectural ruins of ancient Rome, *The Drawbridge* is part of a series he did based entirely on his imagination. The series is called *Carceri* and it includes sixteen etchings showing the interiors of a prison. How do Piranesi's abstractions of form, line, and space add to the nightmarish feeling of imprisonment? Look carefully. Do the various parts of the drawbridge go anywhere? Do they really connect with one another? Or is this etching, perhaps, just a maze to entrap you?

Three Spheres is a lithograph made by M.C. Escher in 1953. Escher has taken a basic form, the sphere, and played with it by stacking one sphere on top of another. By his use of shadow and converging lines, he has suggested that the spheres are soft and will collapse like balls of sponge under weight. In *Three Spheres* you see how the artist can "play" with basic shapes.

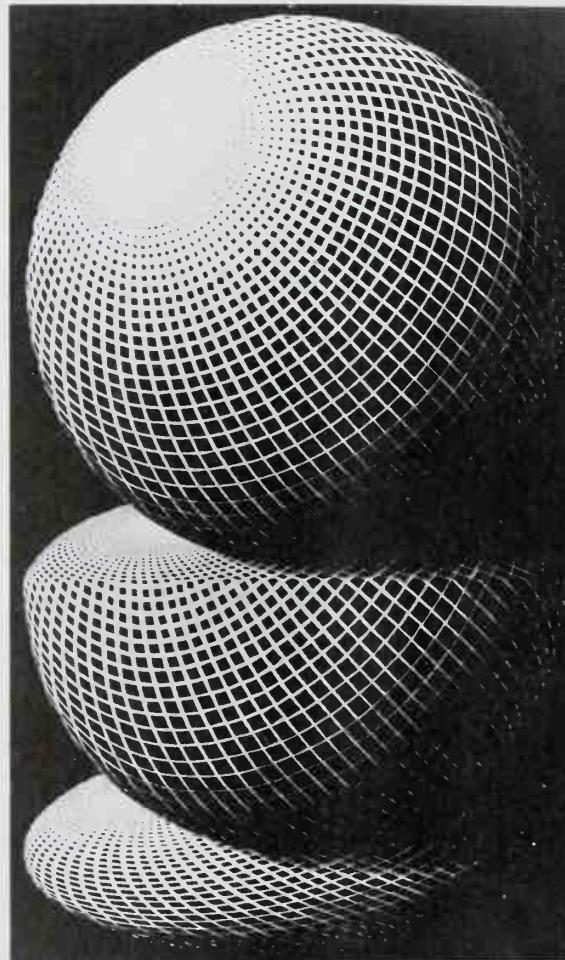


Figure 220. Note the precision with which Escher executed *Three Spheres*.

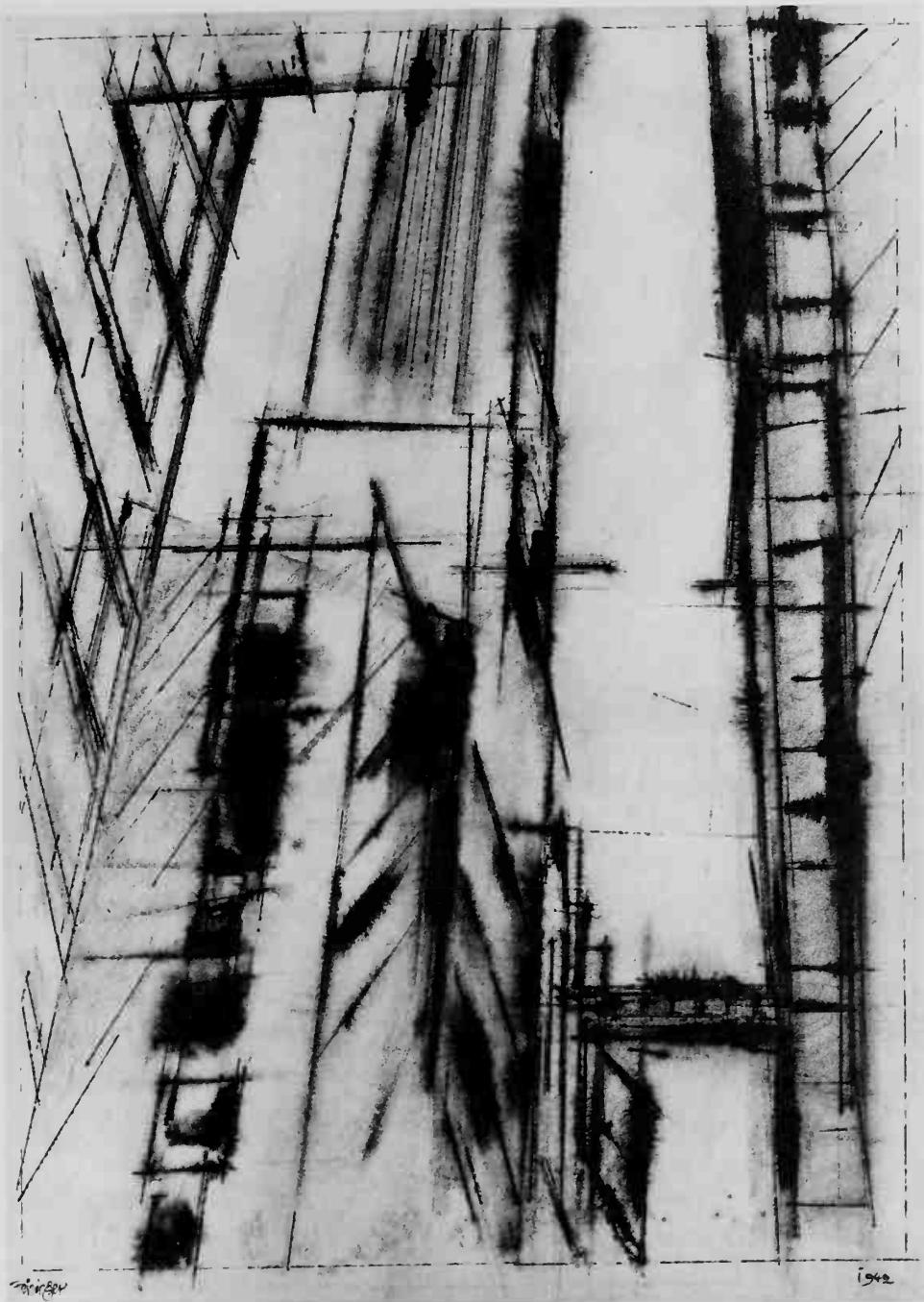


Figure 221. Compare Feininger's *Skyscrapers* (1942) to a photograph of an urban skyline.

The American artist Lyonel Feininger, in his lithograph *Skyscrapers*, uses only a few lines and a bit of shading to suggest a city of towering buildings. In your mind's eye, can you fill in the forms that Feininger has suggested?

The woodcut *Aquarium* was made in 1934. It is by Joseph Albers. Albers was born in Germany, but became an American citizen in 1939. Why do you think Albers called this woodcut *Aquarium*? Do the overlapping circles and ellipses suggest fish swimming about? Do the circling forms suggest the movement of water? The white spaces surrounding the elliptical forms are important forms, too. Why?

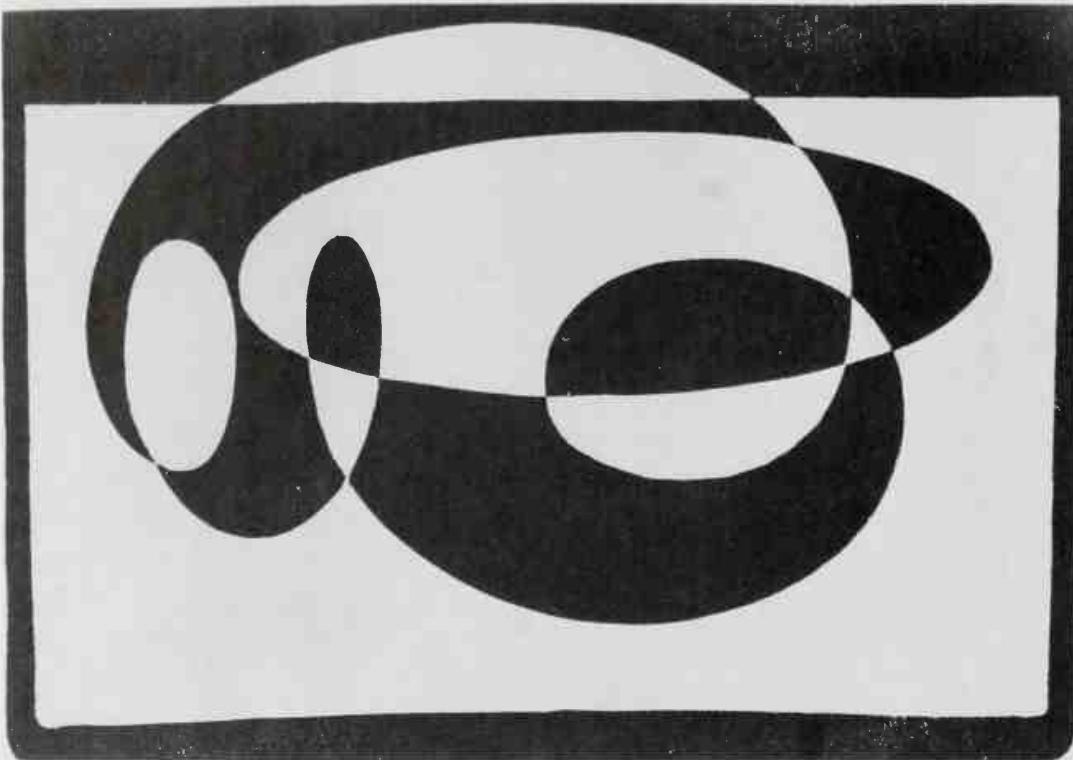


Figure 222. Can you see the fish in Alber's *Aquarium* (1934)?

Summary Questions

You may use these questions either as a written assignment or as a take-off point for class discussion. Answers will vary. Students should be able to substantiate their responses from information in the text.

1. How have new materials affected the art of the twentieth century?
2. Why was Picasso's *Guitar* a breakthrough in sculpture?
3. How did Claes Oldenburg call attention to ordinary objects in his work?
4. What are some ways photographers have used abstraction in their work?
5. What is Op Art?
6. What are artists such as Christo attempting to accomplish in their Earth Art?
7. What is one of R. Buckminster Fuller's contributions to architecture?
8. How did Giambattista Piranesi anticipate the art of the twentieth century?



ACTIVITIES

1. Art Forms Break-Out There are many modern art forms that extend beyond the traditional boundaries of art. Locate and report on an art form that shows a break from the past. Explore such schools as computer art, monumental art forms, op art, laser art, kinetic art, and earth forms. As part of your research you might look in art magazines, watch art shows on TV, or visit an art museum. Cover the following areas in your report:

- (a) How does the art form break from the past?
- (b) What is its message?
- (c) What materials do its artists use?
- (d) Who are some of the artists who create in this form and what are some of their works?
- (e) What is your opinion of this art form?

2. Picasso Festival Picasso broke through many boundaries with his artwork. Find out more about this revolutionary artist. Form a committee with interested classmates. Each member of the committee should be in charge of researching an area of Picasso's genius. Some areas of Picasso's life and works to look into are: sculpture, painting, ceramics, early periods, childhood, his great painting *Guernica*.

You might begin this project by reading a biography on Picasso's life. Add areas of interest to the list above. Then

See page TE Unit 6 for suggestions on Directing the Activities in this unit. Page 359.

Review activities for elements and principles of design.

research. Report your findings to the class in a Picasso festival. The backdrop could be a mural copied from one of Picasso's paintings. Perhaps reports could be made to the background chords of Spanish music, and a slide show could be presented using some of the works in the presentations.

3. Assemblage with Bicycle Picasso's *Bull's Head* was assembled from parts of a bicycle. Bring a bicycle to class. Even though it will not be taken apart, try to "take it apart" with your imagination. Do some sketches of animals made from as few of the bicycle's parts as possible. How many animals can you create? Next look around the classroom. What objects can you find that you can assemble into forms representing animals? Make sketches of these assemblages made from found objects in your classroom.

Continue by actually making an assemblage of found objects. You will first need to find some objects such as small wheels, cogs, nails, pipes, and the like. A garage, basement, attic, or junk drawer are ideal places to search for such items. Depending on the objects that you have found, you'll need to glue or wire them together into the finished assemblage.

4. Mobiles As you read in this unit, all sculptural forms do not sit on solid bases. Some are suspended from the ceiling and move through space. These are called "mobiles." One of the most famous sculptors working in the mobile form was Alexander Calder. His work can be found in large public buildings throughout the world.

Look through available resources to view his works. Make sketches of some of the most interesting pieces. Study how Calder joined the pieces of his mobiles together.

Proceed by making a mobile for home or school. Begin by looking for a location where a mobile could be hung and could be viewed easily and well. Next plan your mobile, keeping in mind the repetition of patterns and movement. Once your plan is ready, make the mobile. What materials will you use? You might consider wire for supports, mat board for the shapes, and super glue and sewing thread to attach shapes to the support system. As you work, experiment with different ways to achieve balance. Add color or texture. Then hang the finished mobile and view your work.

5. Photography: Distortion Modern photographers have experimented widely in their medium. Some created

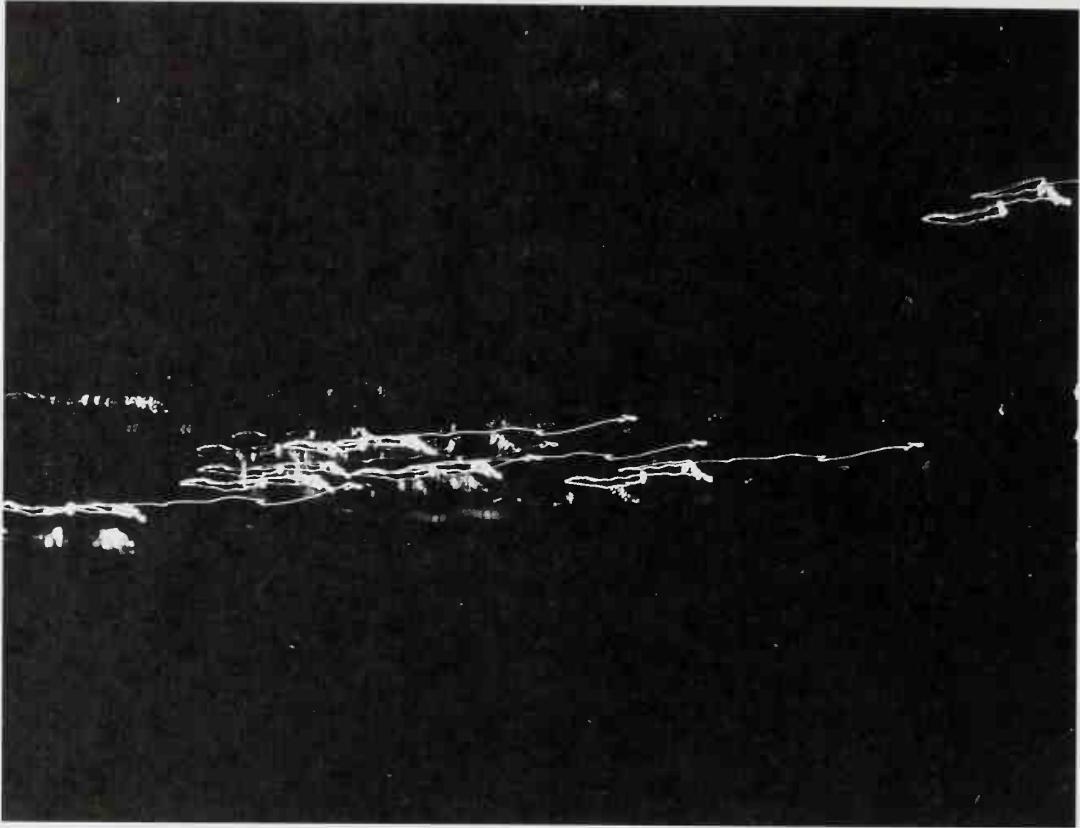
abstraction by distorting an object. For example, you might take a photograph of a familiar object from an unusual camera angle, which will show the subject in a new way.

Choose a subject that you are interested in photographing. View it from above. Compose the picture from a ladder, stairs, or a balcony. Or, view the subject from below, from the ground or floor. You might photograph something from under a glass table or from under a hanging or suspended object. You'll see that an ordinary subject, indoors or outdoors, can be transformed when viewed from an unusual angle.

6. Photography: Abstractions Take photographs of naturally occurring abstractions. Try taking a series of photographs which are completely abstract, and a series in which part of each photo is realistic, and part of each is abstract. In the second series the viewer of your photograph will be able to see the relationship of the abstract portion to the realistic portion.

7. Photography: Line Line can lead your eye through a composition. Line has direction, length, width, and character. Create a photographic composition in which line is the outstanding feature. Some linear subjects you might choose from are rope, thread, baskets, furniture, highway dividers, clothing patterns, barber poles, towers, buildings, sailboats, cages, nets, wiring. Shoot at least twenty frames.

8. Photography: Time Exposure Night exposures offer many possibilities for experimentation. You can photograph night scenes with many cameras using a time exposure. Use a tripod or a table for support as you will need long exposure times. Use the B (Bulb) or T (Time) shutter settings for exposures longer than those already measured on your shutter speed dial. With these shutter settings, you can hold the shutter open for a minute or a half an hour. With the T setting you do not have to hold your finger on the shutter release button for the exposure duration. For aperture-preferred automatic cameras, set aperture on smallest opening in a low light situation and your camera will "choose" a slow or longer shutter speed to compensate. Note that if your subject is moving, its image will be continuous and blurred against the stationary background. Such blurring often gives an interesting abstract effect. Experiment with various exposure times and fast film (high ISO number). Try more than twenty frames.



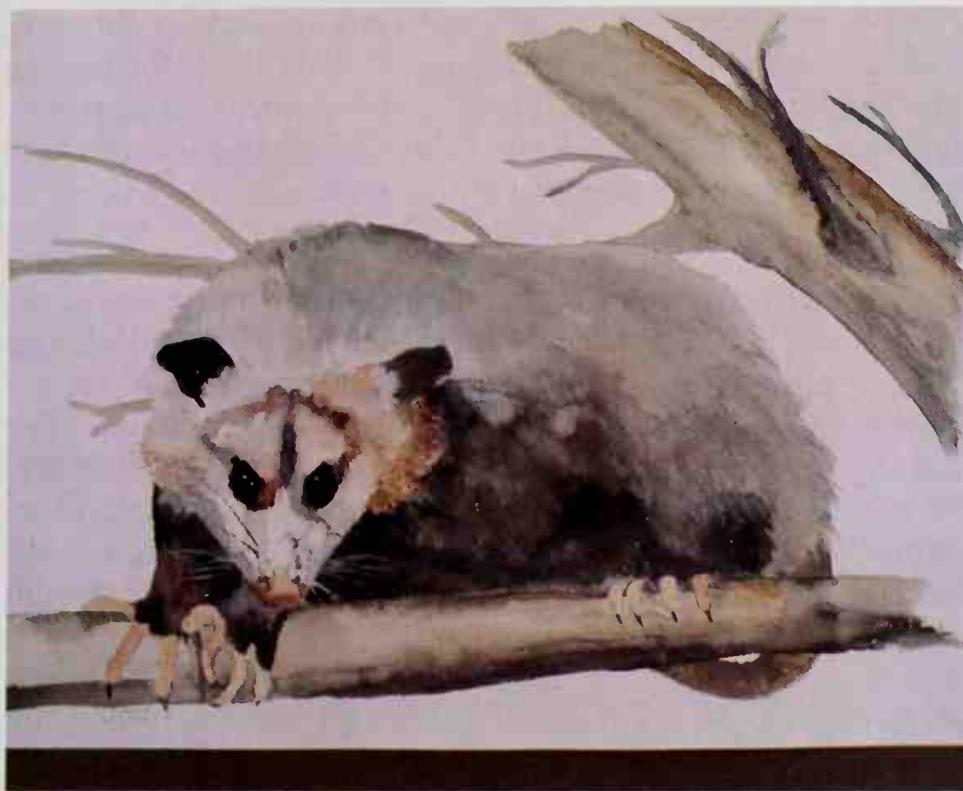
Student art.
Time exposure.

Good subjects for time exposures are: fireworks, sparklers, flashlights, car lights, lightning, neon signs, lighted fountains or water, moving figures or dancers in spotlight, candlelight.

9. Painting Painters you read about in this unit experimented with form, movement, and time. You might try some similar experiments such as the ones below.

a. Use one brush to develop a watercolor painting showing movement. Slow movement, fast movement, jagged movement, upward movement. Find all the different ways you can use the brush to indicate these movements. Vary the pressure; use only the fine point; use the broad side; try spattering paint; try drawing on wet paper with the pointed handle. Make up other experiments of your own.

b. Use the wet on wet technique to experiment with the form. Decide on a form you'd like to paint in watercolor. It can be a person or an object. Then wet the paper with a large brush or sponge and using a full brush of color, paint the form allowing the color to flow. Don't try to control the paint, but instead, allow the colors to blend into each other.



Student art.
A watercolor.

Experiment using very wet paper and paper that is barely wet. In which painting is the form more abstract? You might also try combining another medium such as cray-pas, crayons, colored pencils, or markers with the watercolors.

c. Experiment with line. Use rubber cement and masking tape to create a design which is composed of bold, vertical, horizontal, or delicately moving curved lines. Then using a watercolor wash, begin adding color to the design. Remove the masking tape and rub off the cement in particular areas as you wish. The tape or cement should be left on any area which you want to remain white until the painting is completed and is dry. Develop this idea further by using the same technique to show a particular subject such as a figure or a building. How abstract does the object appear in this medium?

*Refer to page 396 *Perceiving, Painting, the Expressive Quality*.*

10. Painting: Close-ups Several artists painted or took pictures of flowers, fruits, and vegetables closeup. Look at examples of the work of Pablo Picasso, Edward Weston, and Paul Strand. How do these artists show us common objects as monumental forms? These artists have found abstract art in forms from the natural world.

Observe your natural environment closely.

What abstract forms can you find in leaves, flowers, feathers, and so on? Make sketches of some of the forms you see. Then translate your favorite sketch into an abstract painting. When finished, ask classmates if they can tell from what natural subject your abstraction was taken.

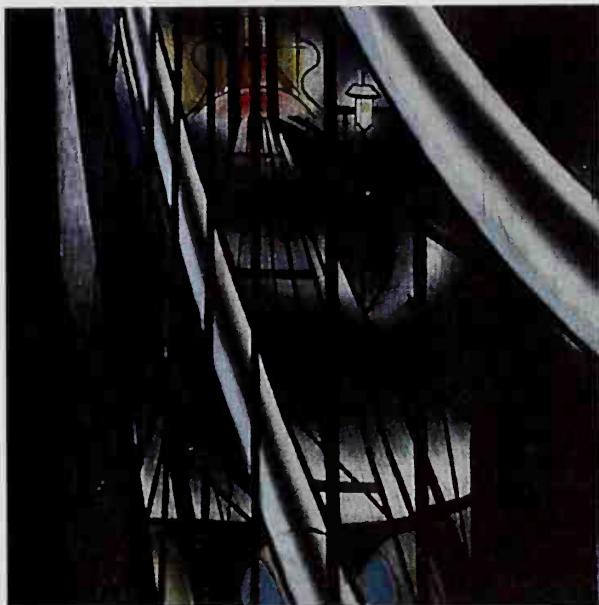
11. Painting: Underwater Abstractions Set up an aquarium or small fishbowl filled with fish. Using black and white opaque paint, create an abstract design based on the shapes and activities you perceive in the aquarium. Try making several abstract paintings based on the aquarium. When you finish, line up the paintings and look at them carefully. Which do you prefer? Which is most successful in representing the movement and relationships of forms you saw in the aquarium?

12. Sculpture: Earth Art Try your own hand at creating earth art by “wrapping.” What small object can you wrap? (Christo once wrapped a bicycle.) What effect does the wrapping have on the form beneath it? How can you manipulate space and “bend” it to your will? Just as we have seen that “found” objects can be recombined to take on new meanings, wrapping an object can very much alter the way we perceive its form. Perhaps members of your class can each bring in a common object that has been wrapped to conceal its original identity. Can you then guess at its identity? How does the wrapping alter the forms? Do you prefer the object wrapped or unwrapped?

13. Sculpture: Environmental Works Imagine an environmental work, such as *Amphisculpture* on your school-grounds. Where could it be located? How would students use it? Walk around the school grounds. Might an environmental piece of sculpture work into the plan of the grounds? Plan such a work. Try to create an environment that the viewer will be encouraged to enter. First sketch it out in its relation to the school building. Next make a heavy paper model of it. One model from the class might be presented to the principal to be considered as a possible piece of sculpture for the schoolground.

14. Drawing: Lines and Forms Using a variety of materials, experiment with lines and forms. Practice making all kinds of lines. Then put them together to build forms. Arrange an exhibition of abstract drawings.

CUBISM—THE WORLD OF THE TWENTIETH-CENTURY ARTIST



A trace of cubism in Stella's *Brooklyn Bridge*.

Throughout the history of art, different schools or movements in art have influenced artists. In the twentieth century that movement was *Cubism*.

In their paintings, the Cubists looked at their subjects from all angles and put all the planes and angles on the picture surface. Viewers saw everything at the same time. Later the Cubists discovered the geometrical designs and patterns of African masks and sculptures, and they included these ideas in their paintings. At first many Cubist paintings shocked the public, who for over six hundred years had learned to look at objects from a single point of view. The many facets of a Cubist work confused people.

Students may wish to research the masks of early African peoples and other primitive cultures. Point out to the class the relationship between these primitive artworks and modern Cubism.



Figure 223. The objects in this early Picasso painting, *Still Life with Fruit Bowl*, are slightly abstracted.

Discuss how Picasso distorted perspective in this Cubist painting and achieved an original approach to still life painting.

Look at *Still Life with Fruit Bowl* by Pablo Picasso. This is one of the less complex Cubist paintings, but it shows the surfaces quite well. Compare what you see with what you know. The table is horizontal, at least it should be, and the bowl is vertical. But is it? The table is flat against the wall. The shadows at the base of the bowl are tilted upward. The viewer is slightly above the table. What kinds of fruits are shown? Picasso does not really want you to know. He wants you to see the fruit shapes. Picasso forces you to see these familiar objects as shapes and forms in themselves.

Picasso painted *Still Life with Fruit Bowl* in 1908-1909 in the early days of Cubism. At that stage, the Cubists were looking at and analyzing their subject matter and painting it all.

About 1912 Cubists began including real wallpaper instead of the painted shapes of wallpaper, real sheets of music or newspapers, real rope and pieces of wood rather than painted pieces. *Breakfast* by the Spanish artist Juan Gris is an example of this type of Cubism.

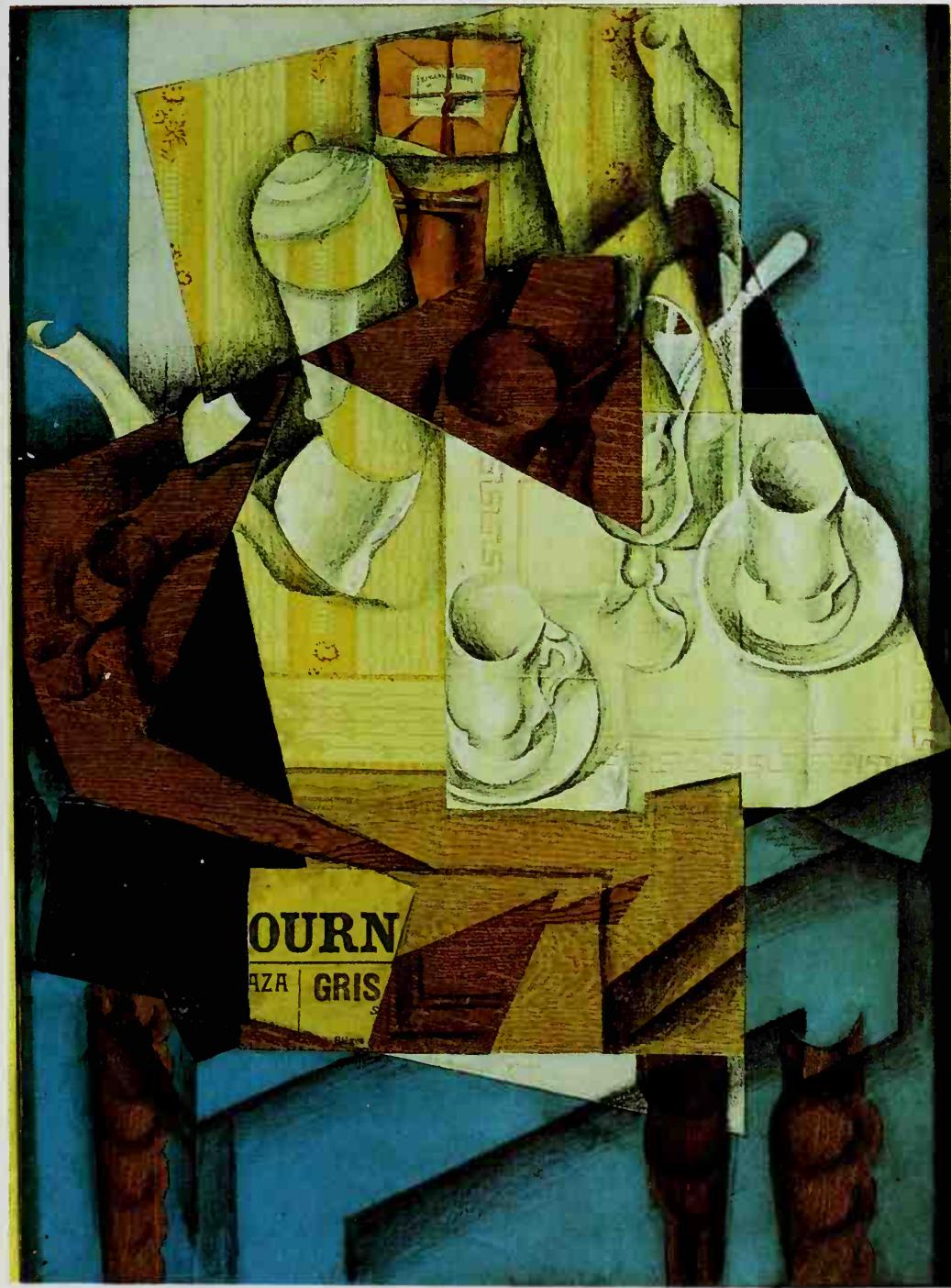


Figure 224. What materials did Gris use in this collage called *Breakfast*?

Students might compare the techniques of the Futurists to depict sounds with Morris Graves's Bird Singing in the Moonlight, Figure 60.

Figure 225. In *Battle of Lights: Coney Island*, Stella captures the giddy excitement of an evening at the amusement park.

Gris made this painting of pasted paper, crayon, and oil paints on canvas. He put in some real things and painted or drew others. Can you tell which is real and which is not? The cups and saucers are drawn in crayon over the pieces of cut and pasted paper. The wood shapes, newspaper, and cloth are cut and painted to look like what they are. The one piece of real material that has the most continuous pattern under the drawing is the wallpaper. By cutting out shapes, or using real pieces of wood, cloth, and wallpaper the artist is saying, "These things by themselves have artistic quality and should be looked at."

The Futurists were an Italian group that held ideas about art very much like those of the Cubists. The Futurists went further than the Cubists though. They wanted to paint the unseen world, the sounds and smells, the movement, and frantic activity of the cities. Joseph Stella used the Futurist style to show New York as he saw it.



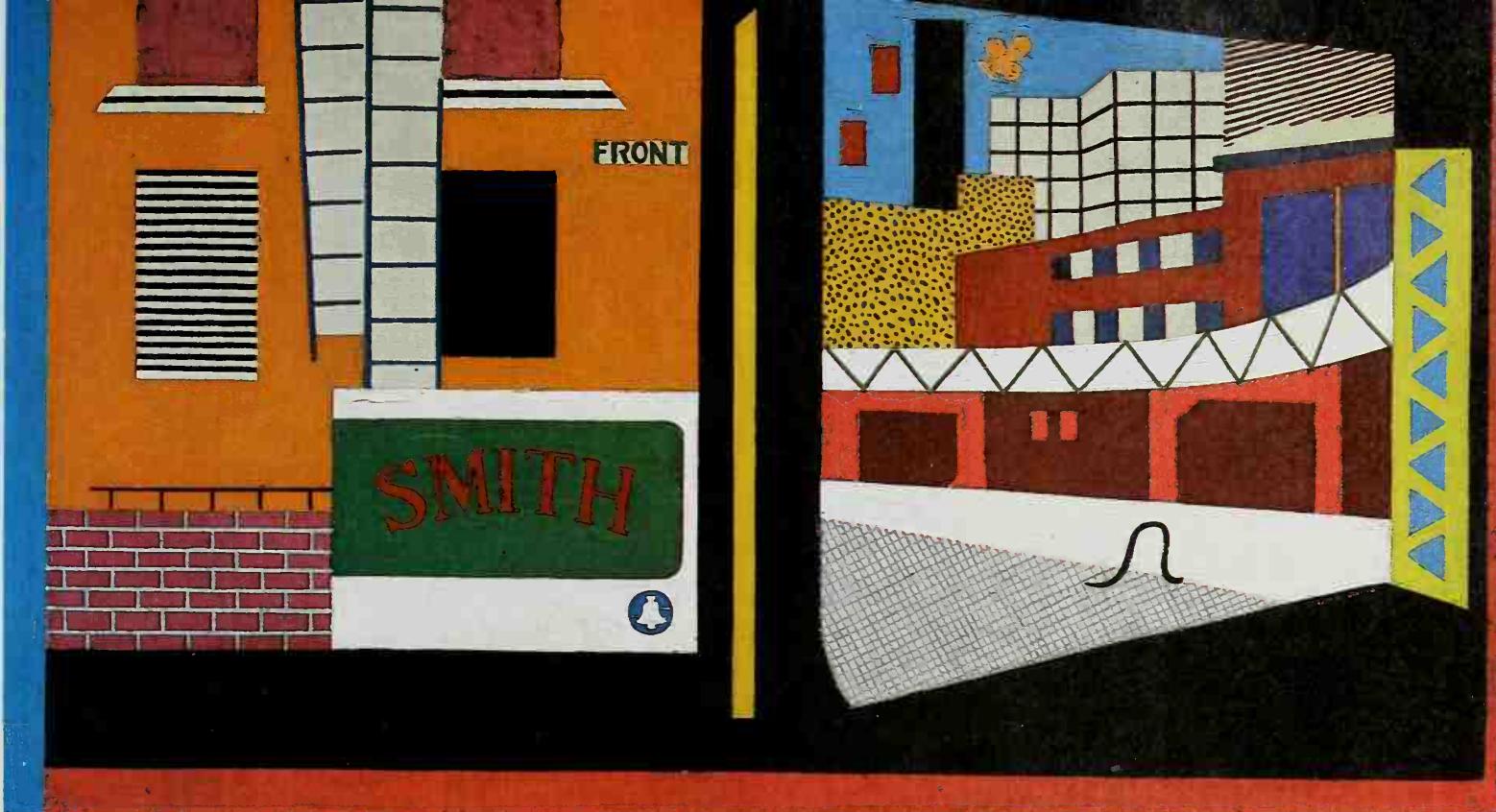


Figure 226. Notice how Stuart Davis simplified familiar objects and signs in *House and Street*.

Stella named his painting *Battle of Lights: Coney Island*. The painting bombards the viewer with the brilliance of lights all flashing, blinking, and glittering as they fight each other for the crowd's attention. The lights battle with the sounds, the shouts of barkers, the shrieks and laughter of the crowds, and the grinding, creaking, clacking of the ferris wheel and roller coaster. Above it all, find the green and white face with a bejeweled turban. This head was a decorated pole in the middle of Coney Island Park. Everyone knew it and recognized it. Stella surrounded the head with fractured whites, yellows, and pale blue like broken chips of stained glass. Across the top of the painting, radiating from the turbaned head, searchlight beams sweep the sky. Below, arrow shapes and curved lines direct your eye around the painting to the head, around the head into the machinery, and then lose you in the crowd below.

Stuart Davis spent many years searching for his own individual style. Finally, after studying in Paris and returning to the United States, Davis found his own approach to Cubism. Davis drew everything in line first, and once it felt complete as a line drawing, he painted in the shapes. Later he used cut paper.

In *House and Street*, Davis divided his work in half and framed it almost as two frames of a movie film. Notice how

Discuss the scene and flavor of your school lunch hour with your class. Then have students make a Lunch collage to depict the scene.



Figure 228. How does Demuth use line in his work *My Egypt*?



Figure 227. Have you ever seen this stamp designed by Davis?

Compare Stuart Davis's stamp celebrating Cubism with the stamp honoring the primitive work of Grandma Moses, page 164.

Davis has simplified the building on the left. The basic ideas are there—the windows, a short wall of bricks, two fire escape ladders, a railing, and either a wall ventilator screen or a window with Venetian blinds closed down. There is no texture or pattern on the left and no feeling of depth. Compare this frame to the one on the right. What similarities and differences can you find?

In 1964, when first class postage stamps cost five cents, Stuart Davis designed a United States stamp commemorated "To the Fine Arts." The design is almost entirely abstract. The shapes float as if cut from pieces of colored paper. On the right is a style of lettering which has become recognized as typically Davis's. With this design, the U.S. Post Office gave official recognition to American Cubism as a popular style of art.

Charles Demuth was another American artist who looked for a way to combine his own sense of realism with Cubism.

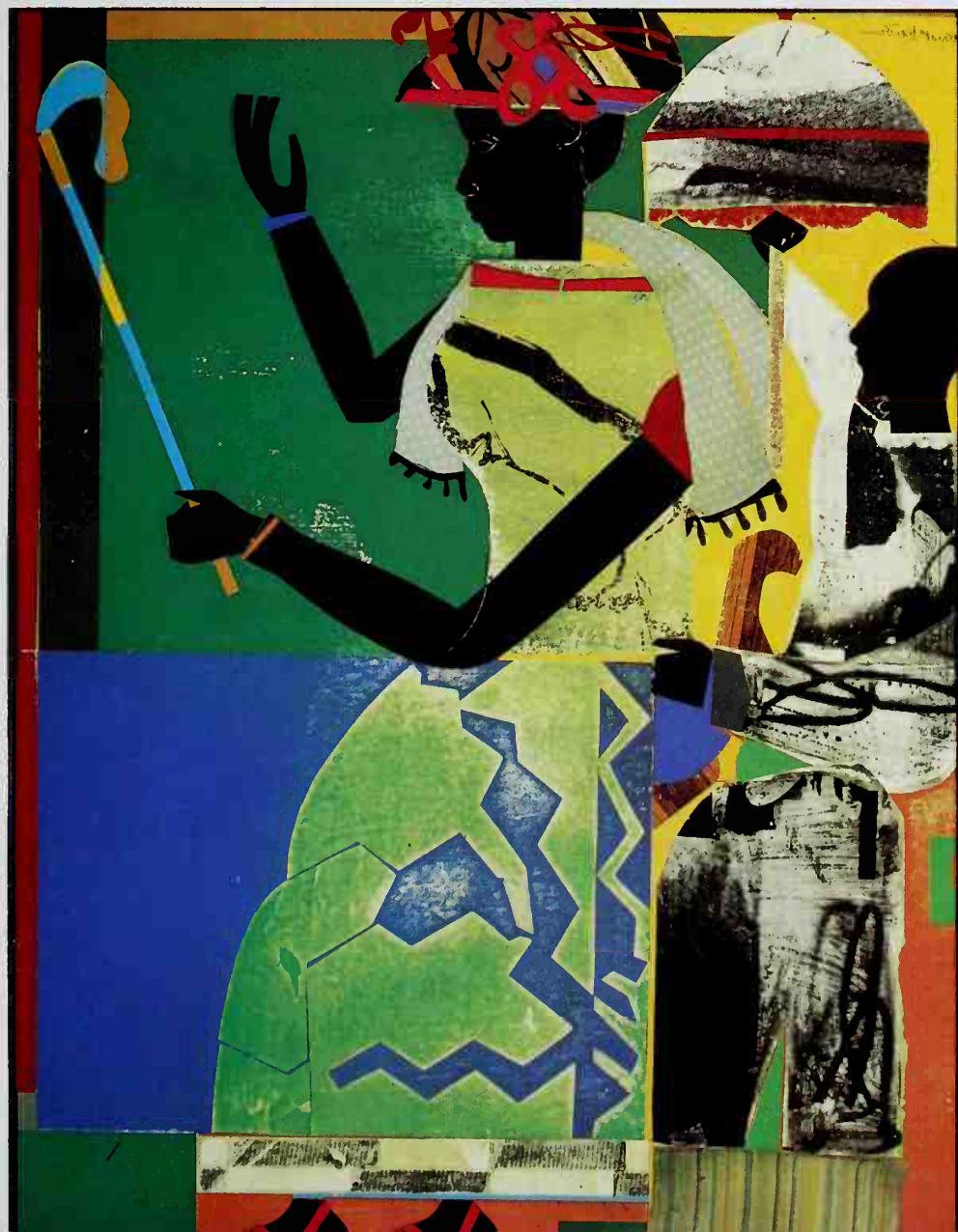
In his painting, *My Egypt*, Demuth began with the silos. He drew them carefully, and then abstracted them by drawing lines across them, from the upper left and right sides of the painting. Look carefully. The lines are not part of the structure of the silos, nor of the nature of the subject matter. The change of color tones within the shapes give an illusion of stained glass windows. The overall effect is striking and clean.

Why do you suppose Demuth titled his painting *My Egypt*? When you think of Egypt, pyramids come to mind. Perhaps Demuth is saying, these silos are our pyramids, our monuments.

Another American who made his own adaptations of Cubism is Romare Bearden. Bearden uses techniques for collage that have become entirely his. Along with fabrics, papers, and painting, he uses photocopied images and photography. *She-Ba*, painted in 1970, is one of Bearden's more colorful works.

Compare Bearden's painting of the Queen of Sheba with other famous paintings of royalty.

Figure 229. Compare the figure *She-Ba* by Bearden to figures of ancient Egyptians.



You know that a collage is made of scraps of cloth, papers, pictures, and textures. Can you figure out what materials Bearden used to make *She-Ba*? In the museum where *She-Ba* hangs, the card beside it reads: "Paper, cloth, synthetic polymer paint on composition board."

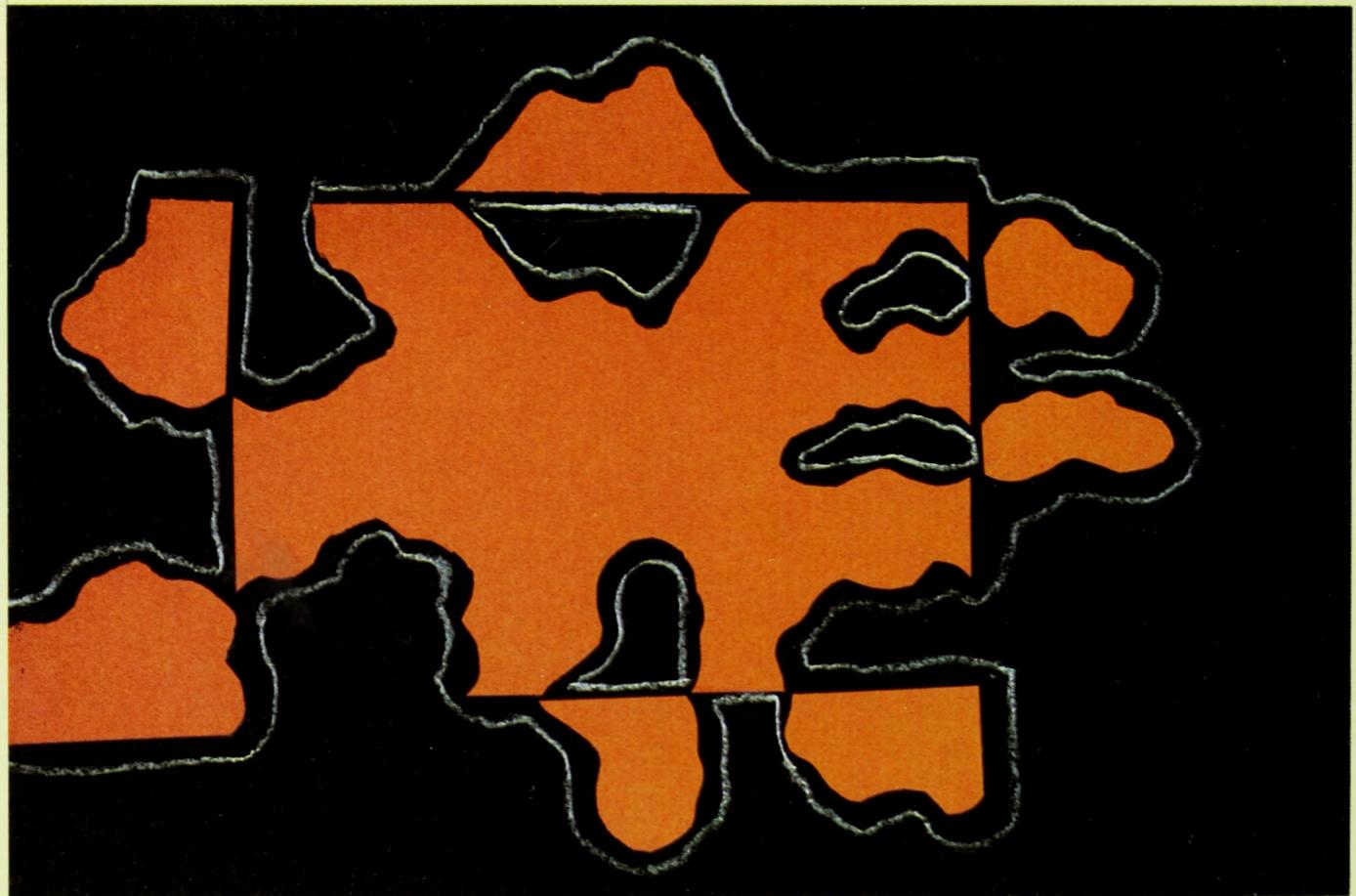
Bearden treated some of the paper and cloth to give his own effects and textures. Note the striped trim at the bottom of the maid servant's skirt and the dotted scarf around She-Ba's neck. Bearden also used photographs and newspaper. The umbrella looks as if it were cut from an enlargement of a newspaper photograph, and the maid servant's skirt was cut from a photograph of sprayed graffiti on plaster wall. The throne She-Ba is seated on is from a magazine advertisement for wood paneling. The large green and blue squares for the background and for She-Ba's dress are shapes of paper painted blue and green. A filigree of cut glossy paper was used for the crown, arms, and faces. Gold paper dangles trim her scarf.

This picture is Bearden's tribute to the Queen of Sheba. It is a cut and paste tribute in the materials of today to a great heritage.

The heritage of the Cubists is not very long, but it dominated the art of the twentieth century. Cubism forced people to open their eyes to the world and space around them. It changed the way people thought about art. Each new group of artists changed it to their purposes. What will happen to Cubism in the future—only the twenty-first century will know.



THE ARTIST AS STUDENT



Art A.

UNIT



THE ARTIST AS STUDENT

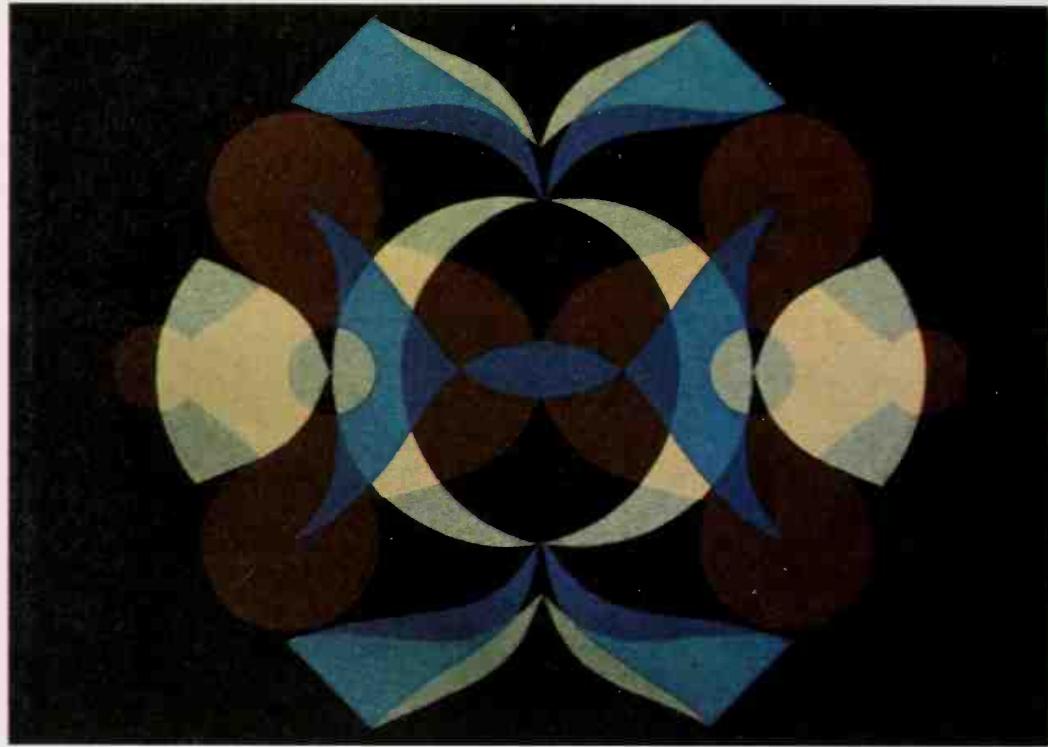
In this book you have learned about the elements and principles of design. You have seen how many different artists use these in their work. As an art student, you have been learning how to use them too.

On the following pages you will find the work of other students who have been learning to apply the elements and principles in a variety of media. Studying the work of others can help give you new ideas and insights about what you yourself are doing. As a student, you can never find out too much!

In a way all artists are students. That is because an artist is always learning, experimenting, and looking for new ways to express things. Not every attempt is successful, but every attempt is important for it shows that the artist/student is still growing, still seeking the endless possibilities of visual communication.

Art A and B

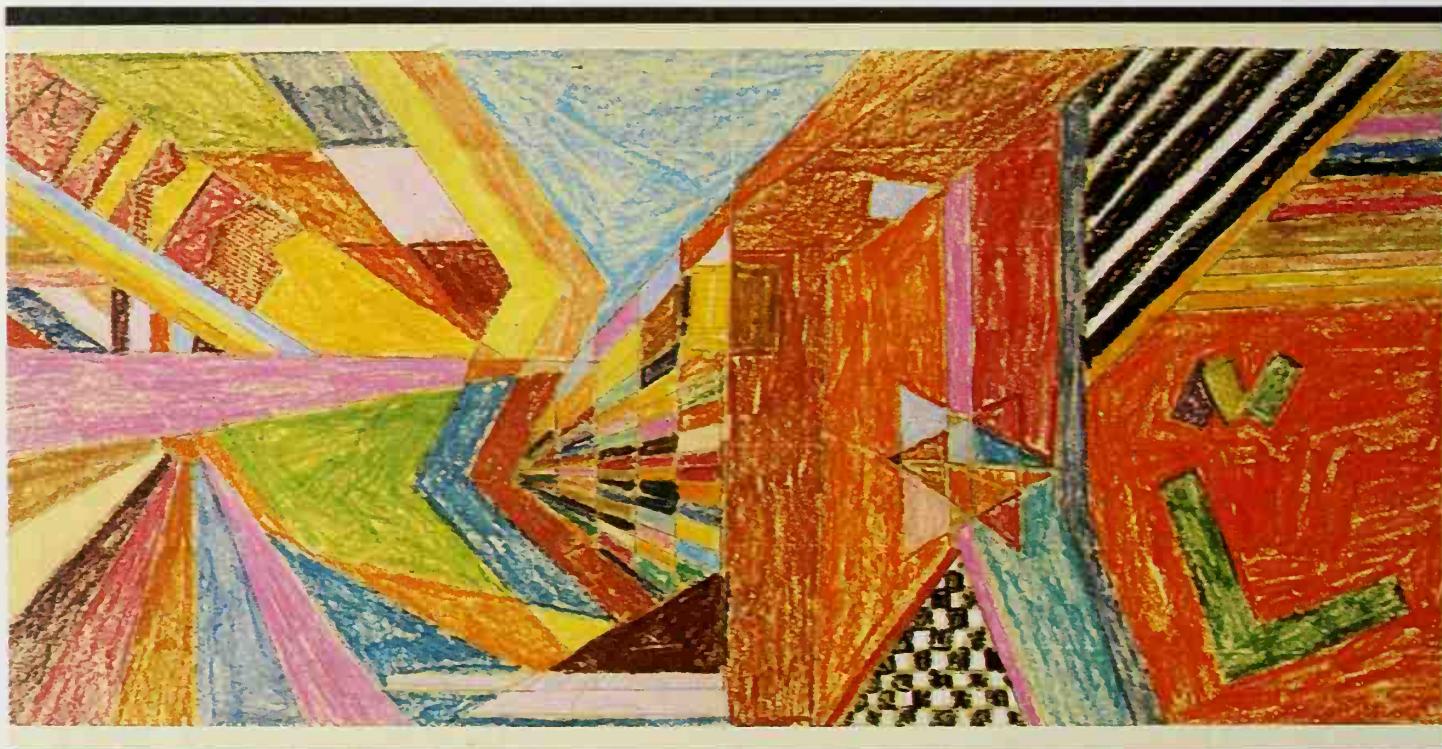
These students experimented with forms and shapes to come up with two very different designs.



Art B.

Art C, D, and E

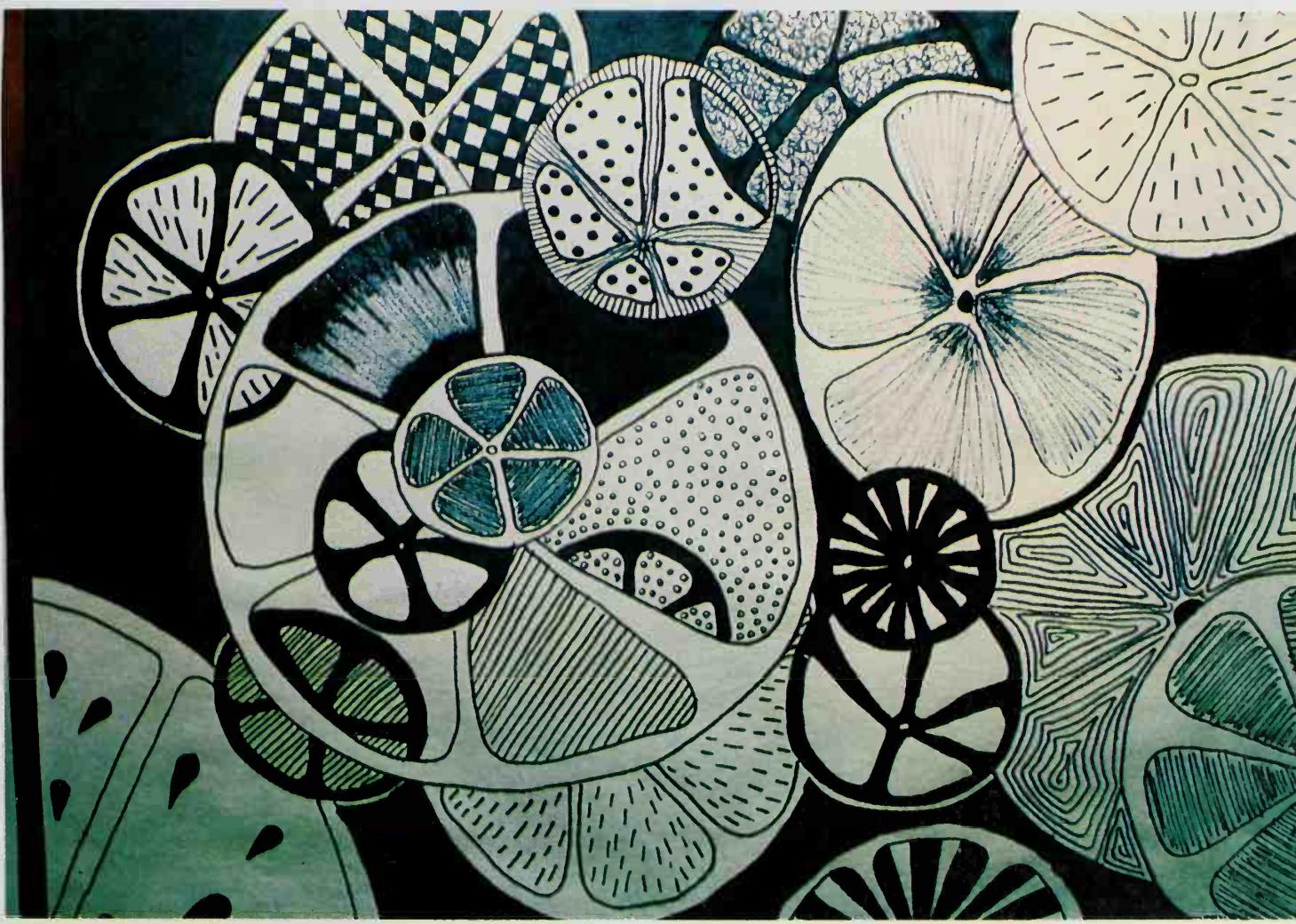
Notice how color, line, and texture are used in the artworks to create three exciting compositions. How has each artist used repetition in his or her composition?



Art C.



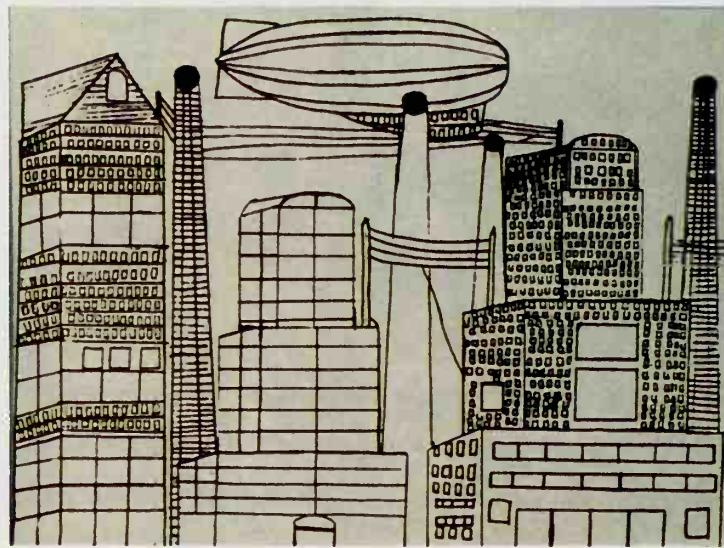
Art D.



Art E.

Art F and G

Line is very important in each of these works. Notice the different ways the artists have used line to create form. What patterns can you find in these works?

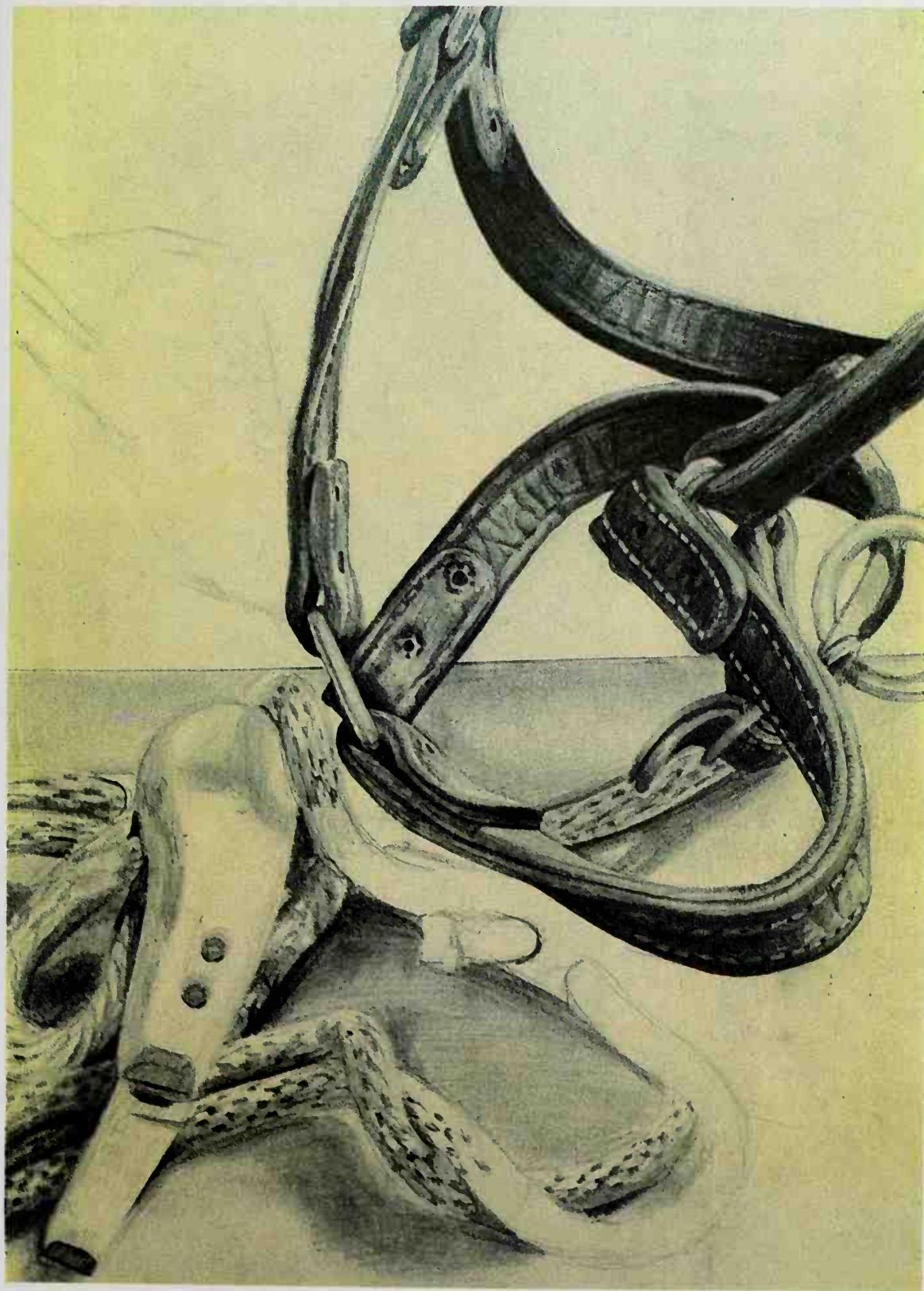


Art F.



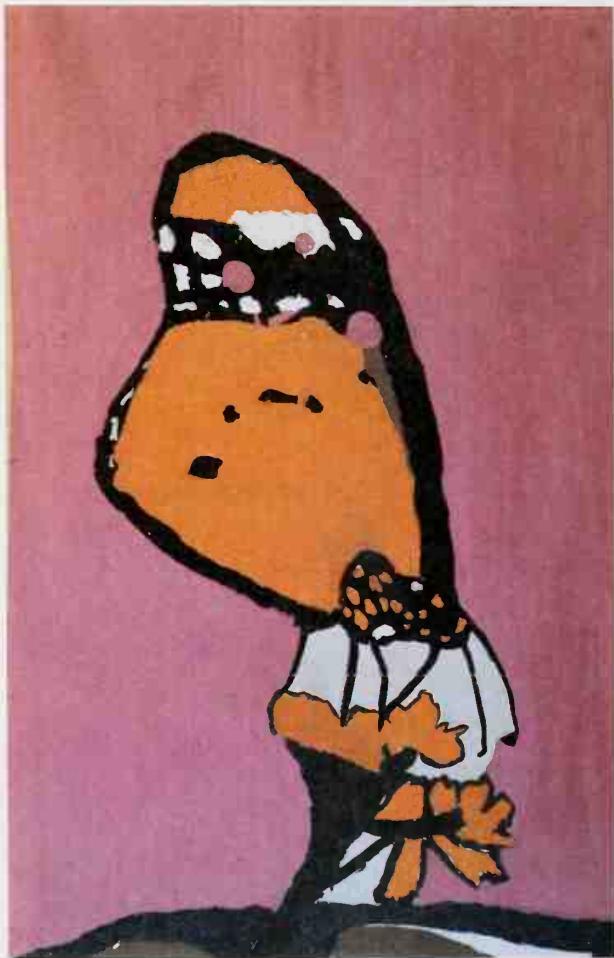
Art G.

The artist achieved many values of gray in this pencil drawing. Notice how sharply the light areas contrast with the darker areas.

**Art H.**

Art I and J

Look carefully! Can you tell what the artist of these paintings were depicting? The painting at top is a butterfly. The artist has simplified its form slightly. The title of the picture at the bottom will help you understand what it is about. This painting is called *State Fair*. How has the artist abstracted a fairgrounds?

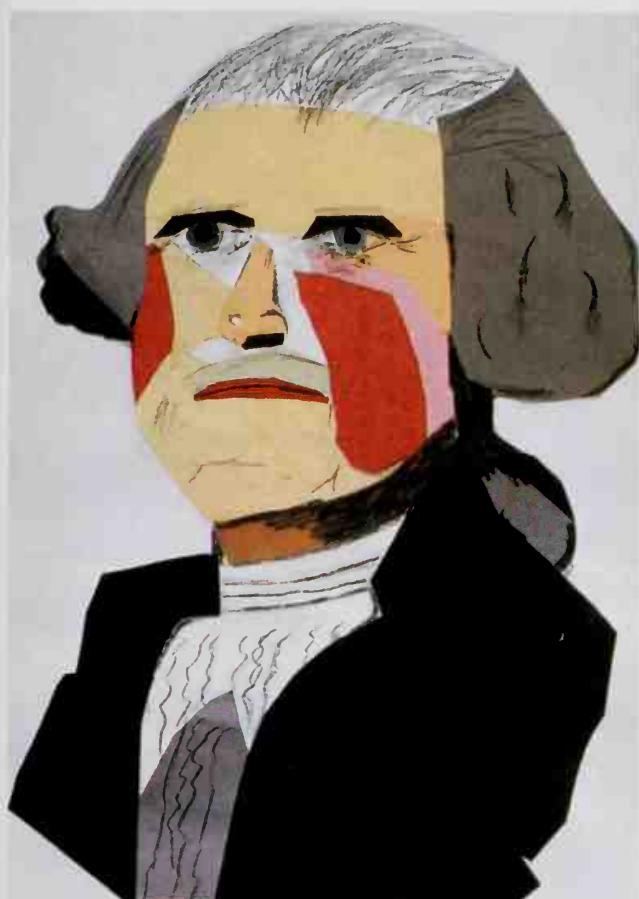


Art I.



Art J.

Do you recall the portraits of George Washington in Unit 3? Which portrait did these students work from? What do you think their assignment was? Here is a hint: Notice how color is used in each picture. How does this change the portrait?

**Art K.****Art L.**

Art M, N, O, and P

(STUDENT ANALYSIS)



Art M.



Art N.



Art O.



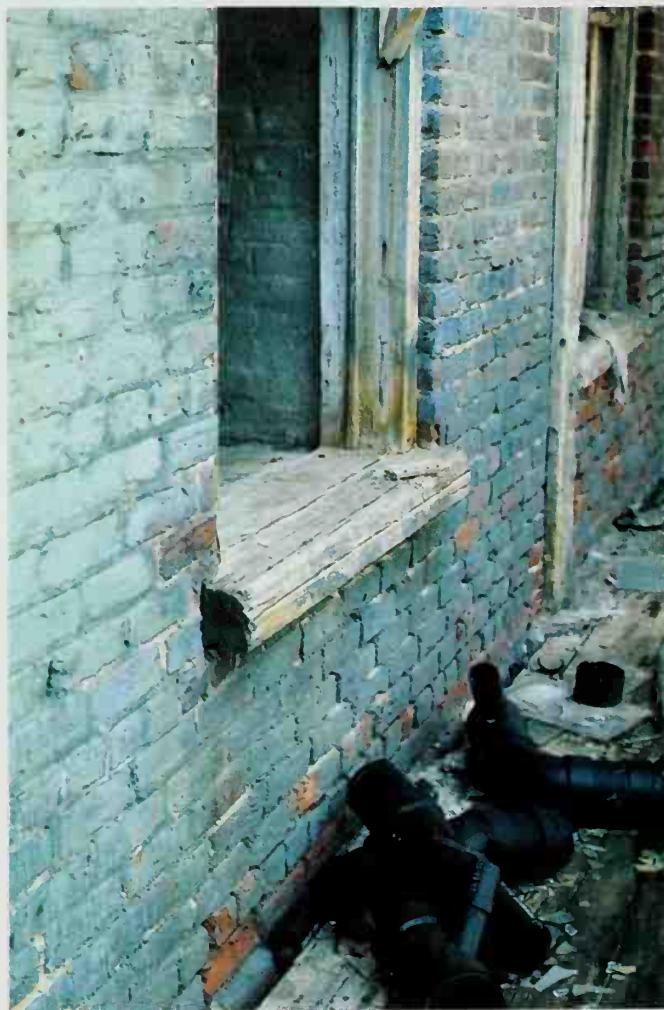
Art P.

Art Q, R, and S

You have read about perspective and how the artist solves the problem of space in a painting. In a photograph an artist does not need to solve the problem of space. Instead, a photographer must decide how much space to include. Study the perspective in each of these photographs. Where did the photographer stand?



Art Q.



Art R.

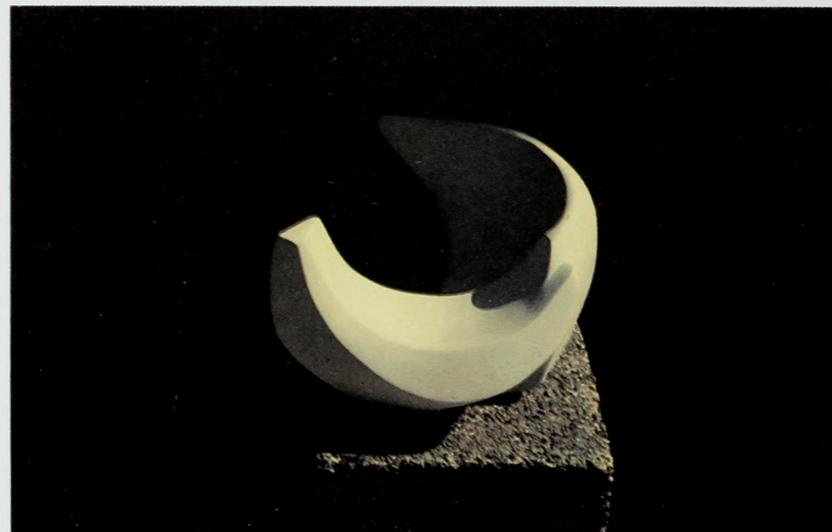


Art T, U, and V

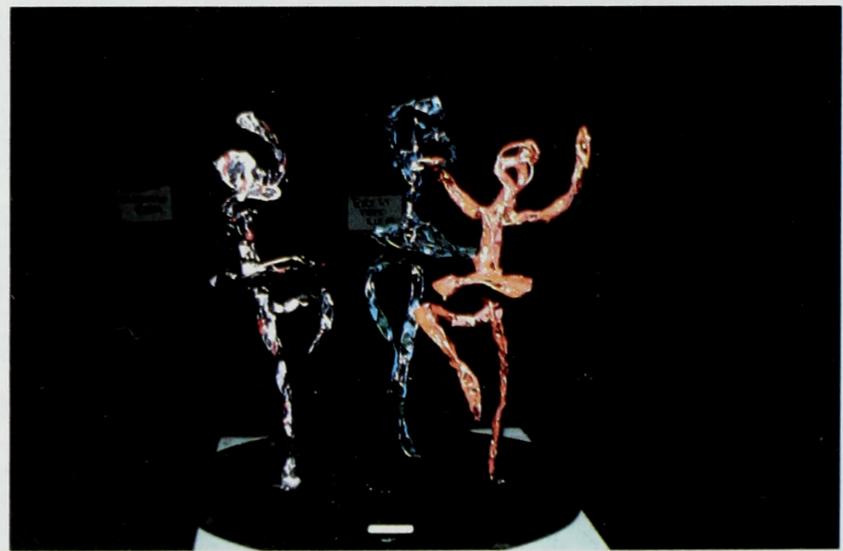
(STUDENT ANALYSIS)



Art T.



Art U.



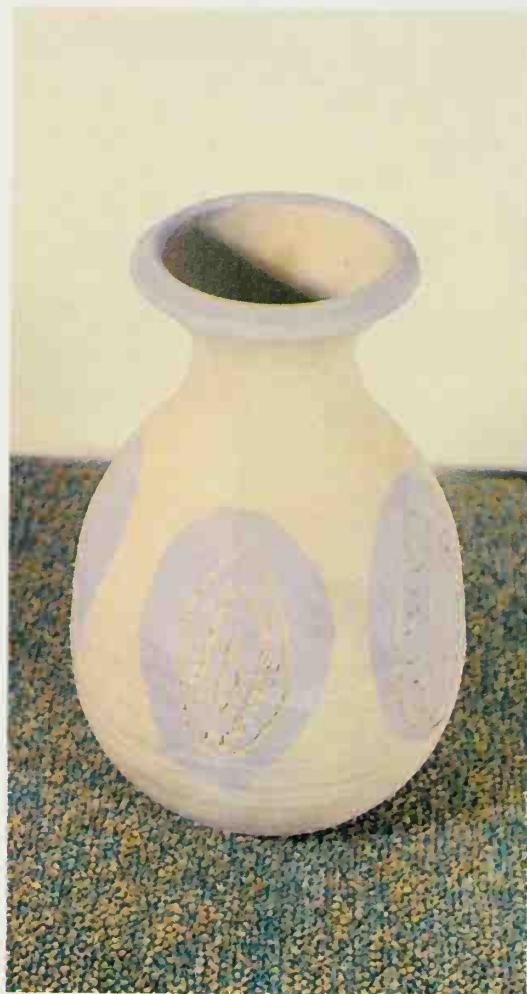
Art V.

In sculpture, the hollow spaces are as important as the forms. Notice how the shadows within the hollows of this piece add to its depth. How do they contribute to the unity of the work?



Art X, Y, and Z

The elements and principles of design apply to crafts, too. Note the form and texture in these works. Can you see why proportion is important in each vessel?



Art X.

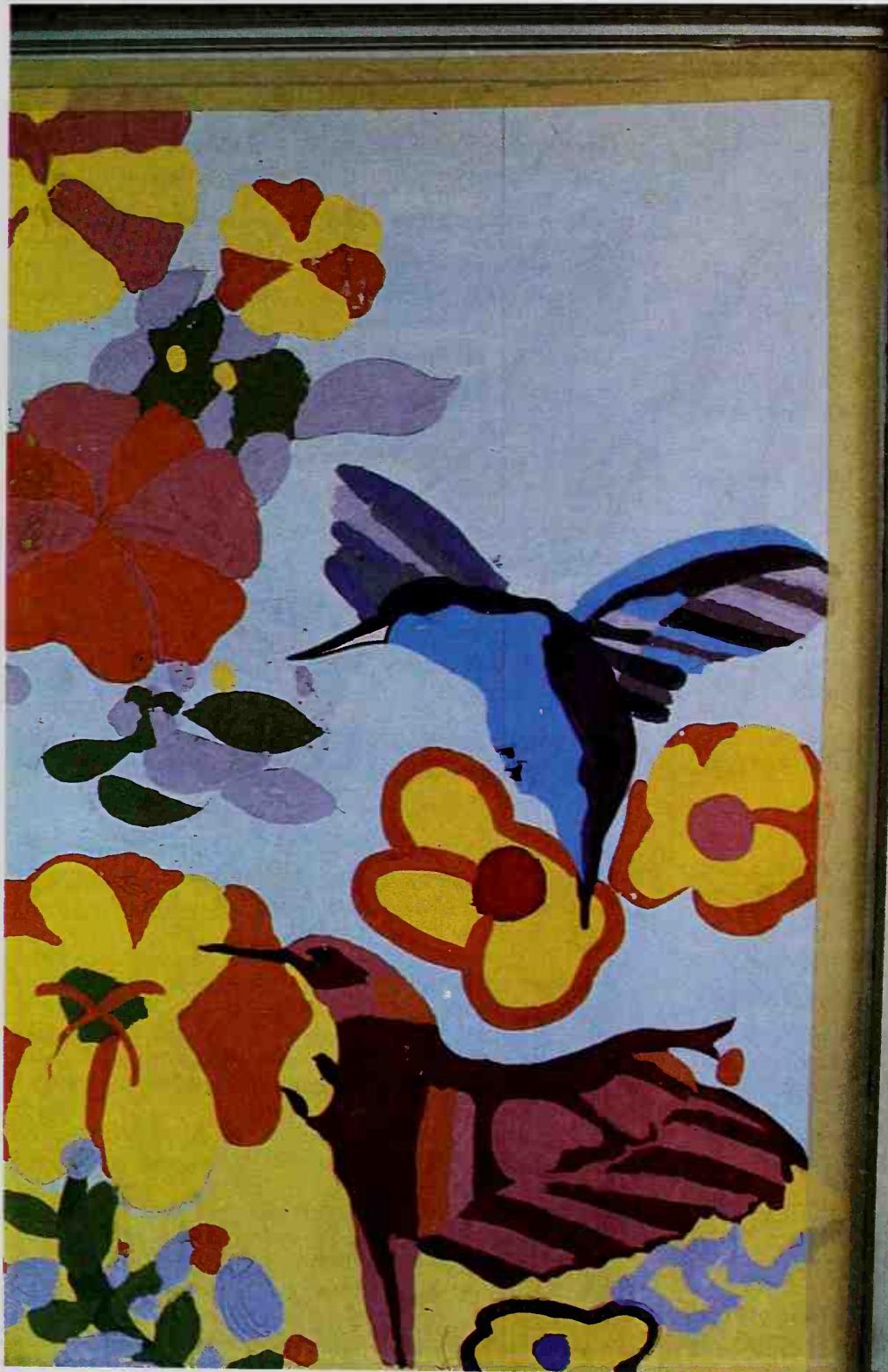


Art Y.



Art Z.

In this painting, the artist has achieved a decorative and powerful design. What colors and shapes are repeated? How has the artist emphasized one bird?



GLOSSARY

Abstract Art A twentieth-century style of art in which ideas and subject matter are treated geometrically, symbolically, or with distortion to communicate a meaning not in the subject matter itself.

Aerodynamics A branch of dynamics that deals with the motion of air, gases and also, with the forces acting on airplanes in motion.

Aerial Perspective A method for showing distance from a high point with distant objects small, high on the picture surface, and in low contrast and detail.

Aesop's Fables A Greek fabulist of short tales in which talking animals illustrate human vices, follies, and virtues.

Allegorical Figures A symbolic representation in art often with hidden spiritual meaning.

Amphisculpture A work of art, part amphitheater and part sculpture. Beverly Pepper designed an amphisculpture of concrete set in glass.

Architect A person who designs buildings and advises in their construction.

Art The production of objects and images which are often beautiful and are intended to communicate meaning through symbols and images in the visual arts, sounds in music, words in literature, and body movement in dance.

Ash Can School A name applied to a group of eight painters in the early twentieth century who chose to depict certain real aspects of city life. Among the artists were Robert Henri, John Sloan, and George Bellows.

Asymmetry Having visual equality without being identical proportionwise.

Balance In art, a position of equilibrium of all the elements. There are three types: formal or symmetrical, informal or asymmetrical, and radial balance.

Baseline The line at the bottom of a drawing or painting representing the ground or floor, especially in artwork by children in kindergarten or first grade.

Bestiary A medieval book of knowledge on animals real or imaginary.

Brayer A printer's hand-inking roller.

Ceramic A term applied to objects made from baked or fired clay, earthenware, porcelain, and pottery; usually cups, bowls, and pots, but may also be ceramic sculpture such as figurines or glazed statues.

Color An element of design that gives the sensation of hue, tone, or shade produced through the reflection of light by the eye. The primary colors are: red, yellow, and blue; the secondary ones are: orange, green, and violet.

Conservator One who cares for, preserves, and restores works of art.

Conceptualized Art A drawing made from the imagination or memory in which the artist depicts what he or she knows about a thing instead of what is seen by looking at it.

Contrast A principle of design that uses the difference between colors, shapes, forms, lines, patterns, textures, and sizes to make a work of visual art more interesting.

Cubists A group of artists in Paris who stressed abstract designs, geometric shapes, and the combination of several views of an object. The first exhibition was in 1907.

Curator One who selects objects and maintains a museum's collection.

Design Composition A preliminary sketch or outline showing the main features of an artwork.

Dimension A measurement in one direction. The four dimensions are height, width, depth, and time.

Director One who is in overall charge of a museum.

Earth Art Art from the natural environment considered sculpture in space, as exemplified by the artist Christo.

Elements of Design The substances an artist uses in

creating an artwork; namely, color, value, forms and shapes, space, line, and texture.

Emphasis A principle of design in which the artist may make one part more important than another. It may be in size, color, or shape.

Equestrian Statue A sculpture of a figure on horseback.

Eye Level The horizontal line, or line level with the eye when drawing linear perspective.

Form The shape and structure of something as distinguished from its material.

Futurists An Italian group of painters from around 1909–1915 who attempted to represent machines or figures in motion, as well as sounds and smells. Joseph Stella was an American Futurist.

Geodesic Dome A dome that is spherical or many-sided, constructed of light, straight structural elements mostly in tension with each other.

Golden Rule A guiding principle of ethical conduct stating that one should do to others as he would have others do to him.

Gothic Shape A shape characterized by pointed arches (to develop greater height), especially in cathedrals. It began in northern France and spread throughout Europe during the twelfth through the sixteenth centuries.

Gouache (goo-ahsh') A method of painting with opaque watercolors.

Hessian A German soldier of hire serving in the British forces during the American Revolution.

Hypothetical An assumption made to test a logical conclusion to an argument.

Icon A religious image.

Illusion The use of perspective and foreshortening to fool the eye into believing that what is painted is real.

Interpretation The explanation or meaning of things.

Isaiah A prophetic book of the Old Testament filled with hope of the Messiah's coming.

Line That which defines and encloses space. It may be two-dimensional (pen on paper), three-dimensional (wood), or implied (the edge of an object).

Linear Perspective Perspective that has an eye-level line and uses one or more vanishing point(s), and

radiating guidelines to determine the receding size of objects.

Medium The material used by an artist to apply pigments and colors to a surface, such as linseed oil, water, acrylic, or wax. The substance in which a sculptor chooses to create an image such as metal, wood, or marble, or in which a craftsperson chooses to create an article such as clay, enamel, mosaic, or fabrics.

Mobile A sculpture suspended in the air and which moves freely through space.

Movement A principle of design in which the artist uses lines, colors, values, textures, forms, and space to direct the eye of the viewer from one part of the picture to another.

Mythological Figures Figures in a traditional story of historical events to explain a practice, belief, or natural phenomenon. Examples are Homer's *Iliad* and the *Odyssey*—stories of the heroes in the Trojan war.

One-Point Perspective A technique for representing depth by showing an object from one point of view; for example, showing only one side or one surface to the viewer; distant objects recede to a point on the horizon or eye-level line.

Op Art Optical effects made by an artist to create visual illusions. This term came into use in the middle of the twentieth century.

Perspective A technique by which artists in the Western European tradition from the Italian Renaissance to the present depict three-dimensional space (depth) on a two-dimensional surface.

Pigment A powdered substance that adds a color to other materials such as paints, inks, or plastics.

Points of View The standpoints from which an artist looks at a scene for drawing or painting it.

Polyptych (pah'-lip tek) A picture or relief, usually an altarpiece, which is made up of two or more panels.

Portrait A work of art featuring a person's face or full figure. It can include families as well.

Principles of Design The rules an artist follows in the visual arts. Most often they are: balance, emphasis, movement, variety, proportion, and unity.

Precisionists Artists who painted the effects of industry in geometrically precise pictures of machinery, buildings, bridges, and interiors.

Predella An Italian word for the small strip of paintings which form the lower edge of a large altarpiece. It usually has narrative scenes from the lives of the saints.

Printmaking The process of making an image which can be printed and repeated several times by stamping, pressing, or squeezing paint through a stenciled shape; usually designated by the type of medium used, i.e., wood, linoleum, stone, or silkscreen.

Proportion A term used to mean that one part of an image or design is in relationship to, or in balance with, another part of the image or design; such as having different parts of the human body in proportion with other parts; or one color or shape not being out of balance with another shape or color.

Pythagoras (6th century B.C.) A Greek philosopher and mathematician. He is best known for his doctrine of the transmigration of souls and the harmony of the spheres.

Quaker Movement A Christian religious sect founded in England in the 1600's by George Fox. They are guided by their doctrine of Inner Light, are pacifists, and refuse to take oaths. William Penn founded Pennsylvania as a Quaker colony.

Realism A style of art that depicts actual happenings, facts, and people. It rejects the earlier school of Idealism as impractical and visionary.

Relief Sculpture A sculpture that is not free standing. It has a background, is three-dimensional and approximates painting. It is usually placed on a wall. Relief sculpture can be sunk or raised.

Roman Arch An arch with a rounded top first used by the ancient Romans.

Sculpture The art of creating forms in three dimensions by carving, construction, or modeling.

Shape An element of design when one end of a line meets the other end of a line to create a closed space. It can be regular (geometrical) or irregular (natural).

Silkscreen A screen made of fine silk stretched on a frame and treated to make a stenciled image that is created by squeezing paint through the untreated areas. The prints made by silkscreen are also called serigraphs.

Space As an element in design, space is the void or area around solid and flat shapes. In art this relationship is sometimes referred to as negative and positive space.

Spectrum The band of colors caused when a beam of light is passed through a prism (a triangular piece of glass). The colors follow the same sequence (red, orange, yellow, green, blue, and violet) as that seen in a rainbow.

Sphere A round geometrical solid in the form of a ball.

Stabile (stay'-beel) An abstract sculpture similar to a mobile, but made to be stationary.

Symbol A sign, like a word, that represents something else. A painting can represent something other than itself. In Renaissance painting, pomegranates were symbols of fertility; a halo for divinity, and the color blue for purity.

Symmetry Having balanced proportions on both sides of a painting.

Technique A means to express oneself through working with materials.

Texture An element of design that is usually experienced through the sense of touch, such as actual (natural and invented) or rough and smooth, hard and soft. Simulated textures are printed or drawn on a smooth surface to appear rough or smooth, hard or soft.

Three-Dimensional Having height, depth, and width. A sculpture has three dimension; a picture of a sculpture has only two dimensions.

Two-Dimensional Having height and width, but lacking depth. A painting or print has two dimensions.

Unity A principle of design that identifies when all the other principles and elements of a design look or work well together to give a single statement or image, all of the same style. Nothing appears out of place or inconsistent with the other parts of the design.

Value A term used to identify or define the relative lightness, greyness, or darkness of a color, picture, or design. Also used to distinguish the range of white to gray to black in colorless images and designs.

Vanishing Point The point on the eye level in linear perspective where objects disappear.

Visual Arts The arts as seen in still forms such as drawing, painting, sculpture, photography, and film, rather than heard such as music or watched such as dance and drama. As a series of still images seen in rapid sequence, film is considered a visual art.

Volume The amount of space occupied by a three-dimensional figure as measured in inches. In art or architecture it is mass.

Warp In weaving, to arrange yarns lengthwise on a loom.

Weaving To form cloth by interlacing strands of yarn on a loom.

Weft Yarns running crosswise in a weaving.

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Wright, Frank Lloyd, 164

Y

Yamasaki, Minoru, 58
Young, Mahonri, M., 180, 181, 190

**TEACHING
AND
EVALUATION**

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DIRECTING THE ACTIVITIES

This section provides additional directions for many of the activities found in the student book. The activities are keyed by number to those in the student edition. Many other activities are found in the annotations on the student pages of this Teachers Edition and in the Scope and Sequence Supplement that follows.

DIRECTING THE CORE ACTIVITIES

Unit 1

(See Student Book pages 47–48)

PEACEABLE FOUNDATIONS

Materials

- * visuals of *The Peaceable Kingdoms*
- * multimedia materials from which students can choose—depending on the medium they select to interpret the activity

Step 1. Discuss and list situations or events in futuristic conditions that parallel Penn's principles of peace.

Step 2. Divide the students into groups and let each group choose a conflict from the list for their hypothetical treaty. Each group should discuss the issues and problems involved in the particular conflict and then develop a rationale for a resolution of peace.

Step 3. Discuss the forms the peace treaties might take other than a written document, i.e., sculpture, banner or flag, painting, photographs. Each group should decide what technique and materials they will use in the creation of the peace treaty for their chosen conflict.

Step 4. Students should then construct the peace treaty utilizing visual images and symbols that make a statement about the two parties involved in the dispute. Words, expressions, and quotes may be used if necessary in order to convey a message resolving the conflict. Existing representational symbols for persons of different countries may be used (United States—American flag, eagle, etc.) or new symbols may be designed.

Step 5. Have each group select, through research and discussion, a hypothetical location for the displaying of their group's treaty (Rose Garden, beside the U.S. flag on the moon, etc.).

Would the location be visible to the public? Discuss additional uses for the peace treaty such as photographing the sculpture, banner, painting, etc., for use on commemorative stamps, T-shirts, stationary for government officials.

Variation

Students might design stamps, T-shirts, billboards, postcards that would display their group's peace treaty. They might then develop a plan for the dissemination of the peace treaty throughout the environment in which the conflict exists.

Skills developed in this activity:

- critical thinking
- research: current events
- conceptual thinking:
cause and effect
- compositional skills
- media skills: painting, sculpture, photography, stitchery, etc.
- vocabulary enrichment

Critical Review

Help students to critique the results of this activity with the following questions.

1. Does your group's treaty present a clear message of peace for the groups or individuals involved in the conflict?
2. Would each group in the conflict recognize the treaty as a symbol of peace?
3. Which medium and technique was the most effective in transmitting the message to the public? Why?

VISIONS OF PEACE

Materials

* paper	* tempera paints
* pencil	* brushes

Step 1. Review with the students Hicks's choice of animals and people he utilized in several versions of *The Peaceable Kingdoms*. List the heroes found in the peace treaty scene. Why were they considered figures of peace? What contemporary figures might be found in Hicks's paintings if he were alive today?

Step 2. Then have students write in paragraph from their own prophecy of peace. Who would be involved? Where would their Peaceable Kingdom be located? What would this kingdom be called?

Step 3. Next, have students paint their visions of peace based on their written descriptions. The painting should portray life as it presently exists and their vision of future peace all within the compositional framework. Review how Hicks arranged his figures and scenes compositionally. Have students consider the following comparisons before beginning their paintings.

1. Hicks used autumn and spring colors to indicate the past and future. How will you show the difference between your two prophecies of peace?
2. Find examples of photographs or works of art where the principal characters are presented in a peaceful posture. Use one of these postures in your version of a peace hero.
3. Hicks painted his kingdom under the peaceful shelter of a solid oak tree. What type of peaceful setting could you have in your kingdom? Your shelter should have a solid foundation in principles like the deep roots of the majestic oak tree.

Variations

- A. Hicks's Peaceable Kingdom of 1828 was not a happy variation on his theme (page 32). Have students paint the opposite of what they wish to find in the Peaceable Kingdom.
- B. Students might print a portion of their prophecy of peace around the perimeter of their compositions as did Hicks in his 1824 *Peaceable Kingdom*.

Skills developed in this activity:

- critical thinking
- writing reinforcement
- compositional skills
- painting and drawing skills

Critical Review

Critique the results of this activity with the following questions:

- a. Compare and contrast your vision of peace to one of Hicks's paintings. What are the similarities? What are the differences?
- b. Are your symbols contemporary images that present a sense of peace to the viewer?

TRANSITIONAL ANIMAL PORTRAITS

Materials

* visuals of animal faces	* pencils
* paper	* multimedia materials

Step 1. Discuss with the students the variety of ways Hicks expressed his emotions through the faces of the animals found in his paintings. Which animals represented "good"? Which ones represented "evil"?

Step 2. Have each student select one animal from Hicks's *Kingdoms* that represented the evil in the world (wolf, leopard, bear, lion). Ask them to develop a series of four drawings, changing the mood of the animal in each picture. This transitional series of drawings should go from a calm to a violent progression of facial expressions.

Step 3. Next, have each student select one drawing from his or her series and paint his or her own facial features and expressions on the face of the animal. This will be the fifth and last drawing of the series.

Variation

Students might select one of Hicks's animals that he associated with good (lamb, goat), and then draw a series of transitional images that changes the peaceful animal into a violent one.

Skills developed in this activity:

- critical thinking
- anatomical study
- relating emotions visually
- portrait skills
- drawing skills

Critical Review

Use the following questions to help students critique their work:

- a. Compare your animal portraits to Hicks's animals in the area of expression and technique. Do your animals possess a human or animal-like appearance?
- b. Is the transitional change from calm to violent evident in the faces of the animals?

ECHOES OF IMAGES

Materials

- * visuals of *The Peaceable Kingdoms*
- * drawing paper
- * pencil

- * tempera paints
- * brushes

Step 1. Discuss and critique Hicks's painting in relation to his use of repetition of art elements. Have students make lists individually or in groups that are examples of repetition of color, shape, and line.

Step 2. Guide the students in visually "pulling" the echoes out of the composition and drawing them on a sheet of paper. However, the echoes should be arranged in a composition similar to the one Hicks used in his painting. Students should refer to the lists developed in Step 1 throughout the exercise. The completed drawing will be abstract in appearance, but technically designed in the placement of echoes (smaller forms in distance, larger in foreground, overlapping of space, use of color for harmony).

Skills developed in this activity:

- critical thinking
- compositional technique:
elements of design
- shape recognition
- use of color
- media skills:
tempera, paint
- drawing skills

Critical Review

- a. Critique the echo compositions for repetitions of shapes, colors, lines, and images.
- b. Which echo is repeated or utilized most often by Hicks? Which is used most often in your painting?
- c. Are the echoes grouped as the animals and human figures in the painting are grouped?

DIRECTING THE ACTIVITIES

Unit 2

(See Student Book pages 99–109)

1. OBSERVING: Architectural Forms

Have on hand a selection of photographs and books of architecturally interesting buildings for students to look through before you introduce this activity. Draw students' attention to various architectural forms and how they fit in with their surroundings. Discuss the function of the buildings and have students speculate on what they think the architect's intention was. Before students take their own observation tours, remind them of the buildings they have already discussed.

2. ARCHITECTURAL STRUCTURES

Begin by reminding students of the forms and functions they have previously observed in architecture. As students work, encourage them to try several versions of their building designs. You may wish to have students do preliminary sketches, then stop and discuss them as a class or in small groups. Remind students to include notes with their sketches. When students have completed the project, hold an architectural forum with the class and discuss the various buildings, settings, functions, etc. Display students' work for all to enjoy.

3. SCULPTURE: Form

Focus on inventive new forms. Suggest students think of a vehicle or some other machine. If possible, display newspaper clippings or other photographs and drawings of UFO sightings. Discuss their form or shape as determined by their function. For example, an object that moves with

speed must be streamlined. List on the chalkboard a number of requirements or functions for various vehicles or machines.

4 and 5. SCULPTURE: Balance

Display the sketches that students produce of sculpture showing balance. Discuss the designs and the likelihood of their success as balanced sculptures. Allow students an opportunity for revising their sketches if they wish to do so. Then assemble a large collection of materials that students can choose from to make assemblage constructions of their drawings. Help students experiment to achieve the balance they are looking for in their sculptures.

6. LINOLEUM PRINTS: Dreams

Before students begin this project, you may wish to show them a variety of linoleum block prints made by former students. Discuss the assignment, the problems these students met and solved, and the techniques they used. Introduce the materials and tools needed to make a linoleum block print, stressing the need for care and safety measures with this particular medium.

7. DRAWING: Perceiving

Focus on drawing from memory, emphasizing observation for detail and accuracy. Use any available resource

which has variety and detail, such as a bicycle, motorcycle, or a piece of machinery used in the classroom. Provide a time for observation and discussion of the object. Remove the object and have the students draw for five minutes. This activity can be done without students knowing that the object will be removed. As students develop skills in reportage drawing, assign some subject matter that they have seen on the way to school or a specific place they pass in the school each day.

8. DRAWING: Lighting

If the film, *Discovering Dark and Light* is available, you might want to show it to the class. Follow up the film with a discussion focusing on light and its effects on an object. Help students understand how shadows and shading are achieved. Then bring in an interesting object, large enough for the whole class to see from around the room. Place the object in a central place and turn a spotlight on it to show the effects of shadow and shading. Lead a class discussion of how various degrees of light, light from different angles, and different positions of the object changes what students see. Follow up by having the students draw the object under different lighting conditions.

9. PAINTING: Animal Images

Provide photographs, films, and/or slides of as many animals as possible. Discuss how the shape of the animal can reveal a great deal about the life of the animal. Have students describe the movements the animal makes. Focus on unique textural qualities. Discuss the special habitat it needs to survive. Indicate that changing any part of the animal would or could change its functions. For example, how would an animal behave if it had claws instead of webbed feet? After the discussion, ask the members of the class to think of and describe the animals that best represent them because of shape, texture, movements, and so on. Have students then paint that animal. As a follow-up, have students compare, orally or in writing, the characteristics of the animal with their personal characteristics. Emphasize that all responses are acceptable.

10. PAINTING: Using Watercolors

Before students begin this activity, have them look at the work of different watercolorists. For example, have them notice the detail that the German artist Albrecht Dürer put into his watercolors. Draw students' attention, also, to works by the American artist Thomas Eakins or the French painter Paul Cézanne. Point out that watercolor painting involves many techniques which require practice to master.

11. PAINTING: Watercolor Exercises

The activities given for students are designed to provide them with a comprehensive introduction to the unique qualities of watercolor. Explain to students that watercolor paintings are easily overworked. Encourage students to take their time, allow different stages of their paintings to dry thoroughly before proceeding to the next, and to evaluate their painting as it develops. Point out to students that the proper supplies are important. Brushes should have soft bristles, not stiff ones as do those often used for tempera or acrylic work. Students should also use watercolor paper—not white drawing paper. Watercolor blocks are also excellent to work with.

Have students look again at the work of well-known watercolorists such as Winslow Homer, Paul Klee, Georgia O'Keeffe, or Maurice Pendergast. Discuss the various techniques employed by these artists. If possible, have an artist in the community who works with watercolors visit the class and talk about this medium, or take a trip to a local museum or gallery where watercolors are on display.

12. PAINTING: Sounds

To help students paint the most effective sounds, first give them an opportunity to increase their use of colors in the watercolor medium. Take a small reproduction, about 9 x 12 inches, of any colorful painting. Cut it up into small sections on a grid. Give each student one section to enlarge and paint with watercolor on a 9 x 12-inch sheet. Explain that the object is to practice color mixing—not to make a larger reproduction of the whole picture. When students are finished, reassemble the sections and critique the color quality achieved.

13. CRAFTS: Stitchery

This activity takes considerable time to complete and it is recommended that it be started at the same time as other craft activities using fabrics and fibers. It is conceivable that such a group project could take a semester to complete. Students can take turns working on the wall hanging itself.

As a concurrent activity related to the hanging, each student can produce a stitchery/appliquéd on a very much smaller scale. First, have each student make a sample of stitches. Provide a short practice period in which students learn the basic stitches and try each out on a square of burlap. The final individual piece might be about a foot square. The design or plan should be drawn out completely on a sheet of graph paper before the final piece is begun. Emphasize consistency and even tension on each stitch. Have students organize the color range prior to beginning the work.

14. CRAFTS: Weaving

Before introducing this project to the class, assemble a

variety of kinds of weaving for students to examine. Discuss the materials used, the kind of loom required, and the function of the woven piece. Help students note such things as color, texture, pattern in the weaving examples.

15. PHOTOGRAPHY: Hand Coloring

Show students published examples of hand-colored works before beginning this assignment. Discuss various media and tools (brushes, colored pencils, swabs, cotton, food coloring, photo-flo, bleach, watercolors, etc.). Discuss permanency and subtlety and the possible use of humor or nostalgia in this assignment.

16. PHOTOGRAPHY: Montage

Before students attempt this assignment, show them the work of painter Y. Agam, and also some works of Op artists. Discuss photo montage, optical art, and the use of repetition to create rhythm and movement.

DIRECTING THE CORE ACTIVITIES

Unit 3

(See Student Book page 159–161)

A PORTRAIT SITTING

Materials

- * tempera or acrylic paint
- * easel and chairs
- * canvas or paper
- * brushes
- * props and period clothing suitable to the era chosen by the students

Step 1. Students will need to choose a partner. One student will assume the role of the artist, the other the historic subject to be painted.

Step 2. The student artist will assemble his paints, brushes, and canvas or paper while the student assuming the role of subject writes a personal profile. The profile should contain fictional information about the subject, his/her life, deeds, convictions, family, ideals, home.

Example: My name is René Bonnard. I am the son of a French nobleman. I heard about the fight for freedom and independence and decided that I must join General Wash-

ington's forces to help. I believe that a man's freedom is everything to him and a cherished right worth fighting for.

When I came to this country I purchased a small farm where I raised tobacco and many fine horses. I am considered to be a good horseman and an expert swordsman

Step 3. For the actual sitting, the student assuming the role of the subject may wish to dress in character. The class might collectively bring in props and articles of period clothing from which each student may choose.

Step 4. During the sitting, the personal profile should be shared between artist and subject through conversation, much the same way Stuart got to know his clients.

Step 5. At the completion of the work, the students will change places and assume the opposite roles, one becoming subject, the other the artist.

Skills developed in this activity:

- critical thinking
- writing reinforcement
- research skills
- drawing skills
- portrait skills: proportion and likeness
- media skills:
 - acrylic
 - tempera
 - colored chalk
- costumes and set decorations
- vocabulary enrichment

Critical Review

1. When all the portraits are finished, they should be arranged in a display. Students in the class should study each portrait and answer the following questions:

- a. What do the portraits tell us about the subjects?
- b. Does the portrait suggest a truthful or realistic likeness of the subject?
- c. Did the artist paint to please the subject or himself?
- d. What was the image of the subject the artist was trying to create? Was he successful?

2. When the questions have been answered, the students should share their personal profiles. How successful were the artists?

Variations

A. Students may wish to research a hero from another time period and create a portrait from photographs or journal writings. The student should also write the personal profile based on his/her research.

B. Try a portrait sitting where the artist uses clay to model a bust.

PORTRAITS OF WASHINGTON

Materials

- * 12 x 18-inch heavy white drawing paper
- * glue
- * sheets of tissue paper in assorted colors
- * scissors
- * colored pencils
- * drawing pencils
- * markers
- * brushes
- * containers for glue and water mixture

Step 1. On a piece of 12 x 18-inch paper, students should make a general outline sketch of Washington's face using the Athenaeum portrait, page 152, as a reference. The lines should be fairly dark. Students should not shade areas of the face yet.

Step 2. Have students apply color by using small shapes of colored tissue paper cut to fit the contours of Washington's face. A solution of Elmer's Glue and water should be brushed over the tissue paper shapes to secure them to the paper. The colors selected should represent some of the student's conceptions of Washington's heroic characteristics, therefore color combinations will be varied.

Step 3. After the glue has dried, the drawing will be visible underneath. Using a marker or colored pencil, students can then redraw the visible lines and add shading and contouring lines, working with the portrait until desired results are achieved.

Skills developed in this activity:

- portrait skills: proportion and likeness
- color perception
- drawing skills
- media skills:
 - cut paper
 - tissue
 - cutting skills

Critical Review

Use the following questions to help students critique their work.

- a. What might have been Stuart's reasons for choosing the colors he used in his portrait of Washington?
- b. Compare student work with Stuart's Athenaeum portrait. In what way does the added color in the student's work heighten aspects of Washington's character?
- c. How would a sculptural portrait using no color capture these same characteristics?

Variations

- A. Try construction paper and bold markers for a heavier look.
- B. Translate Stuart's Washington into a Roy Lichtenstein style of portrait.

HISTORIC EVENTS REVISITED

Materials

- * reproductions of historical paintings
- * history and social studies books for reference
- * mural paper
- * tempera paints
- * brushes

Step 1. Divide the students into small groups. Guide them in selecting a painting of an historic event such as Goya's *Third of May*.

Step 2. Provide history and social studies reference materials for the students to research the painting.

Step 3. Have students keep a diary of their findings. The following questions will help direct their research:

- Why did the artist select the particular event as subject matter for the painting?
- What was the social climate at that particular time in history?
- Who played major and minor roles in the event?
- Were they a major or minor influence in the conclusion of the historical event?
- Are there any conflicting accounts of what actually happened?
- Were there any sacrifices by the people involved in the event?
- Did this event change the course of history? How?

The students should document dates, quotes, opinions in their diaries.

Step 4. Have students bring their journals to class with any additional supporting evidence concerning the facts of the event.

Step 5. The group can then create a mural depicting their own interpretation of the event. Help them to plan what will be shown in the mural, how the objects will be arranged compositionally, and who will paint each section of the mural.

Step 6. When the mural is completed, students might conduct a survey of persons in the building as to which painting gives them the most information concerning the event, the originals or the students' versions.

Skills developed in this activity:

- critical thinking
- research skills
- writing reinforcement
 - keeping a journal
- enlargement and proportion
- drawing and painting skills
- conducting a survey
- vocabulary enrichment

Critical Review

- a. Did the original artist of the painting glorify the historic event or is their visual description accurate?
- b. Compare your groups' mural to the original painting. What are the similarities? Differences?
- c. Does your mural give the viewer more information than the original painting?
- d. Have you effectively translated your journal writings into visual form?
- e. Is there a sense of patriotism or challenge in your mural?

Variation

Instead of a group mural, students might create their own individual paintings of the event.

CONTEMPORARY CROSSINGS

Materials

- * tempera paints
- * brushes

Step 1. Have students make a list of leaders in their worlds whom they consider to be leaders. The people may be from school, community, family, or rock stars, movie stars, government leaders.

Step 2. Students should then collect photos of the people on their list from magazines, newspapers, family photos, school albums.

Step 3. Using Leutze's background and compositional structure, students should then paint themselves and their heroes/heroines in the boat. Since this is a contemporary crossing, the clothes and props must be contemporary also. Subjects should be painted as they would usually dress. Students may "replace" Leutze's arrangement of people with their own contemporary figures or group them compositionally according to their importance to the students. The figures should be drawn and painted as accurately as possible with attention to detail, expression, and posture.

Skills developed in this activity:

- critical thinking
- research skills
- compositional techniques
- drawing and painting skills

Critical Review

- a. Let the class critique each student's "Contemporary Crossing."
- b. Each student might briefly explain his or her choice of contemporaries in their lives and their arrangement in the painting.

DIRECTING THE ACTIVITIES

Unit 4

(See Student Book pages 193–197)

1. IDENTIFYING THEMES

After reviewing and practicing theme recognition, assign a theme to each student. Some ideas might be love, beauty, peace, or conflict. Ask students to search in art books and magazines for examples of their themes. Suggest they find and bring to class pictures of sculpture, photographs, paintings, or even architecture that conveys the theme. If pictures are not available, encourage students to make sketches of the examples paying particular attention to details that communicate the theme.

If coordination is possible, you might want to discuss this activity with members of the English Department. Depending on the material being covered in literature classes, they might be able to weave in a theme in literature. Such coordination in different media will enhance students' understanding of sophisticated and abstract concepts.

As a further extension of this activity, and if accessible, you might show students the film *Signs of the Times* (Images and Things film series). Discuss such symbols in it as the skull and crossbones, the flag, musical notes, the white flag of surrender, etc.

2. DESIGNING THEMES

The world of ads is an up-to-date medium for searching out themes. As part of the activity, you might suggest that students bring to school record jackets of their favorite music groups. What themes are communicated on the jackets? By the kind of type chosen for its name and the accompanying illustration, what theme is each group trying to convey?

As an enrichment, you might make available some

type books that show some of the wide variety of type faces used. Students might want to select a type shown in the book or devise their own.

3. SEEING SYMBOLS

As you discuss the challenging subject of symbolism in art, be sure students understand that not *all* shapes have a symbolic role. Some are simply shapes or objects. Point out that frequently, however, a shape in a visual composition will have a dual role—as object and symbol.

To introduce the concept, you might “read” a painting with the class pointing out the visual symbolism. To reinforce understanding you might draw each shape or object and write down its implied symbolism on the chalkboard. Discuss each symbol. How do students think artists actually decide to use certain shapes as symbols—or do they decide?

4. PAINTING HISTORY

Though some students will be aware of historical events they have read about or have lived through, others may not be able to cite one of particular interest. Allow time to brainstorm about historical events. Make a list of these. If none of these appeals to students, they might consult their history books or talk to parents about topics.

5. ARTISTS' LIVES

In preparation for this activity, you might ask the school librarian to set up a display of books on artists' lives or to have a list of titles available for those students who want to do more reading.

You might allow time for a panel discussion so that

students can report findings from their reading to the class. One student can act as the moderator who asks other students what they have learned about a particular artist.

6. SUBJECT AREAS

Review the material in this activity with students. You might want to select one figurative painting. Discuss in which figurative category it would be found. Then assign students several pictures in the book. Ask them to decide on the correct category and be prepared to explain why they chose it. Discussions of this kind help students become more adept at "reading" works of art. For more examples and explanations of these categories, refer to *Art of Wonder and a World* by Jean Mary Morman, *History of Art for Young People* by H.W. Janson, or *Art as Image and Idea* by Edmund Feldman.

7. HEROES AND HEROINES

Characteristics of heroes and heroines are discussed in the student book. Elaborate on such discussion by asking students to make hero lists with characteristics they feel are important in these "bigger-than-life" people. Discuss why they have chosen these characteristics. Also focus on our world in the future. Discuss what kind of world students think it will be in 50 years. Will our heroes and heroines be different from the statesmen, movie stars, scientists, and athletes of today? Allow time to air ideas so that students will bring this questioning, open attitude to their drawings.

8. GESTURE DRAWING

Weave a lesson on gesture drawing into discussions about heroes and heroines. The purpose of gesture drawing is to help students see the major characteristics of movement of an entire figure rather than let their eyes wander from one detail to another. Gesture drawing forces the observer to concentrate on the "whole." Encourage students to omit what is superfluous and draw only what is essential.

Students can make drawings of heroes and heroines from the book or draw from a model using the activity suggested below.

* Ask the model to take a very active pose for a minute or less and to change without pausing from one pose to the other. Tell students to begin with large paper and a broad dark crayon, and to do five very quick gesture drawings.

* As they look at the model taking active poses, suggest they let the drawing tool swing around the paper almost at will, as if guided by a sense of the action.

* Mention to students that it doesn't matter where the gesture drawings begin (with which part of the body). The movement of the tool should cover the whole body quickly. Ask them to draw rapidly and continuously in an unbroken line and to draw, not what the model looks like, but the action of what the model is doing.

9. SCULPTURE IN WIRE

The bailing wire technique of developing a sculpture in a flexible medium can be carried several steps further by adding solid materials to the surface of the wire. For example, students can cover the wire with papier-mâché or strips of muslin dipped in plaster; add a piece of sheet metal (flexible copper or aluminum) to selected parts of the form; or add a liquid material called sculp-metal to the frame.

Students might then want to consider assembling their sculpted figures into one large sculpture such as two prize fighters, man and horse, three figures walking, mother and child, etc.

10. PHOTOGRAPHY: Telling a Story

Give students background for this assignment by showing them works by famous photographers which tell a story. You'll find examples in the work of Eugene Smith, Diane Arbus, and Dorothea Lange. Discuss how the artists used the elements to advantage in each work (contrast, repetition, proportion, etc.). Discuss how journalistic photography that tells a story might sometimes affect history as well as recording it. For additional information refer to the books in the bibliography.

11. PHOTOGRAPHY: Heroes and Heroines

To prepare students for their photographing project, you might ask them to cut photographs out of newspapers which portray people as heroes. Ask students to arrange a bulletin board exhibition of all the photographs brought to class. The exhibition might be called, "Heroism in Everyday Life." Or the class might compile cutout photos into a book of hero clippings, with an introduction based on the

class discussion. The book could be contributed to the school library.

12. CERAMIC SCULPTURE

There are two techniques that can be used in building a ceramic sculpture: additive and subtractive. The additive process is accomplished by adding clay to clay or building up a form by joining pieces or parts together. The subtractive process is done by taking parts away from the whole or by carving away sections.

Using *Washington Crossing the Delaware* as a take-off point, and using the additive process, the class might make a scene similar to that in the painting. Begin by eliciting class input as to an historic event that interests them. It should be an event in which each student partici-

pating will have at least one figure to do. Ask students to sketch the figure they will sculpt, paying particular attention to the activity and movement in each figure, as well as the relationships of each figure to the others. Once sketches are finished, students can begin sculpting.

Start each student with a cylinder shape piece of clay. Tell them to attach each part securely, smoothing the joints so that the figure becomes one piece; complete the whole figure before adding the final details such as hair, clothes, accessories, etc.; consult with others in the class as you work to be sure your figure has a correct relationship to other figures. Students can finish the piece by rolling a large slab for the base. They can attach each figure securely to the base. Let the piece dry slowly. At the leather-hard stage, the finest of details can be refined. Fire and finish with a solution of skim milk.

DIRECTING THE CORE ACTIVITIES

Unit 5

(See Student Book pages 244-245)

A BRIDGE TO THE FUTURE

Materials

- * 36 x 24-inch heavy white drawing paper
- * pencils
- * colored pencils
- * rulers
- * old refrigerator boxes

Step 1. Have students divide their drawing paper into thirds.

Step 2. On the left third, students should create a drawing of a city of the present. Include many familiar components.

Step 3. On the right third, students should create a drawing of a city of the future. The city of the future might be a "fantasy city that may float on clouds" as described on

page 209 or a cold gray city of steel, glass, and angular buildings, for example.

Step 4. In the center section, the students should create their bridges. They should be as symbolic as they are functional. As the bridge spans the two cities, the viewer should be able to see the gradual changes that lead into the future.

Skills developed in this activity:

- critical thinking
- compositional techniques
- using rulers and precision drawing instruments
- cutting heavy surfaces
- media skill:
 - colored pencils
- drawing skills
- sculptural composition and planning
- vocabulary enrichment

Critical Review

- a. What are the messages of progress contained in the student's compositions?
- b. What symbols can be identified in the student compositions?
- c. How do the student's futuristic cities differ from one another?
- d. What is the overall tone of the compositions?

Variation

Try an environmental experience where students construct a bridge out of cardboard parts. The bridge should be large enough for the students to surround themselves with the structure. Make cutout parts from old appliance boxes.

POLYPTYCHS AND A VIEW OF THE CITY

Materials

- * cameras and film
- * old photographs
- * acrylic paints
- * canvas or large mural-size paper
- * cray-paz or chalk
- * brushes
- * pencils
- * rulers

Step 1. Students will need to photograph areas of their city. This may be done as part of a class trip or an individual homework assignment.

Step 2. When the photographs have been taken, have students classify them into five thematic groups.

Step 3. Divide the class into five groups and give each a set of photographs. Each group will be responsible for creating one of the polyptychs based on the components available in their set of photographs.

Step 4. When each segment of the polyptych is completed, the class should decide on an order in which the segments should be displayed.

Step 5. The class should locate a prominent place to display the polyptych, such as the main hall of the school building, a public library, or city hall.

Skills developed in this activity:

- photography skills
- enlarging
- media skills
 - acrylic paint
 - cray paz
 - chalk
- compositional technique: elements and principles
- using rulers and precision drawing instruments
- determining sequence in presentation
- vocabulary enrichment

Critical Review

- a. Students should write their reactions to the completed polyptych and display their writings with the work of art.
- b. Discuss how the making of this polyptych helps the student know more about the city in which he lives.
- c. What have the students learned about technology and progress as it relates to their city?
- d. Does the finished work represent the total city environment?
- e. What sights, sounds, smells, and sensations were evident in the photographs?
- f. How would the students improve the quality of city life as they know it?

WINDOWS TO THE FUTURE

Materials

- * magazines, newspapers
- * a large folder or envelope to keep cutouts in
- * pencils
- * rulers
- * canvas board or heavy white drawing paper
- * acrylic paints or colored pencils
- * brushes
- * masking tape
- * scissors

Step 1. Have students make a list of components that exist in their vision of the future. When possible, students should locate pictures from magazines and newspapers of items on their list. These pictures will provide the students a base form from which to abstract. Remind students that the Futurists painted a “total city environment” on their canvases that also included intangibles such as sounds, smells, speed.

Step 2. Before starting the painting or drawing, students should practice abstracting some of the pictures of components they found. A series of small drawings on the same paper will afford students the opportunity to see different solutions as to how the components might be placed together on their canvases or paper.

Step 3. Students should try several possible arrangements or combinations of components before deciding which one is most dynamic and communicates his futuristic view.

Step 4. Students should choose their most effective futuristic view from their preparatory sketches and draw or paint that view in the spaces created by the arches. The presence of two spaces may lead the student to do more than one view—perhaps a before and after. Students may wish to add a predella if compositionally appropriate.

Skills developed in this activity:

- critical thinking
- compositional technique: futurist and cubist abstracting
- creative vision and observation
- media skills
 - graphic materials
 - paint
 - colored pencils
 - ruler
 - brushes
 - scissors
- vocabulary enrichment

Critical Review

a. How do Stella’s two views inside the arches compare with the student views? What are the similarities and differences?

b. What symbols of a mechanistic society are present in the student compositions?

c. Discuss why the students chose the views they did.

Variations

A. Instead of painting a futuristic view, have students make a collage out of pieces cut from the pictures they collected.

B. Try a collage using sections of components cut from colored photographs taken of city sights. When the paste-up collage is complete, try drawing and enlarging sections of it that are particularly dynamic. Use colored pencil.

C. Try a one-point perspective drawing in which the objects in the foreground are contemporary and progress to futuristic as they move towards the vanishing point.

ABSTRACTING AND COMPOSITIONAL TECHNIQUE

Materials

- * slides of city areas: industrial, shopping, business, parks, residential
- * magazine pictures of cities
- * reproductions of cityscapes
- * pencils
- * rulers
- * paper
- * acrylic paints, colored pencils, chalk, or cray-paz
- * canvas

Step 1. The class will study a series of slides, photographs, or reproductions of cityscapes. These may be photographs taken by the students of their own city, photographs collected from magazines, or reproductions of cityscapes by other artists.

Step 2. Each student will select one photograph or reproduction to use as a source of components for his/her work. The student should sketch separately, on a sheet of paper, components selected for inclusion in his abstraction. Keep in mind the symbolic properties of many shapes, colors, and everyday mechanistic and functional objects. Stella’s “spoked wheel and hubcap shapes represent the thousands of trains, trucks, and automobiles that drive through these tunnels day and night.”

Step 3. Before the students start their final compositions, they should be reminded of the cubist and futurist techniques of "simultaneity" and "lines of force." In addition, reacquaint students with Stella's eye for balance both symmetrical and asymmetrical.

Step 4. Students should then make a series of preliminary drawings to assist them in arriving at the best compositional solutions.

Step 5. When the student has arrived at what he considers the best representation of his/her intended message, the sketch should be transferred to a canvas or suitable drawing surface and rendered with an appropriate medium.

Skills developed in this activity:

- critical thinking
- compositional technique
 - futurist
 - cubist elements and principles
- abstracting
- perception
- shape recognition
- perspective
- color use

- use of symbols
- media skills
 - graphic materials
 - paint
 - colored pencils
 - chalk
 - cray paz
- vocabulary enrichment

Critical Review

- a. Compare the student works to those of Stella and Gleizes. Are there similarities in technical solutions?
- b. In looking at some of the students' works based on city photographs, what is the overall tone of the works?
- c. What has the student learned about his city from creating an abstract work with the city as a source?

Variations

- A. Have students try abstracting a group of human subjects on a city street instead of focusing on buildings and machines.
- B. Enlarge a section of one of your sketches. Work on a 4 x 6-foot piece of mural paper. Use big bold strokes of paint.

DIRECTING THE ACTIVITIES

Unit 6

(See Student Book pages 301-305)

1. ART FORMS BREAK-OUT

Offer resources for students' research. You might have available lists of films, filmstrips, and slides from local libraries and museums. In addition the Extension Service of the National Gallery of Art provides films and filmstrips on loan.

As students present their reports you might want to extract important vocabulary to review. Discuss each term. After each discussion ask students to frame a definition. Ask a class recorder to write the definition on a sheet of paper with the word at the top. Next look up the word in the dictionary. Compare the class meaning with the dictionary. This comparative study will help anchor the meaning. Proceed in the same way for each new term. Pages can then be put in alphabetical order and compiled into a New Art Dictionary.

2. PICASSO FESTIVAL

To aid students in researching Picasso, you might alert the librarian to the project. Perhaps a list of books on this artist could be compiled or a display set up to launch students. Reporting students might want to compile their reports into a class book on Picasso. It could be used by the class or given to the school library. Copies of it could be circulated to elementary school libraries.

4. MOBILES

Before students begin you might want to review the compositional principles, especially those relating to movement, repetition, and balance. Discuss the examples of

Calder's work that students have found with a focus on how he used various compositional principles in producing his mobiles.

As work on mobiles begins, suggest that students begin joining their arrangements from the bottom up rather than from the top down. Also encourage them to work in pairs for it very often takes two people to string a mobile. Students might consider using their first mobiles as models for larger pieces.

5. PHOTOGRAPHY: Distortion

As part of this activity you might show students examples of published photographic works using distortion. For examples, refer to the Time Life Series of photography books. Discuss abstraction, distortion, and horizontal and vertical axes. Point out to students that if their camera is not parallel to an architectural sculpture's horizontal and vertical axes, a distortion will occur. Encourage students to shoot at least twenty frames experimenting with unusual viewpoints.

6. PHOTOGRAPHY: Abstraction

Encourage students to put their abstract photographs into a class display. Discuss each photograph. Why is the subject or part of the subject abstract? As the discussion proceeds write down students' responses. Thorough discussions help students to gain a clearer understanding of what abstraction is and why some artists in some media explored it. Culminate the discussion by coming up with a class definition of abstraction. As a springboard to thinking, read aloud their ideas that were brought out in the discussion.

7. PHOTOGRAPHY: Line

Discuss line as an element of art and line as movement. To point out linear subject matter in the locale of the school, you might take students on a short photographic scavenger hunt. Ask students to focus on as many subjects as they can that are linear. After the walk, show students examples of published photography in which line is emphasized.

10. PAINTING: Close-Ups

For this activity you might obtain magnifying glasses from the Science Department for students to use as they view the natural world. Once students have finished their close-up paintings, you might want to switch the focus to long-distance abstractions. Ask students to squint their eyes to see buildings, people, cars, trees, or the like from a distance. Ask them to make sketches of what they see and then turn one of the sketches into a painting. How do distance paintings differ from close-up works?

11. PAINTING: Underwater Abstraction

You may again need to enlist materials from the Science Department to do this project. Or, if a science or other

class already has an aquarium set up, perhaps you could arrange for students to sketch in that room.

12. SCULPTURE: Earth Art

To foster understanding as to the rationale behind certain kinds of artistic endeavors, encourage students to look in the Readers' Guide at the library to find more information on Earth Art. What do artists like Robert Smithson, Christo, and Sylvia Stone say about their work? Why do they do it? What do they say is its meaning? Ask students, if possible, to bring in the artists' exact words. Discuss and dissect these words. An activity like this will help students delve further into the meanings and messages of art.

13. SCULPTURE: Environmental Art

You might want to structure this activity as a kind of contest for which each student submits a model. You might assemble a panel of judges (such as art teachers in the building) to judge and critique the models. Part of their critique should be focused on whether the plan offers an environment that the viewer is encouraged to enter. The winning model could then be submitted to the principal for consideration.

MATERIALS

1. Paper

An inexpensive item that needs special care in storing and dispensing so that edges do not become tattered and torn. Most paper is packaged in 50 to 100 sheet packages or 500 sheets (reams), in sizes of 24" × 36", 18" × 24", and 12" × 18".

- * **Newsprint paper** is excellent for most graphic art work. It is also very good for drawing and painting.
- * **Manila paper** may be used for many art projects, especially for drawing and painting because of its slightly rough texture.

- * **White drawing paper** may be used for special drawing and painting experiences.
- * **Watercolor paper** may be used for drawing ink, size 16" × 22".
- * **Finger paint paper**, a lightweight paper with a lined texture may be secured in three pastel colors in size 19" × 25"; use for special charcoal drawings.
- * **Construction paper** needs special care in storing in order to protect colors. Store it away from light to avoid fading. The assorted color packages have a greater selection of colors. Use for paper sculpture and construction; also use for chalk, ink, and other media.

Save usable scraps in open boxes to use for collages, cut and paste designs, etc.

- * **Poster paper** is another lightweight, colored paper, desirable for cut and paste designs, collages, background displays, and other graphics work.
- * **Tag board** is heavy enough for cutting shapes for rubbings. It is desirable for construction and sculpture because of its hard surface and durability; a good mounting paper for art reproductions.
- * **Chipboard** is a very heavy cardboard-type paper, 30" × 40", that may be used as background for collage and other construction. May also be used for matting artwork for display.
- * **Railroad board** is a 6-ply paper in size 22" × 28", colored on both sides in black, blue, buff, green, red, or white for displays, constructions, and mounting artwork. It can also be used for matts.
- * **Matboard** is a 14-ply, 28" × 44", display and matting board; colored on one side in cream and white; ordered by the single sheet.
- * **Mural paper** is a wrapping paper type for murals, which may be cut in 18" × 24" sizes to use for painting. Its strength is desirable for paper sculpture and constructions. It comes in rolls, 48" wide in a brown color.
- * **Stencil paper** for graphics comes in size 12" × 18"; 12 sheets to a package.
- * **Tissue paper**, a colored tissue for collage, constructions, and tissue paper overlay. The colors in some brands bleed more than others when paper is wet.
- * **Rice paper** is a lightweight, textured paper, which may be purchased for very special rubbings and prints.

2. Paint

- * **Liquid tempera** is available in gallon and quart jars.
- * **Powdered tempera** is packaged in one-pound containers. It may be made liquid with water to be used for painting. The addition of liquid starch gives it more body. It is best not to mix large quantities with water because the mixture sours after a few weeks. It may also be used without mixing with water.
- * **Watercolors** are available in metal or plastic boxes of eight colors. Refill colors may be ordered. Special care must be taken after each use in cleaning and drying these boxes before storing.

3. Drawing Media

- * **Crayons** (wax), unwrapped, 16 colors to a box are most desirable; oil base pastels, 16 colors to set are excellent also.
- * **Chalk** may be ordered in assorted colors in boxes of 12 or 144 sticks of 12 colors. If colors are kept separate, it is easier to make a choice of colors.
- * **Charcoal** is available in sticks of 24 to a box or compressed sticks of 12 to a box.
- * **Drawing ink** —Black ink comes in quart or $\frac{3}{4}$ ounce to 10-ounce sizes.
- * **Drawing pencils** may be ordered with thick black lead.

4. Graphic Materials

- * **Printing ink** (water soluble) comes in 1-½ ounce tubes in black, blue, green, red, white, and yellow. This ink is desirable for brayer painting, rubbings, and other graphics of the block-print type.
- * **Colored chalk** and unwrapped crayons may be ordered for rubbings.
- * **Tempera paint**, thinly diluted or transparent watercolor washes may be used with clay crayons for crayon resists.

- * **Oil-base clay**, fresh blocks or soiled clay may be saved for printing.
- * **Linoleum**, 12" x 12" for printing blocks may be obtained in quantity.
- * **Wood blocks** for printing, as well as cardboard and corrugated board, may be supplied from scrap material sources.
- * **Parafin**, bees wax, and batik dyes on cotton or silk fabric may be used for batiks.

5. Adhesives

- * **White paste** for pasting paper is available in gallon and quart jars. It is more convenient to use if placed in smaller, wide mouth plastic covered jars.
- * **Rubber cement** may also be used for pasting paper or lightweight materials. This is available in 4-ounce jars with a brush. Thinner for glue may be ordered. It evaporates very rapidly, so keep this tightly covered.
- * **White glue** (vinyl) may be ordered in 4-ounce squeeze bottles. This glue holds heavy materials. It may also be diluted for tissue paper overlay, collage, and for surfacing other mediums.
- * **Wheat paste** is available in 2-pound packages. It is chiefly used for papier-mâché. It should be stored in a dry place that is free from insects. It is wise to mix only the amount to be used in one day because the mixture sours if left standing.

6. Finishing and Protective Materials

- * **Plastic spray** may be used as a fixative, for pastels, chalk, charcoal, or pencil drawings. This comes in a 16-ounce, bomb-type dispenser.
- * **Clear lacquer and lacquer thinner** may be purchased from outside vendors to finish and waterproof the paint on papier-mâché. Care must be taken in storing and using because it is flammable.
- * **Shellac and shellac thinner** (alcohol) comes in pint containers. It should be diluted with thinner before using. *Use caution.*

7. Ceramic Materials

- * **Firing clay** in red or white may be ordered in 50-pound cartons. It should be stored in airtight containers to retain its moisture. If it partially hardens, punch holes in the clay and soak in water, then rewedge. If it becomes totally dry, pound to powder and remoisten with water.

- * **Grog** may be added to give texture for easier handling. It comes in 1-pound packages.

- * **Glazes, majolica, mat, engobes**, and other types add an additional interest to ceramics, and have a special function of sealing the pores of pottery.



- * **Pyrometric**

- * **Kiln wash**

8. Some Other Construction Materials

- * **Oil-base clay** in gray-green or terra-cotta color is available in 5-pound boxes. Among its many uses are molding and temporary sculpture for young children. It may be used as forms for papier-mâché masks and puppet heads. The used clay may be used for printing.

- * **Plaster of Paris** and similar materials are used alone or mixed with other materials, such as insulating granules. It is important to have large, covered, moisture-proof containers for storage before ordering these materials.

- * **Ceramic tile** may be secured as scrap tile or may be purchased.

- * **Plywood** may be secured from vendors or as scraps.

- * **Wire** in various weights for many kinds of constructions and sculpture is usually obtained from vendors or scrap sources (telephone cable wire is a usable material).



9. Weaving and Stitchery Materials

- * **Round reed**, sizes 1 and 2 may be used in constructions such as mobiles for weaving, as well other uses.



- * **Raffia** may be ordered in 1-pound hanks.
- * **Needles**
- * **Cotton yarn or rug yarn** for weaving and stichery may be purchased from vendors or scrap material sources.
- * **Burlap** and other fabrics may also be obtained from vendors or from scrap material sources.
- * **Odds and Ends**, such as buttons, beads, and discarded costume jewelry may easily be obtained from scrap material sources.

10. Cleaning Materials

- * **Paper towels** are useful in may ways:
 - for controlling paint.
 - for cleaning and drying equipment and materials.
 - for controlling printing ink in the use of brayers.

- for unusual textural surface for painting, graphics, etc.
- * **Liquid soap** kept in labeled detergent or bleach bottles may be used for cleaning and washing art equipment, as well as for mixing with water and powdered tempera for scratch board, crayon etching, and silkscreening.
- * **Scrubbing powder** should be on hand for cleaning sinks, pails, and other art materials from hands.
- * **Hand soap**, especially one with an abrasive, removes paint and other art materials from hands.
- * **Sponges and rags** from outside vendors and scrap material sources must be available in plentiful supply for various types of artwork and cleaning purposes.
- * **Newspapers**, because of their absorbent quality, should be saved for use in covering work areas, etc. Have a definite storage place where they can be neatly stacked.

CHARACTERISTICS AND QUALITIES OF DRAWING AND PAINTING MATERIALS

Compressed Charcoal comes in stick form or in block form. It is easy to show a full range of values with compressed charcoal. Drawing can be done with both the broadside and edge of charcoal to produce mass and line. Water or turpentine will dissolve charcoal if a wash effect is desired.

Conté Crayon can produce both line and tone. It comes in stick or pencil form. It is made from a clay base with

compressed pigments. Water or turpentine will dissolve conté crayon if a wash effect is desired.

Pencil or graphite sticks come in a variety of hardnesses from 9H (the hardest) to 7B (the softest). The harder the graphite, the lighter the line. 2B, 4B, and 6B pencils are recommended for elementary school art programs.

Felt-tip Marker can be purchased with either felt or nylon

tips. They are available with waterproof or water-soluble ink. Tones can be created with the water-soluble type dipped in water.

China Marker has a grease base and is easily smudged. It flows smoothly and can produce a high contrast in value drawing.

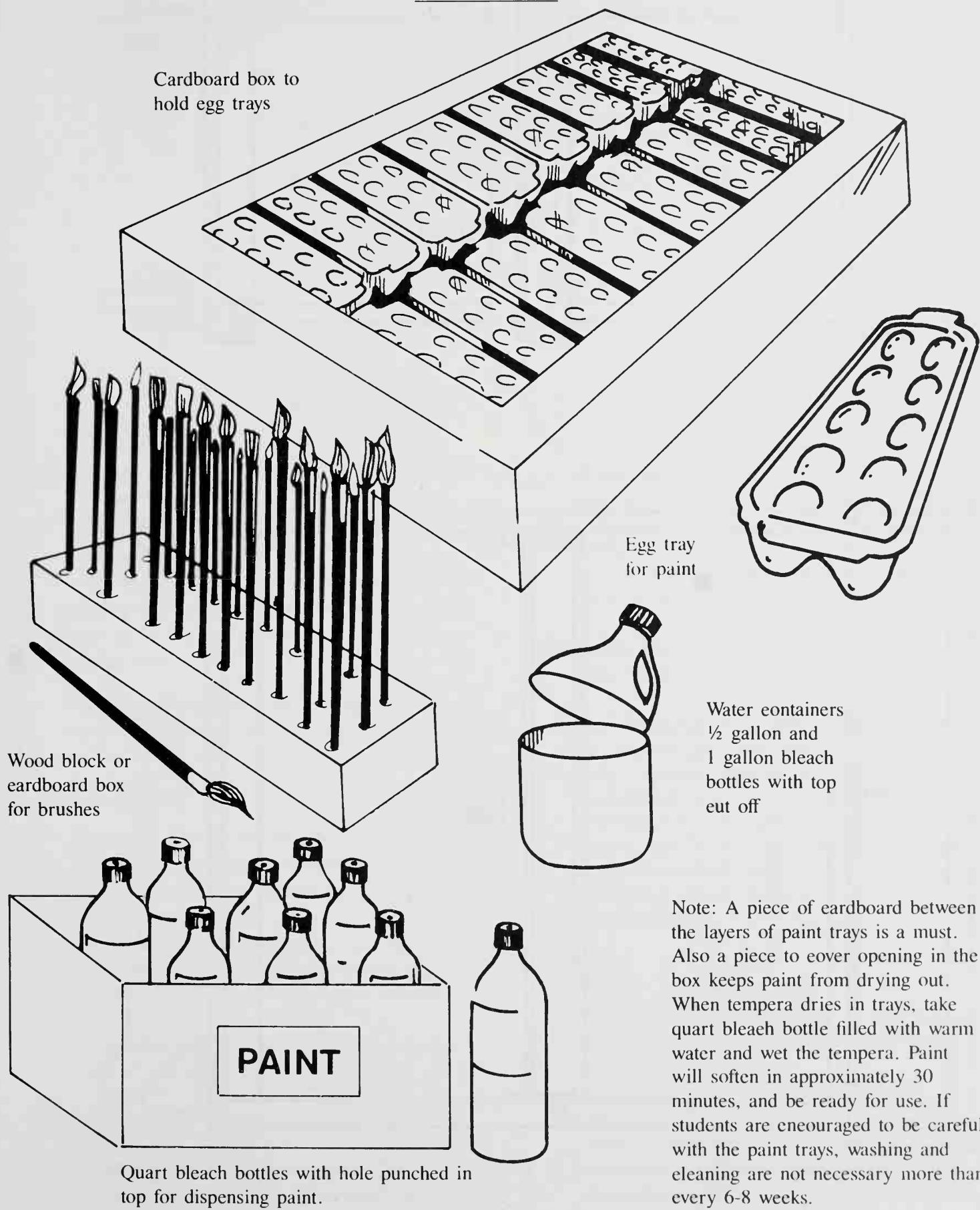
Polymer (Chromacryl, Derivan, etc.) paint is brilliant, smooth, creamy, and thick. It intermixes well; does not lose chromatic intensity when drying and never hardens in containers. Polymer has the consistency of an oil-base paint, but is softer to handle. It can be diluted to achieve watercolor effects and can be used with a soft brayer as a printing ink.

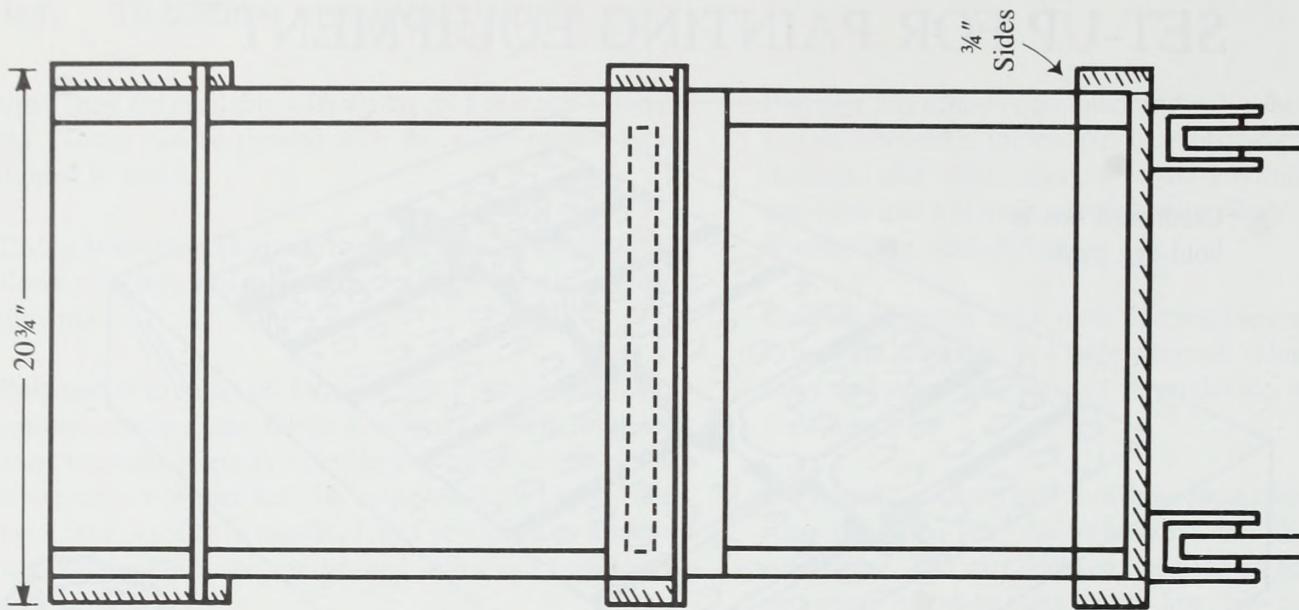
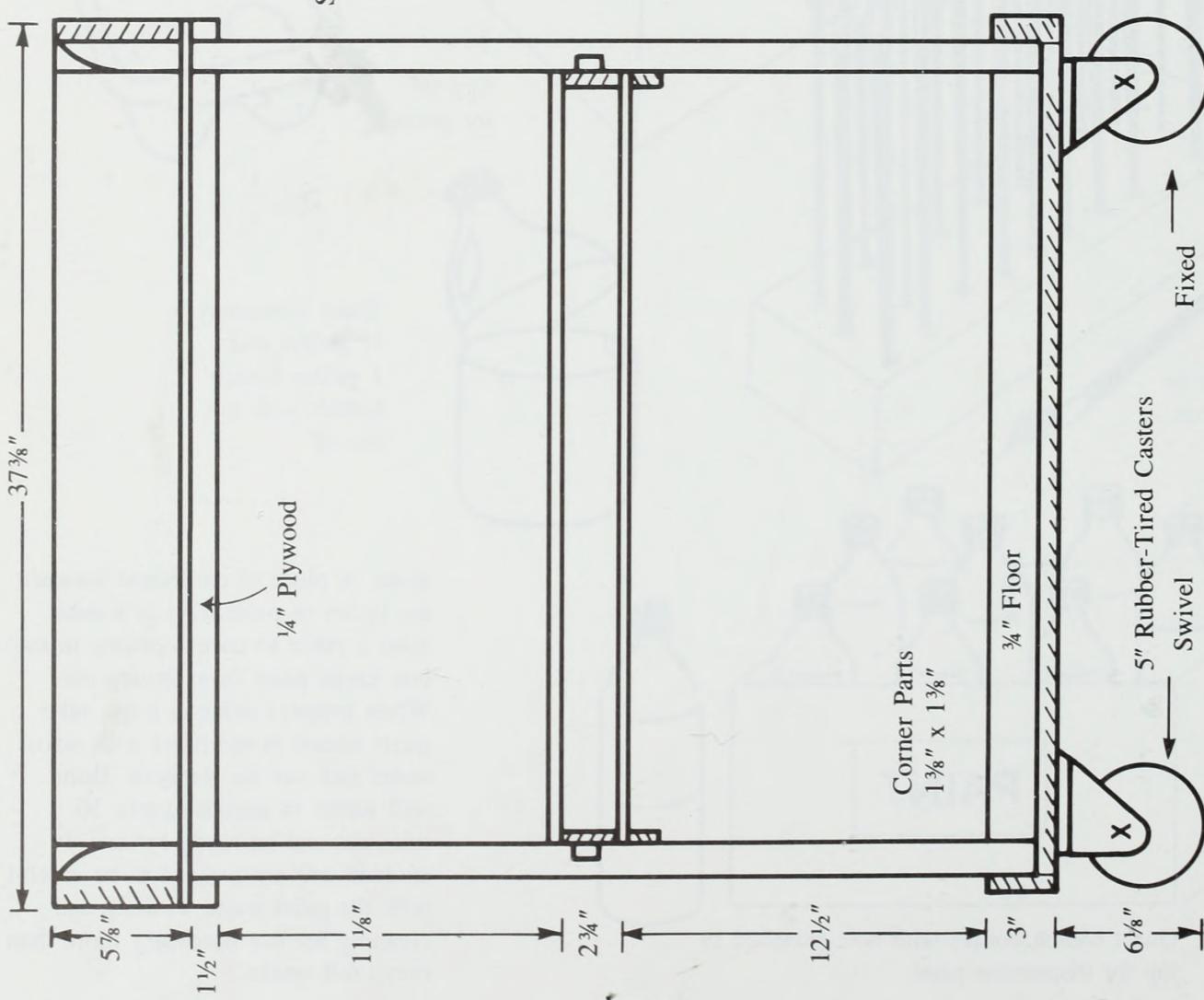
Polymer has adhesive qualities and will adhere to almost any surface and is impervious to temperature, moisture, sunlight, and other changes in the environment. It is non-toxic and will wash out of clothing, floors, desks, and brushes long after drying.

Crayon comes in stick form and requires no fixatives. Colors are available in a wide range of values. Both the sides and edges can be used in producing mass or line drawings.

Oil Pastel (i.e., cray paz) is oil based and comes in a wide range of colors. They can be blended, mixed, and used as solid color. The stick form can be used on both the sides and edges to create mass and/or line drawings.

SET-UP FOR PAINTING EQUIPMENT





SUGGESTED ART CART

SUGGESTIONS ON THE SELECTION AND CARE OF ART EQUIPMENT AND MATERIALS

EQUIPMENT

1. Paper Cutters should be used properly:

- * how to assure safety
- * how to judge the right amount of paper to be cut at one time to get a clean cut and not abuse the cutter
- * how to set the guide to measure and cut in a straight line



2. Mural paper dispenser with cutting blade is essential for measuring and cutting large rolls of paper with ease and to avoid waste.

3. Ceramic Kiln



- * Keep a partition around the kiln.
- * Follow instruction guide for proper use of the kiln.
- * Add an extra shelf in the bottom which can be removed for cleaning.
- * Wash the kiln bottom, tops of shelves, and inside cover door before using, also wash the shelves between each firing if there is any spillage of glaze.
- * Arrange for each class to see the kiln if the students are engaged in a ceramic activity.

4. Plastic garbage containers are invaluable for the storing of clay, plaster, and other bulk materials that deteriorate from moisture and air. Galvanized containers may be used also, but are much heavier.

5. Water containers (plastic or metal), pails with handles, are needed to provide water for painting, ceramics, papier-mâché, etc. Gallon and $\frac{1}{2}$ gallon plastic bleach bottles are needed for water in all painting areas. Use these containers for distributing wheat paste also.

6. Plastic dish pans are useful for mixing wheat paste, washing brayers, and general clean up.

7. Drawing boards are invaluable for painting, drawing, graphics, etc., and should be used in the classroom or outdoors. Regulation boards of wood may be purchased; however, pressed fiber board is lighter in weight and less expensive. Masonite (a harder material) can be used with clothes-pins or metal clamps to secure the paper. A cart for storing and transporting boards make them more accessible (see illustration).

8. Scissors

- * Care for them properly to get the best use from them. Scissors for left-handed students should be available.
- * Discard bent or badly rusted scissors.
- * Store in containers that make "counting" easy, such as wood blocks with drilled holes, small cardboard boxes with punched holes, or small cans to hold enough scissors for each work group.



- * Before storing the scissors, remove rust spots with steel wool; place in tightly covered container after wrapping in a soft, oiled cloth.

9. Knives for cutting linoleum, wood, stencil paper, mats, etc. should be ordered. Utility knives with extra blades stored in the handle are good for cutting mats. Special mat cutters are also available. Paper punches serve many purposes in the art department.

10. Brushes

- * Keep brushes, handles down, in a jar or can when not in use. Container should be tall enough to hold brushes upright and allow the bristles to stand above the rim of the jar. The same method may be used for brushes as suggested for scissors, with holes in cardboard boxes or wood blocks.
- * Proper cleaning and shaping of brushes after use is very important. Wash and rinse in cold, clean water, shape to point or wedge (according to type of brush) with finger tips before placing in container.
- * Water paint brushes should *never* be used for lacquer, shellac, or any type of oil paint. Use special brushes for such work. Household or inexpensive 2", 3", and 4" brushes are handy for many purposes.

11. Trays of the type used in school cafeterias are useful for holding paint jars for a group of six or eight students. These trays are also excellent for using printer's ink and brayers for graphics.

12. Paint jars with plastic covers may be purchased. These are useful for holding a variety of colors. The plastic covers do not rust and can be easily removed if the jars and covers are kept clean and lubricated. Baby food jars with aluminum covers may be used for plant sets.

13. Plastic egg trays are favored by some art teachers because they are light and easier to transport. Enough for the classroom may be stacked in layers with cardboard between without removing the paint.

14. Paint dispensers for filling egg trays and small paint jars may be made from quart bleach bottles. This squeeze-type bottle may be made by punching a hole in the cap with an ice pick. Keep a nail in the hole so that paint does not become too dry.

15. Brayers for roller painting and printing are almost essential for each student. The brayers should be carefully washed with a stiff brush or sponge and spread on a newspaper to dry before storing.

16. Ceramic Equipment

- A few items may be desirable in addition to fingers (the best tools).
- 5-gallon crocks with wood lids for storage
- a wire for cutting clay
- a wedging board
- rolling pins or 1½" dowels to roll out slabs of clay
- small water containers to moisten clay
- an assortment of gadgets to use for texture
- sponges, steel wool, or sand paper for finishing
- kiln shelves, shelf-supports, and stilts

17. Pen staffs, wood or plastic holders for lettering or drawing pen points.

18. Penpoints of a great variety should be available.

19. Needles for stitchery and weaving should be purchased. Needles with large eyes for threading raffia and yarn are handy.

20. Sponges natural sponges used for painting and cleaning are better than polyfoam type.

21. Other equipment obtained for special art experiences might include:

- * hot plate for melting crayons for encaustics and wax for batik design
- * popcorn poppers (electric) are convenient for melting wax for batiks



- * work bench, equipped with vise and carpenter's tools, is desirable for various types of craft work
- * wire cutters, pliers, screw drivers, and other simple tools should be considered basic because they are needed for most kinds of sculpture and constructions. Special boards should be designed to hang each tool in its proper place.
- * looms of simple types and wood forms for stitchery are worthwhile additions to art rooms.
- * forms of heavy cardboard, squeegee, and organdy for silk screens.
- * pressing iron and board are useful in crayon on textiles, batiks, and for general use.



- * a hand brush, straw broom, and small mop are convenient for emergency clean-up.

22. Display Equipment and Materials:

- * Pins
- * Staplers, staples and staple remover are very desirable for constructing displays.
- * Thumb tacks should be used only temporarily for display. Keep in a larger box or bowl for use with paint or drawing boards.
- * Masking tape, transparent tape, and dispensers. Masking tape can be satisfactorily rolled to adhere to light and medium weight, two-dimensional artwork in display areas.



SUGGESTED CRITERIA FOR EVALUATING STUDENT ARTWORK

Student art evaluation or grades are so intangible and cover such vast areas. In order to include the many facets of a single art experience, the teacher needs to be constantly alert to such qualities as readiness, interests, responses, attitudes, and work habits. These qualities are more concrete as a basis for grading art work than the work itself.

It is advisable to have students keep a portfolio of artwork. In addition it is suggested that each teacher decide on the criteria suitable for determining the grades for his/her group. Such criteria might include:

Aesthetic Sensitivity

- * keen observation
- * appreciation for design in nature
- * appreciation of the visual expression of others

- * awareness of aesthetic qualities in all the arts
- * kinaesthetic response
- * developing respect for the special qualities of a material
- * growing insight and awareness of one's environment

Creative Growth

- * likes to explore
- * ability to work independently
- * inquisitiveness
- * originality
- * inventiveness
- * flexibility
- * transfer of ideas
- * problem solving

Technical Development

- * use of media

- * developing security and an individual style through acquired proficiencies

Work Habits

- * sharing in group responsibilities
- * respect for tools and materials
- * usually completes work

Attitudes

- * responsible to self and interest in the efforts of the group
- * self-controlled
- * interest in applying art concepts to artwork and daily life

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Abrams Art Prints

Harry A. Abrams, Inc. W. 57th St. New York, NY
Alarion Press
P.O. Box 1882, Boulder, CO 80306.

Educational Dimensions Corp.

Stamford, CT (Filmstrips and Video cassettes)

Imaginus

RR4, Box 4021B, Pennell Way Brunswick, ME 04011. (Art Reproduction, posters)

National Gallery of Art Extension Programs

Extension Service, National Gallery of Art, Washington, D.C. 20565. (Free slide/filmstrip/cassette tape loan program.)

Shorewoods Reproductions

Sandy Hook, CT. Art Reproductions.

Wilton Appreciation Program

Reading and O'Reilly, Inc., P.O. Box 302, 2 Kensett Ave., Wilton, CT. 00897

ANNOTATED BIOGRAPHIES

Ansel Adams (1902–1984) America's most famous landscape photographer. His 1944 photograph, *Moonrise, Hernandez, New Mexico* is considered by many to be one of the most important photographs ever made. His images are mainly of the American West, mountains and unpeopled landscapes of the national parks in California, Wyoming, and New Mexico.

Alexander Archipenko (1887–1964) A Russian-American sculptor trained in Kiev and Paris, who became a citizen of the United States in 1928 and taught at the new Bauhaus in Chicago, after opened his own sculpture school in New York in 1939. He broke the figure into masses of geometrical forms, often cones, and sometimes colored the material or merged the figure with a painted background, thus creating sculpture paintings.

Frederick S. Wight, "Retrospective for Archipenko," *Art in America*, v, lv, May 1967.

Jean Arp (1887–1966) A poet, painter, and primarily a sculptor who studied in Paris in 1908 and became friends with Max Jacob, Picasso, Modigliani, and Robert Delaunay. In Switzerland, he founded the Dada movement at the outbreak of World War I with other refugee artists. This was an antirational and antiaesthetic movement. He produced collages, word reliefs, and sculptures which were primitive, but yet had universal meaning.

Herbert Read, *The World of Jean Arp*, New York, 1968.

Giacomo Balla (1871–1958) Balla was Futurism's astonishing advocate. He painted first in an academic style, then studied light and color and became a futurist. He tried to isolate motion on the canvas in experiments as early as 1914–16, although his work was not recognized for its avant-garde power until mid-century.

Herbert Bayer Born in 1900 in Austria. A painter and graphic artist who studied under Kandinsky and became a teacher of layout and typography. In 1929, in Paris, he produced surrealist photo Montages which relate formally to Miro. In 1938, he moved to New York and worked in advertising and design for John Wanamaker's and J. Walter Thompson.

Alexander Durmer, *The Way Beyond "Art"—The Work of Herbert Bayer*, New York, 1947.

William Baziots (1912–1963) A contemporary American painter of bold amoebic form abstractions which sometimes have the appearance of symbolic meaning. Born in Pittsburgh, Baziots taught and painted under the W.P.A. (1938–1941). He continued the surrealism that affected most New York painters in the 1940s.

Romare Bearden Born in 1914 in North Carolina. Bearden studied premedicine in college but was introduced to George Grosz at the Art Students League, where he studied the draftsmanship of Hogarth and Ingres. During the Great Depression he was allied with other black artists and writers, although he always believed that people were his only subjects. His collage style of images of the black urban experience caused an uproar, but he was successful in magazine commissions and obtained a Guggenheim fellowship in 1970.

Romare Bearden, *The Painter's Mind*, 1965.

George Bellows (1882–1925) Bellows was born in Ohio and spent most of his short life in New York and drew from the city his subject matter, especially the athletic club near his home that staged prize fights. After 1916 he worked on lithographs with expressive dramatic line.

Charles H. Morgan, *George Bellows, Painter of America*, New York, 1965.

William Blake (1757–1827) An English poet, painter, and engraver. Blake began his training as a draftsman at the age of ten and by fifteen was an apprenticed engineer. His "Songs of Innocence" and "Songs of Experience" were the first collection of his poems printed and illustrated in color by a method devised by him. His art is noted for its symbolism, visionary quality, and uncompromising use of line.

Richard Parks Bonington (1801–1828) An English landscape painter who went to France and trained there as a boy. He was a friend of Delacroix as well as a pupil of Grosz. He exhibited while quite young (at age of 21) went to Italy at age of 25, and died when he was 27. Although he was influenced by the sumptuous richness of the Venetians, he contained their skill with more restraint.

Lee Bontecou Born in Rhode Island in 1931 and grew up in New York. She received a Fulbright scholarship to study in Rome 1957–58. Her early works were of fanciful animal forms built on metal armatures. By chance she discovered canvas and metal together and used them as her materials. A commission for a wall relief at Lincoln Center in New York in 1964 brought her increased fame.

Eleanor Munro, *Originals: American Women Artists*, New York, 1979.

Gutzon Borglum (1871–1941) An American sculptor who is famous for his gigantic Mount Rushmore National Monument in South Dakota. His many other works include the Twelve Stone Apostles on New York City's Cathedral of Saint John the Divine, and the six-ton marble head of President Abraham Lincoln (1908) in the United States Capitol rotunda.

Constantin Brancusi (1876–1957) Brancusi studied in Bucharest and then in Paris, including study of sculpture with Rodin, briefly. He traveled widely and associated with Cocteau, Satie, Tzara, and Kokoschka. His revolutionary contribution was to follow Cézanne's dictum that nature is based on the cube and cone. The purity of his life influenced many others.

Brassai (Gyula Halasz) (1899–1984) A Hungarian artist who studied painting in Budapest and Berlin and moved to Paris in 1923. His published photos of Paris nightlife came out in 1933. He was known for his sharp angles and lighting that illuminated the seamier side of street life and the Paris underworld.

John Szarkowski, *Looking at Photographs*, Museum of Modern Art, 1973.

Pieter Brueghel, the Elder. (c. 1525–1569) A Flemish painter who journeyed to Italy in 1552. He was touched by the social calamities of his century, the “century of beggars.” His commissioned work on man's relation to nature was more calm and large in scale. However, late in life he became increasingly bitter about the blindness and cruelty of humanity.

Fritz Grossman, *The Paintings of Brueghel*, 1966.

Mary Cassatt (1845–1927) Casatt traveled to France and Italy, met Edgar Degas, who suggested she exhibit in the Impressionist shows, which she did. She was strongly influenced by Japanese models. Her most common themes were mother and child, done with simplicity and freshness.

Christo Born in 1935, in Bulgaria and studied at the Fine Arts Academy in Sofia and then in Vienna. He exhibited a wrapped Roman wall in 1974, and his running fence in Sonoma and Marin counties was built in 1976. His latest finished work was islands in the greater Miami Bay, surrounded by polypropylene cloth, in 1980–83. He is the author of twelve books and monographs on his projects.

José de Creeft Born in 1884 in Guadalajara, Mexico. An American sculptor, who at twelve worked as an apprentice in a bronze factory. Studied in Paris at the Academie Julian. In 1911 he worked in a stonecutter's workshop and learn carving. His work tends toward the monumental with great interest in textures. Polished and rough surfaces are frequently juxtaposed so that smooth forms seem to emerge from a rough background.

Imogen Cunningham (1883–1976). Imogen Cunningham was one of the earliest and most important portrait photographers in the United States. Encouraged by her father to pursue her talent, she was a noted photographer when few American women considered it as a possible profession. Her portraits stressed a commitment to the human quality of her subjects, rather than to the heroic. Her last work, *After Ninety*, was started when she was over ninety years of age.

Stuart Davis (1894–1964) Davis was born in Pennsylvania and attended Robert Henri's art classes in New York and took inspiration there from dance halls and saloons. He set up common objects in his studio—an eggbeater, an electric fan, a rubber glove—and concentrated on painting geometrical exercises. In Paris, he abstracted city scenes and transferred this style back in the United States to portray the color, composition, and movement of uniquely American life.

Charles Demuth (1883–1935) Born in Pennsylvania and was influenced by an early trip to Paris where he studied the Fauves and Cézanne movements. He became friendly with Stieglitz and Duchamp. His flower studies are important as watercolors—his preferred medium. Modern landscapes in oils, portraying his home in Lancaster County, are similar in prismatic effect to those of Sheeler and Feininger.

Arthur Dove (1880–1946) Dove was an illustrator at *Scribner's* magazine after college, despite his father's objections. He studied in France, but back in the United States his landscapes became abstracted and precisely controlled, according to color and proportion of objects. His life was beset by financial worries, and his late work became even more sober.

Frederick S. Wight, *Arthur G. Dove*, Berkeley and Los Angeles, 1958.

Duccio (c. 1255–1318) A great Sienese master who exhibited change from Byzantine to Gothic in his use of multiple picture planes, brightened color and more human drapery. He successfully ran a large workshop and thus it is hard to attribute work definitely to him.

Albrecht Dürer (1471–1528) Dürer was the son of a German goldsmith and a precocious student of painting and drawing in his teens. He traveled to Italy and interpreted Italian Renaissance work in his northern Germanic way. He made a triumphal trip through the Low Countries. His great master paintings of religious subjects and his fine draftsmanship and printmaking make him stand out as one of the greats of the Renaissance.

Erwin Panofsky, *The Life and Art of Albrecht Dürer*, London and Princeton, 1955.

Thomas Eakins (1844–1916) Born in Pennsylvania and attended drawing classes at the Pennsylvania Academy of Fine Arts. He made anatomical drawings while at the Medical College. He also made fine figurative studies of athletes and was an expert at portraying the introspective moods of his subjects in portraits.

Lyonel Feininger (1871–1956) New York painter who studied in Hamburg and Berlin. He specialised in cityscapes where the Manhattan atmosphere was created by elongated shapes of buildings and structures.

Robert Frank Born in 1924 in Zurich, Switzerland, was a Swiss-American photographer and filmmaker who came to New York first to be a fashion photographer and then as a freelance photographer of American rebels and outcasts of society. He believed that one might take seriously what other people took seriously.

The Americans, Photographs by Robert Frank, Aperture/Museum of Modern Art, 1968.

Antonio Frasconi Born 1919 in Montevideo, Uruguay. Frasconi was a graphic artist who came to United States in 1946 and studied under Yasuo Kuniyoshi. In 1960 received the Grand Prix of the Venice International Film Festival for *The Neighboring Shore*. His work is represented in many of the leading collections of graphic art.

Caspar David Friedrich (1774–1840) A romantic German landscape painter particularly noteworthy for his lovely renderings of the woods. He was greatly skilled in expression of the effect of light and seasons in nature. The majority of his works are in Dresden, Germany, where he lived most of his life.

Richard Buckminster Fuller (1895–) An American inventor, designer, and philosopher. His first invention, the Dymaxion House of 1927 was readily movable and hung from a central core, greatly reducing its use of materials, weight, and cost. His geodesic domes are considered one of the most significant structural innovations of the twentieth century.

Harch, Alden, *Buckminster Fuller*, (1974)

Thomas Gainsborough (1729–1788) An English painter of portraits in landscapes according to the style of his teacher, Hayman, in London. He copied popular Dutch landscapes for his London dealers and was influenced by Ruisdael and Hobbema. He was one of the original members of the Royal Academy and unofficial portraitist of royalty.

Artemisia Gentileschi (1597–1651) The daughter of a painter who studied the work of Caravaggio, settled with her father in Florence and painted emotionally-charged subject matter, such as Judith and Holofernes. She studied the tenebrists (night images) of painters shown at the Capodimonte Museum in Naples, where she won fame after travels to London.

“Artemisia Gentileschi,” *The Art Bulletin*, vi, June 1968.

Alberto Giacometti (1901–1966) The son of a Swiss painter, who enrolled in the School of Arts and Crafts in Geneva and then spent a year in Italy. After studying the Italian masters, he settled in Paris and began to create elementary simplified figures with elongated torsos and often large feet that seemed to have grounded them to earth. He was obsessed with solitude and also the relation of humans in groups. His paintings and drawings were rendered in masses of quick lines, like a cage.

“Alberto Giacometti,” Museum of Modern Art catalogue, New York, 1965.

Mathias Goeritz Born in 1915 in Danzig. Goeritz was an architect and sculptor who settled first in Paris, then Morocco and Spain. In 1949, at the age of 34, he was invited to journey to Mexico City to work. He reacted against the cold formalism of modern buildings. At the Museum of Mexico City, he built curves, using bright colors and converging lines.

Vincent van Gogh (1853–1890) A Dutch painter who was raised in a family of clergy and worked as a salesman in his uncle’s art gallery in the Hague. He studied theology but enrolled in the École des Beaux Arts in Paris. In 1887 he made friends with the Impressionists. His brother Theo always encouraged him. He moved to Arles in 1888 and painted with bright colors, but he experienced a series of mental crises and at the age of 37 took his life.

The Complete Letters of Van Gogh, London, 1958.

Sidney Goodman Born in 1936 in Philadelphia. He studied painting at the Philadelphia College of Art and has exhibited in numerous group and one-man shows on contemporary figures and realism. His drawings have been shown at the Whitney Museum (1979–81) and at the Philadelphia Museum (1979). He has taught at Philadelphia College of Art, Tyler School, and The Pennsylvania Academy of Fine Arts since 1978.

Francisco Goya (1746–1828) Born in Spain and traveled to Madrid. At first was influenced by rococo artists like Tiepolo. During 1780’s he became more of a revolutionary and yet managed to remain popular as a royal portraitist. His portraits were searching examinations of character, and when Napoleon invaded Spain he produced paintings of emotional intensity of the citizens’ martyrdom. He turned increasingly inward and painted visions and nightmares.

Morris Graves Born in 1910 in Oregon. A self-taught artist who settled in Seattle in 1920. He worked as an easel painter for the Federal Arts project in 1936–37, became a close friend to John Cage and to Mark Tobey. He traveled widely in Japan, Africa, and Europe. His portrayal of nature, of small birds and flowers and fish, done with subtlety to suggest the power of myth, was the subject of a major traveling exhibit organized by the Phillips Collection in Washington, D.C.

Ray Kass, *Morris Graves: Vision of the Inner Eye*, New York, 1983.

El Greco (*Doménikos Theotokopoulos*) (1541–1614) The Spanish mannerist, went to Italy from Crete at age of 19. He was a friend of Titian, Tintoretto, and Bassano. He then traveled to Madrid and obtained two commissions for panels of a cathedral and church. His style recalled his Byzantine early influence and study of Italian mannerists. He is well known for elongated figures and strong light contrasts. He suffered poverty toward the end of his life, and his religious portraits took on a sober, visionary look.

Horatio Greenough (1805–1852) Born in Maine and was of a first generation of American neoclassical sculptors who studied in Italy, starting in 1824. He produced many marble portrait busts, a few reliefs, large public commissions, and the design for the Bunker Hill monument in Boston. He reverted to the classical style as his felt duty, discussed in his book, *Form and Function: Remarks on Art*, republished in Berkeley in 1958.

Juan Gris (1887–1927) Born in Spain and attended art school in Madrid but moved to Paris when he was 19 because he was attracted to the work of Picasso and other compatriots there. The new artists showed simple cubist form, rejected chiaroscuro, and regular perspective. Gris was commissioned to produce sets and costumes for a Diaghilev ballet.

James Thrall Soby, "Juan Gris," Museum of Modern Art catalogue, New York, 1958.

Marsden Hartley (1877–1943) Born in Maine and first showed his work at Stieglitz's 291 Gallery—his so-called black landscapes. In Paris and Munich in 1912, the Expressionists had influence on his bold color and outline. In his dramatic landscapes of Maine and New Mexico, nature is seen as symbol of moody power.

Barbara Hepworth (1903–1975) Born in Yorkshire, England and was a famous sculptress. After carving simplified sculpture in marble and stone (around 1933) she turned toward abstraction. She worked with geometric forms, heightening spatial effects by incorporating strings and color. Landscape is one of her central elements, but for her landscape is man's living environment.

Barbara Hepworth: *Drawings from a Sculptor's Landscape*, 1967.

David Hockney Born in 1937 in Yorkshire, England. Hockney attended London Royal College of Art and gained fame upon winning first prize there. He is known for draftsmanship and for recent experiments with fragmented pictures and photo collages. He has also done theater and opera sets, lithographs, and always returns to his figure studies, which he believes to be most important exercises.

Hokusai (1760–1849) Born in the artisan class of Japan, left home in his early teens to become an engraver. At age 26, he started illustrating his own texts and became one of the most important Japanese artists. At age 70 he produced *Thirty-six Views of Mt Fuji*; illustrated some 160 publications and died at age 90. He was an artist of the people and depicted their restless energy in visions of a changing world.

Hans Holbein, the Younger (1497–1543) Born in Germany and studied in his father's art studio but left for Basel, Switzerland, and worked for a publisher. He produced realistic portraits and illustrated the Lutheran Bible. It was the era of Reformation with religious and agrarian uprisings. Journeys to London won him court appointments to paint King Henry VIII and well-to-do merchants.

Edward Hopper (1882–1967) Born in New York and was a student of Robert Henri in New York with his eight students of urban realism. The lonely mood of the city was one theme; often the geometry of buildings is revealed by an eerie light, such as in *Nighthawks*, (1941–42). His interest in landscape relates him closely to nineteenth-century American landscape painters.

Lloyd Goodrich, *Edward Hopper*, New York, 1976.

Peter Hurd (1904–1984) Born in New Mexico and studied at the Pennsylvania Academy of Fine Arts with illustrator N. C. Wyeth, then at Texas Tech, where he received a doctorate in fine arts. He has executed commissions for sixteen frescoes at Texas Tech. He became famous to Americans as President Lyndon Johnson's portraitist. He has illustrated adventure books such as *Last of the Mohicans* and *Great Stories of Ships and Sea*.

Peter Hurd, *The Sketchbook*, 1971.

Jean-A. Ingres (1780–1867) French-born artist who studied with David in Paris, where he won the Prix de Rome in 1801. He settled in Italy, and although he sent portraits back to Paris, he was forced to make a living selling pencil drawings. A commission for Montaban Cathedral established his success. His classicism stood in opposition to the romanticism being developed by Delacroix and his belief, "Drawing is the probity of art."

Gertrude Käsebier (1852–1934) Käsebier was of a pioneer family that traveled to Colorado in a covered wagon. On a trip to France, she discovered photography which immediately engaged all her time. Back in New York in 1897, she opened a studio and revolutionized portraiture by placing a subject in everyday settings with natural light flooding in. She was a member of the Photo-Secession. Her major series was on motherhood, but she also portrayed the Indians of the Plains.

Rockwell Kent (1882–1971) Born in New York, Kent was first a student of architecture at Columbia and then studied painting with Robert Henri. He loved nature and the light and shadow playing over large planes. He was a wanderer who lived in Maine, Newfoundland, and Alaska. Accounts of his work are published in his text, *Of Men and Mountains*, 1959.

Rockwell Kent, *This Is My Own*, New York, 1940.

Franz Kline (1910–1962) Born in Pennsylvania and lived in New York. After studying in Boston and London, he settled in New York and painted in a conventional manner, while he earned his living by selling comic drawings and by decorating bars. In the late 1940's his own style emerged, with bold slashing lines in which black was the only color. Late in the 1950's he returned to some color, but the role of the black gesture on white canvas remained supreme.

Katherine Kuh, *The Artists' Voice*, New York, 1962.

Kaethe Kollwitz (1867–1945) was born in Germany and developed a sympathy for the downtrodden of her day. Her series, *The Weavers*, dealt with the conflicts of industrializing an agrarian economy. The sixteenth-century peasants' revolt inspired a series of prints. Her lithographs and woodcuts not only expressed political themes; she is equally well known for her studies of motherhood and the survival of spirit in adversity.

Hans Kollwitz, ed., *Diararies and Letters of Kaethe Kollwitz*, Chicago, 1955.

Ogata Korin Born in 1661 in Kyoto, Japan and was a follower of Sotatsu, who was well known in Europe, through numerous copies of his work. His famous screen of irises and those of wild, stylized waves are decorative, but also with a style of their own. He is also noted for painting refined lacquer boxes.

Korin, *Library of Japanese Art*, 1960.

Liu Shou Kuan (Yuan dynasty) An artist who served under Kublai Khan; noted for his bamboo painting and his essay on that art. He advised that the artist should first have a complete mental image, then begin work rapidly and "pursue the vision as the hawk strikes down for the hare."

Yasuo Kuniyoshi (1893–1953) Born in Japan and studied at the Art Students League in New York with Kenneth Hayes Miller. His first paintings combined landscapes, children, and flowers in a dreamlike composition. The pictures of desolation during World War II gave way to gayer scenes of carnivals, such as *The Juggler* which hangs at the Whitney Museum.

Lloyd Goodrich, *Yasuo Kuniyoshi*, New York, 1948.

John La Farge (1835–1910) He was originally a painter who studied in Europe and then in America with William Morris Hunt. He painted romantic scenes of the mysterious and frightening. He worked in murals and painted glass, becoming one of the most prominent decorators of churches in the United States. He traveled through the South Seas and Japan and published several books on his travels and art.

John La Farge, Kennedy Galleries, New York, 1968.

Rene Lalique (1860–1945) Lalique was the most successful glassmaker of the twentieth century. Throughout the 1920's and 1930's his work was hailed as representing the most sophisticated qualities of French decorative art. His work includes bowls and vases, scent bottles, car emblems, clocks, jewelry, sculptural and architectural decoration of every kind.

Dorothea Lange (1895–1965) Born in New Jersey and studied with Clarence White and opened a portrait studio in San Francisco in 1919. During the Great Depression of the 1930's, she joined the Farm Security Administration and used her camera to show the plight of displaced families. During World War II she portrayed the Japanese-Americans who were forced to relocate. For *Life* magazine she produced sensitive essays on Mormon villages, the Irish countrywoman, and the public defender.

Paul Taylor and Dorothea Lange, *An American Exodus: A Record of Human Erosion*, New York, 1939.

Fernand Leger (1881–1955) A French-born artist who began his career as an architectural draftsman, and became friendly with Rousseau. He was attracted to theories of Cubism. During his experiences in World War I, he was exposed to the world of technology. He set about to paint mechanical objects as abstractions. He collaborated with Le Corbusier on murals and produced mosaics and ceramics; late in life he painted rural landscapes with a fascination for objects and tools as symbols for man-made objects.

Werner Haftmann, *Painting in the Twentieth Century*, New York, 1966.

Judith Leyster (1609–1660) Judith Leyster and her husband were Haarlem painters, probably students of Frans Hals. She painted groups of people drinking and laughing. The closeness of her style to Hals is illustrated by the fact that her *Lute Playing Fool* in the Rijksmuseum was long attributed to Hals.

John Marin (1870–1953) Born in New Jersey, Marin planned to be an architect but was drawn to painting at the Pennsylvania Academy and the Art Students League in New York. He lived in Europe (1905–11) and later exhibited at Stieglitz's 291 Gallery in New York. The Venice Biennale honored him with a retrospective in 1950. He never followed a school of theories, but painted his canvases and watercolors with expressive freedom, unusual vigor of composition, and line.

Marino Marini (1901–1980) An Italian artist who studied in Florence, where he admired early Roman and Etruscan bronzes. As a sculptor he developed his own unquiet modern line. His famous subjects, such as horse and rider, evolved over the years as portrayals of his understanding of the inner life. He gained fame in Rome and Milan as a teacher and sculptor of a number of portrait busts of the famous.

Henri Matisse (1869–1954) A Frenchman who studied law and then painting. In Paris, in 1899, he was influenced by Cézanne, then showed at the Salon d'Automne with his friends and became leader of the Fauves, or wild beasts. He settled in Nice, lived a long productive life in which he painted pictures that explored the relation between two and three dimensions, made paper cutouts, designed for the ballet, and drew lovely line portraits.

A. H. Barr, *Matisse: His Art and Public*, New York, 1951.

Henri Michaux Born in Belgium in 1899 and traveled as a ship's stoker to Holland, England, and Brazil. He published his first poetry in 1922 and became a French citizen in 1935. He produced poetry under the influence of mescaline in 1956 which he related to automatic writing or rhythm systems.

Michaux, The Major Ordeals of the Mind, London, 1974.

Gjon Mili (1904–1984) Mili came to the United States from Albania in 1923 and became a photographer for *Life* magazine. He is noted for photographing the famous in searching photo essays. Among his subjects are Picasso, Pablo Casals in exile, and an aged Sean O'Casey in his last interview. He often created multiple images overlapped to suggest dramatic action.

Jean-François Millet (1814–1875) A French artist of the Barbizon School who first earned a living painting mythological and genre scenes, but retreating to the countryside of Barbizon, he made that his sole subject matter. His figures of farm workers in the seemingly endless landscape attain grandeur in their honesty. Millet's work only became popular after he died, and his friend Corot had to arrange for an annuity for his widow.

Joan Miro (1893–1982) Miro was a Spanish painter of Surrealist origin who lived in the United States and exhibited in the first Surrealist exhibition. His work, although seeming abstract, was symbolic, for him, painting was never form only for form's sake. He was alternately romantic, humorous, and mystical.

Piet Mondrian (1872–1944) A Dutch artist who had a strict Calvinist father that wanted his son to be a teacher; but Mondrian refused, and instead enrolled in art school. His landscapes were influenced first by Cubists, then he abstracted colors to the primaries and lines to only the horizontal and verticals. He influenced a generation of young abstractionists like Leger. He is important in the twentieth century because his progression to abstraction was so methodical and experimental and yet well developed at every stage.

Michel Seuphor, *Piet Mondrian: Life and Work*, 1956.

Claude Oscar Monet (1840–1926) His painting, *Impression—Sunrise*, helped create the name of the school of art known as "Impressionism." His work represented the highest ideals of Impressionism. He painted a series of poplars, haystacks, and cathedrals under various conditions and different times of day. Most famous of all are the *Water Lillies* (from the 1900's to 1923).

Henry Moore Born in 1898 in Yorkshire, England, Moore was the son of a miner, who studied at Leeds, and became an art instructor at the Royal Academy. He gave up teaching in 1939 to live in the countryside outside London. His sculpture showed influences of Egyptian art, African masks, and pre-Columbian Mexican sculpture. He made massive outdoor reclining human figures for public places. His forms followed Roger Fry's statement that the artist should be true to nature.

Herbert Read, *Henry Moore, a Study of His Life and Work*, New York, 1966.

William Morris (1834–1896) An English designer, poet, and critic, influenced by his love for the Middle Ages. He published a magazine with his friend Burne-Jones, apprenticed to an architect, but became a craftsman and designer of furnishings. He founded his own company and produced wallpapers and chintzes. A social philosopher as well, he had a romantic faith in manual labor as therapy.

Asa Briggs, *William Morris: Selected Writings and Designs*, New York, 1964.

Wright Morris Born in 1910 in Nebraska. Morris has been a novelist and journalist, and a poet who has published photography books that detailed the American experience of farming and settling the plains. He has received Guggenheim and Rockefeller grants, and has taught writing at San Francisco State College.

Wright Morris, *In God's Country and His People*, New York, 1968.

Sheng Mou A Chinese painter who lived during the first half of fourteenth century. Painted landscapes, figures, flowers, and birds. Sheng Mou became more popular after his death.

Eadward Muybridge (1830–1904) An eccentric and brilliant British pioneer in trick photography. Born in England, Muybridge emigrated to the United States in the early 1850's. He was responsible for the studies of horses in motion, proving that at full gallop the horse had all four feet off the ground.

Giovanni Paolo Pannini (1692–1765) An Italian artist of topographical and architectural views—both real and imaginary. His views often showed movements in imaginary landscapes.

Victor Pasmore Born in England in 1908. In the late 1930s Pasmore was painting interiors and landscapes in the style of Whistler. After 1950 he became an abstract constructionist, making objects of colored wood and Perspex. He has been an influential teacher of abstract principles of design in England.

Charles Willson Peale (1741–1827) Peale was born in Maryland and lived in Pennsylvania. He was the founder and most famous member of an artistic family which included seventeen children. He was a watchmaker, saddler, and studied portrait painting under Benjamin West in London. After the Revolutionary War, he established a museum in Independence Hall which included scientific curiosities and his portraits of famous men.

Beverly Pepper Born in New York in 1924 and studied in New York and Paris, first painting, and then sculpture at the Atelier Fernand Leger. She has also been an advertising art director. Her large public outdoor sculptures have been installed at banks, universities, government, and commercial buildings. She is most famous for large geometrical site works.

Edward F. Fry, "Beverly Pepper Sculpture, 1971–75," San Francisco Museum catalogue, 1975.

Pablo Picasso (1881–1973, France) A Spaniard who was the son of an art teacher and who studied painting in Barcelona. He then journeyed to Paris in 1900, which had become the art center for modernism. He produced Cubist paintings and evolved his famous rose and blue styles. Always a leading innovator of his artistic set, he, along with Braque, developed the art of collage. During the Spanish Civil War he painted his most famous work *Guernica* and, perhaps for the first time, Cubism was used for social commentary. His later life was spent in producing prints, drawings, and elaborating on favorite mythical themes.

Robert Rosenblum, *Cubism and 20th Century Art*, 1966.

Horace Pippin (1888–1946) A black-American born in Pennsylvania. As a child, Pippin made pictures of his family circle; fought in World War I, was wounded, and resumed his art work when he returned. He studied at the Barnes Foundation outside Philadelphia. The paintings of antislavery activist John Brown are atypically political. He generally portrayed interiors and family and farming scenes with simple line and unusual color.

Arnaldo Pomodoro Born in Italy in 1926 and studied sculpture, architecture, and theater. In 1964 he won a prize for Italian sculpture. He has produced mostly works in bronze or combinations of different materials in which he investigates organic and technological structures.

Raphael (1483–1520) At a young age, Raphael created mythological and religious drawings while studying with Perugino. The Pope hired him in 1508 to decorate the papal apartments called *stanze* in the Vatican, which led to portrait commissions and altarpieces. He died at 37, at the height of his productivity and was probably the greatest master of the high Renaissance.

Luciano Berti. *Raphael*, New York, 1961.

Odilon Redon (1840–1916) A French painter and lithographer who found inspiration in his dreams and those various media to express them: charcoal, etching, pastel, and lithography. Rodan's genius lay in his skillful draftsmanship and pictorial sense with which he interpreted his visions.

Rembrandt van Rijn (1606–1665) A Dutch artist considered to be one of the greatest masters of European art. His paintings, drawings, and etchings have been collected since the seventeenth century. His personal troubles and great works (*The Night Watch*—1642; and the self-portraits) helped create the myth of his unpopularity and isolation from Dutch society. This, however, was not true: he continued to receive commissions until his death.

Frederick Remington (1861–1909) Attended Yale but went West in 1880 to Montana and Texas, which became his subject matter. He at once sold illustrations to *Harper's Weekly*. In 1887 he also began to exhibit at the National Academy of Design. His western sculpture, begun in 1895, met with immediate success. His illustrations in popular magazines brought demand for his canvases, in which he caught the movement and romance of the vanished frontier.

Harold McCracken. *The Frederick Remington Book*, New York, 1966.

Hyacinthe Rigaud (1659–1743) A French artist who won the Prix de Rome in 1682, but did not go to Rome. He was official court painter for Louis XIV and XV and painted the pomp of the Sun King, but in his nonofficial portraits he followed the style of Rembrandt. Prolific, he painted an average of 35 portraits a year for 62 years.

Bridget Riley Born in London in 1931 and studied at the Royal College of Art and taught art in various English colleges. She won the Grand Prix at the Venice Biennale of 1968. Along with Vasarely, her name became synonymous with Op Art in the 1960's.

“Bridget Riley,” article in *Art in America*, April 1975.

Diego Rivera (1886–1957) Mexico's most famous painter, developed his own style in elongated figures within dramatic murals. He studied the popular idioms of Cubism in Madrid and Paris, but back home in Mexico he worked out his own style. His murals were done in Mexico City, and Chapingo, in the United States in San Francisco, and Detroit; and in New York at Rockefeller Center, assisted by Ben Shahn.

Diego Rivera, *My Art, My Life*, 1960.

Theodore Rousseau (1812–1867) A French landscape painter and friend of Millet and Diaz, who settled at Barbizon in 1844. He was influenced by the Barbizon School and also by the Dutch masters and Japanese art.

Eero Saarinen (1910–1961) An American architect born in Finland. His first commission for the General Orators Technical Center (1948–1956) became a symbol of industrial success. His style dominated American architecture for several decades. Besides his many buildings and airport terminals he designed modern furniture specializing in the use of plastic materials.

August Sander (1876–1964) A German photographer who brought his first camera at age of sixteen and began studies while in the Army. He set up his own studio in Austria, then Cologne, Germany. He produced studies of German faces, resulting in his massive book, *Man of the 20th Century*, in which their personalities emerged as universal characters.

August Sander, *Aperture History of Photography*, New York, 1977.

Ben Shahn (1898–1969) Ben Shahn, born in Lithuania, received wide training as an artist and also as a biologist. He worked for the Public Arts project in New York and the Farm Security Administration in Washington. During the Great Depression he became leader of a school advocating social content in art. His most famous series are the Vanzetti and Sacco series after the trial and imprisonment of the two revolutionaries. He excelled in many art media—prints, illustration, painting, photography, and as a teacher.

Charles Sheeler (1883–1965) Sheeler, born in Pennsylvania, traveled to Italy and began his interest in architectural subjects, unadorned and examined in segments, as abstractions. He first was a photographer and then translated the photos to canvas. Flat planes of light define them as abstractions, but the play between that and their reality make them powerful studies of uniquely American culture.

Shih-t'ao (1630–1717) Pseudonym of Tao-chi. He became a Buddhist monk at the age of fourteen on the date that the Manchus overthrew the Ming dynasty. He loved the early masters of the northern and southern Sung schools, but refused to follow the conventions of the day. He believed painting was a way of being in harmony with the world. He was popular, especially with Japanese collectors, but only after his death.

Osvald Sirén, *The Chinese on the Art of Painting*, New York, 1963.

John Sloan (1871–1951) Studied at the Pennsylvania Academy and then went to New York and joined the other students of Robert Henri, called the Ash Can School or urban realists. He used sharp light effects and some of the abbreviated style of the Impressionists. He was also concerned with the life of the poor in the environment of the great New York melting pot. He was a contributing writer to *The New Masses* during his lifetime.

John Sloan, *The Gist of Art*, New York, 1939.

Paul Strand (1890–1976) is considered one of the heroes of modern American photography. His early work (around 1917) foretold the future of photography in pictures of “street people” like cab drivers and beggars shot from unusual angles. He is best known for his photographic portraits where he stressed the unique qualities of every individual whether famous or unknown.

Louis Comfort Tiffany (1848–1933) An artist who was the son of the founder of Tiffany and Co., and was first a painter. He and John La Farge studied glassmaking in Brooklyn and, in 1880, applied for a patent on the iridescent glass process, trademarked for him.

Tlatico (c. 1000–500 b.c.) A culture that marked the beginning of a food-growing society in Mexico; no longer were people only hunters or gatherers. Brick kilns have been found which helped them fire the small clay figures and vessels which celebrated fertility and growth. Vessels in shapes of fish and birds were done with humor and imagination.

Pre-Columbian Art, ed., Abate, London and New York, 1970.

Mark Tobey (1890–1976) Born in Wisconsin and after art school in Chicago did advertising art work in New York, then settled in Seattle and was to live in the Pacific Northwest the rest of his life. He was influenced by Japanese calligraphy and resided in a Japanese monastery. He began paintings called “white writing” upon his return to the United States.

J. M. W. Turner (1775–1851) An Englishman who began to draw at an early age. He attended the Royal Academy where he exhibited and drew notice from the public. He traveled throughout England and portrayed historic landscapes and architecture. A trip to the Continent made his work more mythological. He rarely worked out of doors, but worked indoors from sketches and his well-developed memory. His last works became obsessed with the portrayal of pure light and the conflict of the elements, a forerunner of Impressionism.

John Gage, *Color in Turner: Poetry and Truth*, London and New York, 1967.

John Twachtman (1853–1902) An American Impressionist painter. Studied in Paris and returned to America in 1885. As he grew older, he became more spiritual and poetic in his pastel-colored dreamlike landscapes.

Jorn Utzon Born in 1918 in Copenhagen and studied at the Copenhagen School of Architecture and later worked in Stockholm and in Finland with Alvar Aalto. He always believed in using organic materials in accord with their own properties. The Sydney Opera House was his most famous project to merge these materials, in the form of shells alongside the harbor, the various concert halls, the opera house, and an experimental theatre in one complex.

Diego Velásquez (1599–1660) A Spaniard who was born of noble Portuguese parents who later moved to Seville. He studied with a teacher who instilled a love for portraiture in him. His early influences were Caravaggio and the Seville School, which emphasized popular everyday subjects placed in architectural settings. He became a court official to Philip IV in Madrid and his final paintings, such as the *Maids of Honor*, show a balance of complex elements in perfectly controlled composition. He is considered to be the greatest painter Spain has produced.

Andrea del Verocchio (1435–1488) A Venetian who was truly a Renaissance man of Florence. Proficient as a sculptor, he was also a fine painter and goldsmith. He executed monuments to the great, public fountains, and sculptural groups of façades of churches. The statue of Bartolomeo Colleoni was commissioned and produced to commemorate the condottiere after his death in Venice. He also directed an active workshop which trained Leonardo, Perugino, and Botticini.

Leonardo da Vinci (1452–1519) Born in the small village of Vinci, learned in the studio of Verocchio and assisted in his paintings. He received important commissions such as *Adoration of the Magi*. In Milan, he worked on architectural projects and became famous at the courts of Mantua and Florence. He gave new life to portraits and landscapes. We are only now learning correct attributions for his many drawings, writings, and architectural plans.

Kenneth Clark, *Leonardo da Vinci*, Cambridge, Massachusetts and London, 1958.

Antoine Watteau (1684–1721) A Frenchman who at the age of 15 was apprenticed to Gé, a minor painter and at 18 went to Paris, where he earned a living copying famous paintings. His first original paintings were depictions of Italian comedy. He studied the work of Rubens and developed a talented supple line.

Max Weber (1881–1961) An American painter of Russian origin. Influenced at first by the Fauves and Cubists. Later worked in a more realistic, lyrical style.

Benjamin West (1738–1820) Painted portraits of cultured gentlemen and gained fame in London. In 1772 he was appointed historian painter to King George III. His subjects were portraits, the Bible, myths, and landscape. As a teacher he had many famous students: C. W. Peale, Gilbert Stuart, Samuel F. B. Morse, and John Singleton Copley. Flexner, *America's Old Masters* (bibliography).

Edward Weston (1886–1958) An American artist who made some of photography's best-known pictures. The major themes of his work is a world of heroic country people and images of graceful forms and tones of the natural world. His work ranges from portraits of artists to the bare sand of the dunes and the dried timbers of mountains.

Charles White (1918–1979) A black-American painter whose works stressed the monumental dignity and timeless endurance reflected in pride and strength of character.

John White (active artist 1584–1593) sailed from England to America and was one of the first settlers in Raleigh's Virginia colony (1585). White made watercolor studies depicting the life and customs of the Indians and the flora and fauna of the New World.

Margaret Bourke-White (1904–1971) Connecticut, studied photography with Clarence H. White and made industrial photos for *Fortune* magazine; also *Life* magazine photojournalist from 1936 to 1957. She provided their first cover photograph and sent in pictorial reports from travels in Europe, Asia, and America.

Frank Lloyd Wright (1867–1959) Wright was a disciple of the great architect Louis Sullivan. He extended the field to encompass Cubist theories in his early style of 1900–1910. The "prairie houses" blended into the landscape, and Wright controlled the interior design of his houses as well, for he believed that buildings have a profound influence on those who use them.

Frank Lloyd Wright, *An Autobiography*, New York, 1943.

Andrew Wyeth (b. 1917) A Pennsylvanian and the son of illustrator N. C. Wyeth, from whom he received his early training. His father had studied the art of representing the historic struggle in nation-building with Howard Pyle during the Civil War. Andrew felt no need to break family tradition, where summers in Maine and life in Chadds Ford, Pennsylvania, provide the subject matter for his water colors, temperas, and oils. He is rarely symbolic, but his rural scenes seem to evoke in the viewer a sense of longing or loss.

BOOK TWO

SCOPE AND SEQUENCE SUPPLEMENT

- Planning and scheduling your course
- Artist materials and safety
- Tips on teaching *The Peaceable Kingdom*
- The elements of design—teaching information
- The elements and principles of design
 - activities
 - how to make a portfolio
 - compositional analysis—how to diagram a painting
 - design (four activities)
 - perspective drawing
 - figure drawing
 - the expressive quality
 - perceiving
 - painting
 - sculpture review (three activities)
 - value art (four activities)
 - making aesthetic judgments

PLANNING AND SCHEDULING YOUR COURSE

Understanding and Creating Art has been designed for the widest range of student abilities and interests. It has a flexible, nonsequential format that you may tailor to meet the needs of your classes.

You need not cover all parts of the book or use them in the sequence in which they appear. If you wish, you can focus on specific areas such as covering the core activities and the additional activities that appear in each unit.

The book is ideally suited for a full year course meeting five times a week. The following sample schedules offer a plan for optimal coverage of the material in one year courses meeting two times a week and in one semester courses meeting five times a week. You may want to vary the amount of time suggested for covering sections and to offer more or less activities. These samples offer guidelines for presenting a balanced art curriculum.

SAMPLE SCHEDULE

Number of sessions		
For one-year course; two days per week, total seventy-two sessions	For one-semester course; five days per week, total ninety sessions	Material to be covered
4	4	Part I. The Artist and Symbols and Allegories Unit 1. Let's Get Lost in a Painting: <i>The Peaceable Kingdom</i> . Read and discuss.
5	5	Cover Elements and Principles of design. Students should begin their portfolios.
12	18	Teacher options: 1. Assign Core Activities. (Each activity requires three to four sessions.) 2. Assign Activities in Unit 2. Forms of Expression. (You may want to introduce the activities for drawing,

SAMPLE SCHEDULE (continued)

Number of sessions			Material to be covered
For one-year course; two days per week, total seventy-two sessions	For one-semester course; five days per week, total ninety sessions		
3	3	photography, sculpture, and crafts by referring to the appropriate pages in Unit 2.	Optional: 1. <i>Feature:</i> Symbols and Allegories 2. <i>Feature:</i> Lions in Art
4	4		Part II. The Artist and Heroes and Heroines Unit 3 III. Let's Get Lost In A Painting: <i>Washington Crossing the Delaware</i> . Read and discuss.
18	24		Teacher Options: 1. Assign Core Activities. 2. Assign Activities in Unit 4. Forms of Expression: The Artist and Heroes in History.
2	2		Optional: 1. <i>Feature:</i> Postage Stamps 2. <i>Feature:</i> Behind the Painting
4	5		Part III. The Artist in the Industrial World Unit 5. Let's Get Lost In A Painting: <i>The Brooklyn Bridge</i> . Read and discuss.
17	22		Teacher Options: 1. Assign Core Activities. 2. Assign Activities in Unit VI. Artists and the Industrial World.
3	3		Optional: 1. <i>Feature:</i> The Illusion of Space In Art. 2. <i>Feature:</i> The World of the 20th-Century Artist.

Note: Activities in art history and valuing art are included in the Activity sections throughout the book and in the annotations in the Teachers Edition. These can be used as time permits.

Artists Materials and Safety

The problem of toxicity in school art materials is being addressed by the Arts and Crafts Materials Institute, formerly The Crayon Watercolor and Craft Institute, Inc. Since 1940, the institute has conducted a program of laboratory testing, setting standards of non-toxicity, quality, and safety for school art supplies and their services are supported by commercial art material manufacturers. The Institute has assisted in legislation concerning toxicity of art materials and issues the following seals of approval:

- **CP** Certified Product Non-toxic; material meets or exceeds specified standards of working and color quality.
- **AP** Approved Products Non-toxic, even if ingested.
- **CL** Certified Label A recent certification seal for art materials that are not completely non-toxic, but are properly labeled for health risks and do not contain unlisted toxic ingredients.

Each year the ACM Institute increases its testing program and the nature of the materials being certified. Products bearing the CP/AP seals comprise 70-99% of school art materials. School districts can ensure getting these materials by stipulating that only art products bearing CP and AP seals be submitted when bidding on orders.

For more information contact: Art and Crafts Materials Institute, Inc., 715 Boylston St., Boston, MA 02116 (Tel. 617/266-6800; Deborah Fanning, Director.

The Art and Craft Materials Institute, Inc. also sponsors March Youth Art Month (YAM) a nationwide program of state and local school art exhibits, with mayoral and gubernatorial proclamations about art education and special events. Over the years, Youth Art Month programs have been successful in increasing public and administrative support for art programs.

To participate in March Youth Art Month arrange for a public exhibit of art based on the textbook activities and use the YAM logo. For information about your state YAM program, contact your state art education association. For ideas about holding youth art month programs, contact the Art and Crafts Materials Institute, Inc., at the above address.

TIPS ON TEACHING *The Peaceable Kingdom*

1. The nineteenth century was especially rich in American primitive or folk artists. They painted local scenes, celebrations of special events, portraits, and mourning pictures. Many folk artists are unknown because they did not sign their work. Some are known through a few works, while others (such as, Erastus Salisbury Field, Sheldon Peck, Ammi Phillips, Eunice Pinney, Horace Pippin, and Mary Ann Willson) left a reasonably large body of work. Their work might be compared with that of more recent primitive artists such as Anna Mary Robertson ("Grandma") Moses, and Elizabeth Layton.
2. Folk arts were not limited to painting. The people enjoyed decorating furniture, making calligraphic pictures, sculpture, fire boards, overmantles, and kitchen utensils. Local historical societies and museums have collections of nineteenth-century folk arts, very often by people living in your vicinity. Arrange a field trip to discover local folk artists.
3. The face and age of the child may cause comment by

some students reading the text on *The Peaceable Kingdom* and may require some explanation. Prior to 1800, paintings of babies and children often gave them mature, adult-like faces. Even paintings of madonnas and children during the Italian Renaissance often gave the infants mature faces. One reason offered is that children were considered small adults prior to the early nineteenth century. They wore adult style clothes, made in children's sizes. During the nineteenth century, childhood became recognized as a stage in itself. By the mid-nineteenth century, children were dressed in clothes appropriate for running and playing. At the same time, paintings of children reflected these changes. They were duplicated in more childlike activities.

Have the students find examples of paintings which show children as little adults, and compare them with those which show them as children.

Have students bring in photographs of themselves at different ages and compare them for facial features that seem to change and those that remain the same.

ELEMENTS OF DESIGN

Teaching Information

Color Value

The value of a color is its lightness or darkness. Colors are made lighter or darker by adding white or black. A color plus white is called a *tint*; a color plus black is called a *shade*. Black plus white makes gray. A color plus gray is called a *tone*. Black, white, and gray are called *neutrals*. When mixing a tint add the color to white instead of white to the color, which may consume the white. In mixing a shade, add the black to the color. In both cases, the darker color is added to the lighter color. The particular quality of a color (full intensity, tint, tone, or shade) is called **hue**.

Form and Shape

These two words are sometimes used interchangeably. All objects have shape and form. For our purposes, shape describes two-dimensional configurations and form describes three-dimensional entities. Shapes are *geometric* (triangles, squares, circles, etc.) or *organic* (natural or irregular). Forms are *geometric* (pyramids, cones, cubes, spheres, etc.) or *organic* (natural—clouds or irregular—trees). Forms have *volume*, a word describing the weight, density, and thickness of an object. In drawing and painting, shapes are given form by *shading* and *highlighting* (darkening one side and lightening the opposite side).

Space

The visual arts are considered space arts, or spatial arts, because they take up space, whereas music and literature take up time. Some arts such as films, opera, dance, and theater take both space and time. Paintings, drawings, and prints take up two-dimensional space. Sculpture and architecture take up three-dimensional space. Space also describes the void between solid shapes and forms. Even the space assumed by shapes and forms in a design, picture, sculpture, or building has a shape. This is called *negative space*. The solid shape or form is called a *positive shape*. A doughnut has a positive shape or form; the hole is a negative shape or space.

Line

A line can be a thing in itself or it can be used to

describe the contour (outline) of a shape by connecting one end with the other. Lines can be thick or thin; wavy, curved, or angular; continuous or broken; dotted or dashed, or any combination of these. Lines also direct the eye in creating movement in a work of art.

Texture

Texture is the general characteristic of any substance or material. It is either *actual* (natural, invented, or manufactured) or *simulated* (made to look rough, smooth, hard, or soft, or like a natural texture) as in a photograph or a picture. Simulated textures are made to represent real textures such as a smooth arm, a rough stone wall, a fluffy cloud, or a hard piece of metal. But they are not actual textures, and if you touch the picture you feel only the paint or the pen and pencil marks.

Balance

Of the three types of balance (formal, informal, and radial), formal or symmetrical balance has equal weight on both sides (for example, two people of the same weight at the two ends of a see-saw). Informal or asymmetrical balance has a different weight on each side and may use space or distance to maintain balance (for example, when a person on a see-saw who weighs more sits closer to the center and the lighter person sits farther out on the end). Radial balance is a circular balance moving out from a central object (for example, when only one object is centered in a picture).

Emphasis

Emphasis is a way of bringing dominance and subordination into a design or painting. Major objects, shapes, or colors may dominate a picture by taking up more space (larger or repeated more often), or by being heavier in volume or stronger in color and color contrast than the subordinate objects, shapes, or colors. There must be a balanced relationship between the dominant and subordinate elements; otherwise there is too much emphasis.

ELEMENTS AND PRINCIPLES OF DESIGN

STUDENT ACTIVITIES

This book reviews the definitions of the elements and principles of design. It should not be necessary to have the students make individual examples of each principle, but a simple review will refresh their understanding of them. The following activities will extend this understanding through the use of actual materials and associations, rather than through pure design problems using cut paper.

This series of activities is planned to use the elements of design (line, color, shape, form, texture, and value) and the principles of design (unity, emphasis, balance, variety, movement, and proportion) in the making of three twentieth-century art forms: *collage*, *montage*, and *assemblage*. Each is a process of putting things together:

- *Collage*—The pasting together of various kinds of paper, cloth, materials, textures, colors, and images into a two-dimensional design.
- *Montage*—The pasting together of various visual images, photographs, pictures, and sometimes additional drawing to give it meaning. They are sometimes called photo montage.
- *Assemblage*—The process of assembling objects, shapes, and forms of two- or three-dimensional nature into a painting, sculpture, or bas-relief.

Each of these art forms can be made for pure design purposes, or they may be made into associational items for symbolic and thematic meanings. They use real materials from our natural and manufactured environments and the everyday world around us. Ask your students to bring in objects such as scraps of fabric, magazine and newspaper pictures, souvenir and art post cards, transparent, opaque and translucent papers and fabrics, special textures, yarns, string, wire, ribbons, blocks, spools, old family snapshots, pieces of wood, etc. Provide methods for adhering these materials: glues, pastes, rubber cement, needles and thread, staples, paper clips, hairpins, etc. Have students explore methods for adhering materials to find out which adherents and adhesives work best with particular materials.

Activities

1. *Collage* Have students use principles of design in arranging their items and unify them by theme as well as in their visual organization. Such themes may be: Nostalgic echoes, happy memories, "Me," a favorite person, Saturday night, Sunday morning, 4th of July, and so on. Drawing should be kept to a minimum; words should be from objects when possible. Find some examples of themes in collage such as those of Arthur Dove: *Portrait of Ralph Dusenberry*, *Goin' Fishin'* or *Grandmother*. Have students discuss their themes and how they organized their design to emphasize major aspects of the theme.

2. *Montage* Have students select newspaper and magazine photographs around a specific idea or social comment, and organize them to make a statement about something in the news, a personal reaction or interpretation of an event, or a situation in the world or the community. Words from the sources may be incorporated. Drawing might be added, but should be kept to a minimum. Find some examples of montage, such as those of Max Ernst, Man Ray, the Cubists, and the Surrealists. In composing the montages, have students avoid just pasting in a series of faces, or mouths and eyes. Such stereotypes of photomontage should be used only when they have meaning. A well-organized montage with emphasis and movement is not easy. Have students discuss the message they are trying to make and the images they used to make their statement.

3. *Assemblage* Have students construct a three-dimensional work which will support itself and stand alone. Materials may be glued, sewn, laced, wrapped, wedged, tacked in order to hold together. Give the work a symbolic name. Use the sculptures of Louise Nevelson, Joseph Cornell, or Picasso's *Bull's Head* as examples. In addition to using principles of design and elements, especially forms, students should consider the quality of their methods for adhering the various parts and the permanency of their work. Have students discuss the symbolic meaning of their piece and how they arrived at it.

PRINCIPLES OF DESIGN

How to Make a Portfolio

The principles of Design covers the six principles, each with corresponding activities. Each activity deals with one principle of design. Certain features are common to each design, such as the use of geometrical shapes cut from colored paper, felt tip markers or crayons, and 12 × 18 inch paper for backgrounds. Assist the students in doing these activities by having materials and precut paper available. When completed, these activities will give the students a set of their own examples of the principles of design.

You might have the students make portfolios for their artwork. These portfolios should be larger in order to hold other art work done by the students in using this text.

To make a portfolio, have these materials:

- 2 sheets of chipboard or cardboard 12" × 18" inches.
- 1 sheet of fabric, wallpaper, colored paper or similar material, 24" × 30" inches.
- 1 roll (3 or 4 inch wide) of masking or glued paper tape.
- paste (wallpaper paste, Mexlatin, or other type).
- scissors; wide brush for pasting; yarn, shoestrings, or ribbons for ties on each side (optional).

Directions

1. Lay both sheets of cardboard side by side 1 to 1½ inch apart. Place piece of masking tape across space at top and bottom to hold in place (see Diagram 1).
2. Place cardboards on the 4-inch wide tape. Tape front and back (see Diagram 2).
3. Lay cardboard on fabric or wallpaper backing. If fabric is used apply paste to cardboard; if paper is used apply paste to paper covering entire area. Allow 2 to 3 inch margins on all four sides. Press out excess paste or air bubbles (see Diagram 3).
4. Fold in corners first; be sure fold touches tip of corner but does not tear (Diagram 4).
5. Fold in top and bottom borders, and then fold in side borders (Diagram 5).
6. Trim ½ to ¾ inches from two sheets of 12" × 18" paper, apply paste to paper and set in as end papers (Diagram 6).
7. Lay sheets of wax paper on pasted areas, and press under stacks of books or other weights to prevent warping when drying.
8. Optional—when dry, fold, and cut small slit in center, about ¾ or 1 inch from cage, and apply strings or ribbons for ties (see Diagram 7).

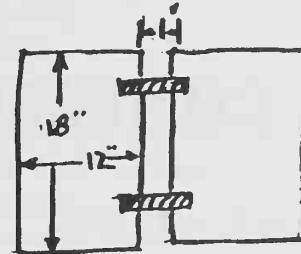


Diagram 1

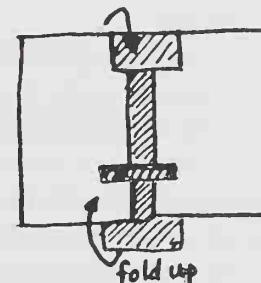


Diagram 2

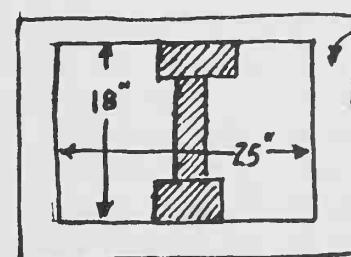


Diagram 3

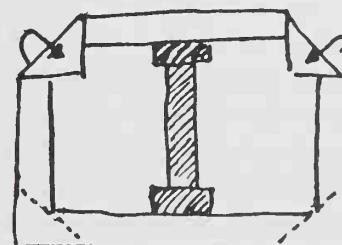


Diagram 4

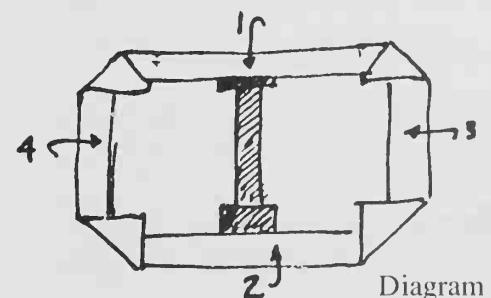


Diagram 5

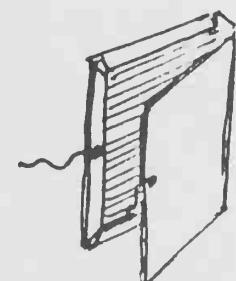


Diagram 6

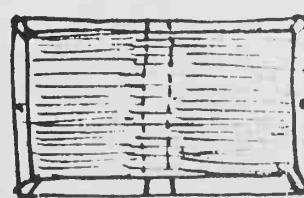


Diagram 7

COMPOSITIONAL ANALYSIS

HOW TO DIAGRAM A PAINTING

- I. To help students understand how to analyze a work of art before doing their activities:
 1. Review the analysis of *The Peacable Kingdom* or *The Brooklyn Bridge* provided in the text.
 2. Discuss the use of elements and principles of design terminology.
 3. Overlay an art reproduction or one of the examples in the text with a piece of acetate. Take a marker and demonstrate how to make a diagrammatic analysis.

4. Explain any new terms that the students do not understand, such as subject matter, diagramming, etc.
5. Have students take a different example in the textbook. They can work alone or in teams.
6. Have students describe their analyses in either an oral or written report, using correct terminology (see glossary for meaning of terms).
7. Add interest to these activities by having students act as docents in an art museum and give analysis as if for a group tour.

TIPS ON TEACHING THE FORMS OF EXPRESSION

The Forms of Expression section uses diverse art forms to extend major themes of the unit. The wide variety of media offers flexibility and options in teaching. You may, for example, use Odilon Redon's drawing *Gnome* (page 81) to introduce drawing activities. Or you may use the annotation on Redon as your activity: "You may wish to have students do their own charcoal drawings of creatures such as gnomes, trolls, elves, or other make-believe creatures."

Since you may not be able to finish all the Forms of Expression, you may be selective and choose different options for each year of teaching.

- II. To give students an experience in one or more of the subject matters and art forms in *Forms of Expression*, you might:

1. Assign a specific subject matter and art form for a class activity, or allow students to choose areas that interest them.
2. Review the convention, content, and criteria for evaluating the different subject matters or art forms before students begin the assignment.
3. Have students treat the same subject matter (still life, landscape, portrait, etc.) in different art forms, until each student has had an opportunity to explore each art form with that subject matter.
4. When work is completed, conduct an evaluation session. Have students describe how they solved the problems they encountered working on their project.

DESIGN

ACTIVITY 1

Student Information

Let's review some of the art qualities you have learned through reading about Hicks's *The Peaceable Kingdom*. One fact is that works of art can be produced in which complexity and simplicity are balanced. Let's do a simple exercise and produce a piece of art work using that principle. Select four sheets of construction paper of different colors (ones you like or all from one color family or complimentary colors); select one sheet of 12" \times 18" inch manila or construction paper for the background; scissors and paste. Cut four geometric shapes from the colored sheets. Each should be different in both size and shape. Arrange these on the 12" \times 18" background paper with at least one overlap. Do not paste down yet. Cut from the scraps smaller geometric shapes. Cut many of all different shapes and sizes. Use *all* the scrap paper. Now begin to arrange the smaller pieces into the background that has the larger shapes. *Think* as you arrange so that your smaller shapes will create areas of activity which balance other areas of activity. Before pasting down, look at the picture. Where are the quiet areas? Are the areas of quiet balanced as well as the active areas? If not, rearrange the shapes to achieve a balance of active (complex) and quiet (simple) areas.

Preparation

Present the concept. Complexity and simplicity are often balanced in a work of art. For this lesson, complexity will be achieved from color and shape contrast. Other lessons might be developed where the complexity is derived from texture, line, value or other elements.

Examine one of the reproductions from the book, (*The Peaceable Kingdom*) to determine how complex areas are achieved and balanced. (You may wish to refer to the activity of diagraming a work of art.) Ask students "What shapes and colors do you see?" (Squares, rectangles, triangles, circles, ovals, etc.) Point out places that have only one or two larger shapes. Point out places that are full of small shapes.

The above line of questioning is focused on developing awareness of balance. Focus next on simplicity—the quiet or restful areas.

Students should respond that areas of activity contain many small shapes and areas of quiet contain fewer shapes and larger ones.

Now have the students make an arrangement on their paper that have areas of activity and areas of quiet.

ACTIVITY 2

Student Information

Designs can be produced by proportioning various pieces (parts of a whole) within a limited space or shape. This is a basic principle used by artists. Take a look at the clock in the classroom. What would it look like if all of the numbers were four times as large as they are now? A mess! It would be very difficult to tell the time of day. Look around the room and see what other man made things would be out of proportion if parts of it were changed. What would you look like if you put on the jacket of a linebacker for the Dallas Cowboys? Or what would it be like to try to put on your *little* sisters shoes? This is just to illustrate a point. Well-designed items fit the space or shape they were designed for.

Take a 12" \times 18" sheet of paper and cut a geometric shape. It can be as large or as small as you wish. You might be thinking of a special shape as you cut. The next step is to design the surface decoration of something the shape suggests to you. Keep in mind the things you learned by looking at things in the room and trying on different sized clothing.

Preparation

Discuss the concept that designs are produced by proportioning various pieces within a limited space or shape. Review the meaning of proportion, the relationship of one part to another or to a whole. Peel an orange. Keep the peeling in one piece. Show students how the peeling is in proportion to the orange because it relates one part to the whole, as the peel is carefully placed back around the orange. (This can also be done with an apple or tangerine.) Discuss proportion of objects, one to another, parts to the whole. Have the students first collect commercially designed objects—toothpaste boxes, soda can, telephone book, or pictures of well-designed objects. Look at and analyze the design components in each. Extend this activity to designing the logo for a racing car.

ACTIVITY 3

Student Information

Now that you have tried designing within a given space or shape, let's try a design which emphasizes one compositional factor or principle. (Compositional principles are balance, emphasis, harmony, proportion, rhythm, unity, variety, etc.) Take the first one listed—balance (symmetrical, asymmetrical, radial). Use two pieces of colored construction paper, each 12" × 18". Choose either black and white or two complimentary colors. Produce a design from abstracted letters incorporating one of the compositional factors of balance. Create the balance by the variations of size and balance. Create the balance by the variations of size and shape of the cut pieces. Try a number of different arrangements before you paste the design onto background paper.

Preparation

Focus on the compositional quality of balance to help students understand the quality of balance (the feeling of weight which creates a feeling of everything working together.) This will also help students produce artwork which contains balance in some form; asymmetrical, symmetrical or radial, and to see that this balance depends on a feeling of weight. (Children on a see-saw or a balance beam scale.)

Discuss how colors, lines, shapes can work together to produce the feeling of weight.

Color One darker than others or large number of the same colors within a space.

Lines Many lines together; bold, fat lines, large directional lines.

Shapes Larger shapes, more interesting shapes, more in one area.

Use any visual you may have available to illustrate balance. List on the board factors influencing balance.

1. symmetrical balance: same weight on all areas, equal distribution of the visual weight.
2. asymmetrical balance: weight is heavier on one side than the other but is balanced by some object of interest. Interest can be created by interesting shape, darker or brighter colors, etc.
3. radial balance: equalization originating from central axis or wheel, from the center outward.

Lead students in a discussion of each of the factors. ask for examples from the newspaper or magazines to be brought to class.

Demonstrate how letters can be changed in shape by changing the size and linear quality.

Example:

Ask students to try changing some letter on drawing paper, preferably their own initials, and arrange these newly "designed" shapes into an arrangement (degree of abstraction change is up to the student). Emphasize the use of one of the three forms of balance when arranging shapes. Suggest that placement of letters can be upside down, backward or inside other shape letters, in order to achieve the desired balance within the design. Shape in this production is the *balance* factor.

Supply glue, black and white paper and scissors. (Black and white is to avoid balance created by color for the first exercise.) Ask students to transfer new design to either sheet of paper. Cut shape out including inside (negative) and glue to the remaining sheet of paper.

Additional lessons can be centered on balance produced by color or balance produced by line.

Example

Symmetrical Asymmetrical Radial

ACTIVITY 4

Design—Film

Student Information

It is possible to work in the area of film making without the use of a camera. Exciting images and color studies can be achieved by drawing directly on 16mm. film with markers and colored inks. Test out the inks and markers to be sure that they will project the color rather than just block the light. Exposed and developed film can be used very successfully, but clear leader film is probably the most desirable. Focus on color patterns and line movement. Pay special attention to the transitions from one design element to the next.

Step 1 Arranging the film. Tape the film emulsion side up (the dull side) to newspaper covered matt board or a drawing board. Do not cut the film but fold it over in a return pattern so that each person has about four to six yards. (Keeping the film intact will result in close working

situations, but with planning and moving desks it can be achieved.)

Step 2 Creating images. Clear leader film can be drawn directly on with markers and ink. If you are using black leader film, the emulsion can be removed using a Q-tip dipped in laundry bleach. Be careful working with strong bleaches. Try scratching designs in the black areas and adding color. Discarded exposed film can be treated in much the same way. By leaving selected images from the film, interesting ideas can be achieved. Rub on letters can be added to the film to produce a message or add to the overall design. Remember that the looped or connecting areas should be treated in the same manner so that you will have a complete design element when projected.

To the Teacher

Clear leader film is inexpensive and can possibly be obtained free from a local movie house. Secure the use of splicing equipment in case you wish to add or take out sections.

DRAWING—PERSPECTIVE

Student Information:

The illusion of depth can be created by learning to use spatial concepts. Probably the most useful to you as an artist is the spatial conception of deep, and shallow space. The ability to make things (objects) in your drawings and paintings look as if they are sitting flat on a table or even make the table appear to be flat is called *perspective*. Stella used this spatial concept in his painting *The Brooklyn Bridge*.

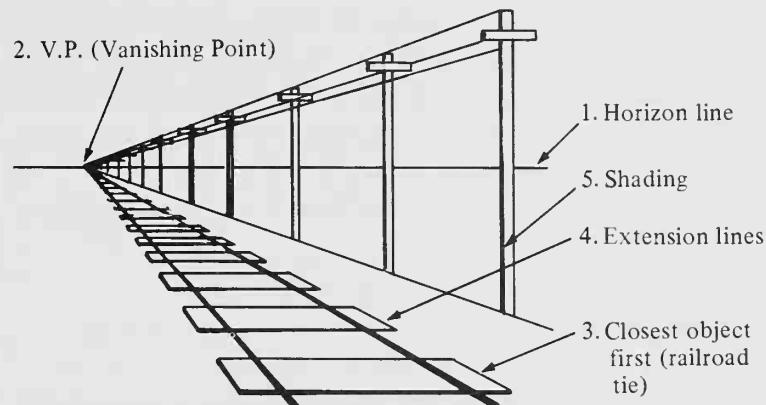
Look at the painting very carefully. See if you can determine just what things he did with lines and color in painting the bridge.

Using paper, pencil and a ruler create an illusion of depth on a flat surface. (Flat surface here is intended to mean the flat ground.) The illusion will be achieved through drawing a railroad or long straight highway lined with telephone poles or trees in such a way that it appears to go off into the distance. This is just an exercise to help you develop the skill of using *perspective*.

Preparation

There are any number of ways to teach perspective and you may arrive at much more interesting subject matter.

The whole idea is to focus on the spatial conception of perspective—(deep and shallow).



After viewing and discussing a photograph of a railroad track or some other available example, emphasize how the lines created by the tracks and the telephone poles seem to vanish at a point in the distance, somewhere at the horizon line. Have students find other examples of this use of perspective. Write on the chalkboard words that describe the phenomena, i.e., horizon, vanishing point, extension lines, parallel lines, shading, etc. To the side of the list, use a yardstick and chalk, draw the following:

1. horizon
2. vanishing point (VP)
3. railroad tie (closest one at the bottom of the page)
4. extension lines from each end of the tie to the VP. (this shows deep space)
5. other ties making those that seem to recede into the distance smaller, closer together and higher on the page
6. telephone poles (the closest one first)
7. draw extension lines from top and bottom of the pole to the VP.
8. each succeeding pole parallel to the other poles, getting smaller, and closer together and higher on the page.
9. shade the side of the telephone poles (closest one first) not facing the light source (arbitrarily chosen from either left or right of picture), this shows shallow space. See example.

This is a simplistic example and exercise. Your students may already have mastered this skill, but if they are having difficulty with deep and shallow space concepts, you may wish to have them render a drawing using the above technique. Select other subject matter and observe students' using perspective.

FIGURE DRAWING

Student Information:

Look at Leutze's painting of *Washington Crossing the Delaware*. Observe the figures in the painting, i.e., how they are standing, sitting or leaning. See if you can draw a simple skeletal outline of each figure. No detail, just a line to represent the back of each man. (See illustration of line drawing of figures from *Washington Crossing the Delaware*.)

Preparation

Stress drawing as an accurate representation of the human figure with the emphasis on proportion, attitude, and position of the model. Pose two or more students in some position which will give students an opportunity to view figures in different positions.

Proportion of the human body can be taught by a demonstration on the chalkboard or overhead projector showing the idea of unit measurement with the head functioning as the unit (i.e., parts of body are "so many heads" high). The average adult is seven heads tall.

Consider the *attitude* and *position*. These considerations can be illustrated by:

1. Skeletal sketch of show attitude and position of model.
2. Tapering and foreshortening of limbs.
3. Clothing included. (Added after position and attitude are achieved.)

Using soft lead pencil and newsprint, have the student make quick sketches of posed figures. Try to limit each pose to five or ten minutes at the most. The focus should be of the proportions, attitude, and position of each figure. Details to come later.

Mannekins, if available, or student made wire figure frames are a great help to students in their figure drawing exercises.

THE EXPRESSIVE QUALITY Perceiving

Student Information

Expressive qualities exist in works of art and can be described and identified. You can learn to use these visual

qualities to give your artwork the expressive quality that you wish to communicate to the viewer.

The three paintings featured in this book have different expressive qualities. Look carefully and unravel the artists' code. Look for the clues.

Preparation

Focus on the expressive qualities of two-dimensional art forms. Provide each student with a card, each with a noun depicting an expressive quality. You may have duplicate cards. This will provide students with an opportunity to compare how they used the visual elements and compositional principles to express the same feeling or mood. You may wish to use some of the following words: fear, horror, terror, pleasure, delight, gaiety, tenderness, compassion, self-sacrifice, displeasure, anger, rage, struggle, conflict, violence, liking, friendship, love, loneliness, isolation, confidence, pride, etc.

Review the game of charades. Allow a few students to act out their "word." After discussing how Hicks, Leutze, and Stella used the visual qualities to express a mood and/or idea, have the students produce a watercolor sketch of their idea—subject matter and expressive quality—of the word on their card.

The sketches should be fairly quick, not taking more than 15 or 20 minutes. The emphasis should be on getting an idea down, and the use of visual elements and principles to express the mood or feelings.

Critique the work. See if the students could guess what quality was being expressed. Then use these sketches as a starting point and continue to refine the ideas of each student.

PAINTING THE EXPRESSIVE QUALITY

Student Information

You can produce works of art with certain expressive qualities. Look at the three major works of this book, Leutze, *Washington Crossing the Delaware*, Hicks *The Peaceable Kingdom* and Stella *The Brooklyn Bridge*. Try to determine or describe how each painting makes you feel. Describe the mood of each painting. Write the descriptors you think of first. *Washington Crossing the Delaware* _____

The Peaceable Kingdom _____

The Brooklyn Bridge _____

Discuss your ideas with other members of the class. Now look again at each painting. Write down or discuss with the class how the artist used his paints, and the space to achieve that special feeling. Each artist has treated his particular subject matter in such a way as to convey an *expressive quality* as well as the subject matter.

Select a subject that you have strong feelings about or a subject that you wish to use to paint with a particular mood. Using a soft brush and a light wash (very thin paint), block out the subject matter and composition for your painting. You may wish to refer to the three works discussed or to other words that express the expressive quality you want to convey.

Preparation

Focus upon producing works of art incorporating *expressive qualities*. Lead the class discussions regarding what each artist was trying to express and the techniques each used to achieve the particular feelings.

Leutze: force, dedication to purpose, one directional, bitter, cold, hardship etc.

Techniques: gray colors, angular composition, visual eye movement in one direction, movement to the unknown shore, etc.

Hicks: calmness, quiet atmosphere, friendly environment, relaxed easy going mood, etc.

Techniques: slow movement from foreground to background, closure of space, limited transition of color, etc.

Stella: excitement, inspiring, futuristic, ominous, etc.

Techniques: strong directional lines, upward moving composition, high contrast, etc.

SCULPTURE REVIEW

Sculpture activities provide fundamental experiences in three-dimensional design that emphasize solutions to aesthetic problems. Knowledge of the visual qualities—elements, compositional principles and subject matter—should be integrated with three-dimensional media to express ideas, themes and personal statements. The focus endeavors to express, to intensify and to clarify ideas and feelings through forms, volumes, textures, contours and color. The choice and use of materials will influence the quality and character of sculptural works of art. Practical considerations, such as, the size, weight, and nature of the material will influence the solution to design problems.

ACTIVITY 1

Creating sculptural forms from paper is an easy way to develop basic skills in the use of the visual elements and compositional principles needed to produce 3-D forms.

Materials needed for this activity are paper of various weights, scissors, rulers, adhesives, staples, pins, etc.

Explore various techniques used in developing interesting forms and shapes in paper. Consider textural treatment as a means of adding interest. Stress design of form, form in space in the creation of a sculpture.

Roll cylinders and secure with tape, make three folds, equal distance apart (crease sharply so that the forms will hold their shape) to form a triangular column or fold four times to make a square form. Paper can be folded on a curve by scoring the paper with an instrument. Curve should be gentle and flowing, and not of a short dimension. Piercing or cutting on a fold can add texture.

Experiment with a wide variety of construction methods.

ACTIVITY 2

The animal seen as a three-dimensional organization of

planes and volumes in form in space. It is a continual source of creative ideas for the artist.

Select a team of three or four students. The assignment is to produce a grouping of several animals that might be found in one place. Look at Hicks's *The Peaceable Kingdom* again. Could you translate that group or part of it into a group made from clay? How about a cage at the zoo holding several animals of the same species, i.e., bears, lions, buffalo, baboons, etc. Collect as many pictures of animals as you think appropriate.

ACTIVITY 3

Student Information

Artists produce works of art that incorporate a specific subject matter. So can you! Discuss with the class the ideas (theme) of happiness, sadness or alarm. Talk about the ways you might make some object have the feeling of happiness. That's the easy part. After a walk around the school or on the way to class tomorrow search for some animate or inanimate object that attracts your eye. It could be something large, or something very, very small. Think

about its relationship to one of the themes or ideas you want to express.

Using the technique of papier-mâché, produce a replica of the object (thing) that attracted your attention. If your selection was very large, you must compress or decrease the size to fit within a one-foot square area. If your selection is very small (ant size) you must enlarge it so that it almost fills the same one-foot space.

Use all the things you have learned about attitude and movement within a figure, exaggeration of parts, emphasis by color, etc.

You have five days to complete the piece. Begin with sketches of your ideas, refine each idea and project several views. Decide on any found object that might add to the quality of the finished product.

Preparation

Focus the discussions on unique items the students here found. One purpose for an activity like this is to encourage students to look and SEE their environment from the very smallest things to large everyday items as possibilities for works of art. Review expressive qualities and ways they can be achieved.

VALUE

ART IN THE HOME

It is important for students to have artwork (or well-designed items) in their home. This is the ultimate indicator of how much students value art and whether they will become an informed consumer.

Following many discussions on art in the home, have students design their ideal bedroom or workroom. Expense is no problem. Use any home decorating magazines available. Draw the floor plan to scale and project the elevations; OR decide on the maximum budget that each student is to have available to carry out their decorating project; OR challenge students to actually do something to add "beauty" to their home no matter how small. This is probably the most difficult to do and will require the most thought and planning.

ART DEALER

This exercise is designed to help pupils learn about the monetary value of paintings and how to make selections for their homes. The art prints are displayed around the classroom on the chalk trays. One pupil plays the art dealer while the other pupils are customers. The dealer arranges the art prints for display purposes, perhaps putting one or two on a chair as if they were in a window or prominently located. The customers decide on some sort of buying problem in which they must select a picture for a room being redecorated, a special room in their house, or a gift for a friend. They explain the problem to the art dealer and he in turn tries to help in the selection of one of his art prints. The customers might think of reasons why they do not want a particular picture, or may discuss

the price. Play money might also be used to complete the transaction. An extension of this game would include a wallpaper sample book from a local store. The art dealer would then help the customer select a painting to fit in with a selection of wallpaper. If play money is used, an art auction could also be staged.

THE MUSEUM

Focus on visiting an art gallery or museum as a way to develop an attitude of valuing art as an important realm of human experience.

Activity 1

In the early part of the school year assign students the responsibility of writing and/or visiting a local gallery or museum and placing the school's art department on the mailing list to receive announcements of all the coming events.

Activity 2

When most of the available galleries have sent their first schedule of events, divide the class into teams. Assign each team a specific gallery making that team responsible for notifying the class of the upcoming shows.

Each team should provide the following information about each show:

- biographical sketches of the artists.
- types and styles of art to be shown.
- periods in which they were produced (if applicable)
- descriptive information relating to the media and process

NOTE: If you live in an area without galleries or museums, the same kind of activity can be accomplished by ordering packaged traveling exhibits or sets of slides from state and national galleries.

THE CARD FILE

Students learn to value art by looking at art magazines and books. Visual training is enhanced by providing as many art magazines and art books in the classroom as possible. A special reading area should be provided where reproductions of works can be displayed. Provide time in the schedule of class activities for students to browse on their own as well as do research on assigned topics. Provide a card file with each student's name on a divider. As students read they should note things of interest. Extra credit assignments could pertain to the section of the textbook you happen to be reading or they could pertain to events, styles, specific media, or artists. Each entry should contain the usual bibliographical information.

Review the file with your students each grading period and make suggestions for further research.

RATIONALE FOR AESTHETIC JUDGMENTS

Make and justify statements about the aesthetic quality and merit of works of art.

STATEMENTS OF AESTHETIC QUALITY

... are those that explain and characterize the nature of the "visual qualities." These refer to the cognitive aspects of the work and are descriptive. These are statements that inform us about colors, shapes, textures, space, materials used, etc. The basis for these statements is what is discernible in the work of art: the visual elements, the compositional principles and the representational qualities.

VISUAL ELEMENTS	COMPOSITIONAL PRINCIPLES	REPRESENTATIONAL QUALITIES
line color texture space etc.	unity balance rhythm proportion etc.	subject matter objects physical property of materials etc.

These visual qualities create the

EXPRESSIVE QUALITY

moods, feelings, sensations, ideas, emotions

to which
WE REACT

Reid Hastie says that to perceive aesthetic qualities in things—works of art and the environment—and to react to the perceived qualities constitutes aesthetic experiences.

Statements about Aesthetic Merit are assertions about the degree of goodness or badness of the work. Justifications of Aesthetic Merit are based on criterion. Personal preference is not an acceptable criterion for making judgments. Personal preference deals with individual taste of what you “like.” It is usually not based on an analysis of the aesthetic qualities of a work of art.

Described below are three suggestions or approaches to art criticism. There are similar qualities in all three. One of those similarities is the formal description using the visual qualities.

Edmund B. Feldman in *Art as Image and Idea*, suggests four steps for art criticism; description, analysis, interpretation and judgment (see pages 470, 473, 474, 489, 490).

Laura Chapman in *Approaches to Art in Education*, also suggests four things to be considered, the design, the subject matter, the use of material and the function of the art forms, in a deductive approach (see pages 76, 77, and 83).

Elliot Eisner in *Educating Artistic Vision*, suggests that the evaluation of artwork is a process through which we make judgments based on “educationally relevant phenomena”. Dr. Eisner focuses on three “relevant phenomena,” 1) technical skill and 2) aesthetic and expressive qualities of the work, and 3) to what extent creative imagination has played in the production of the work (see pages 201, 212, 215, 216, and 220).

JUDGING Criteria

To the Student:

How do you distinguish between acceptable criteria and unacceptable criteria for judging works of art? Look

at the list below and check those things that you *do not* consider acceptable reasons for saying that a certain piece of artwork is “good.”

unity	intensity
looks real	looks different
craftsmanship	well organized
status	practicality
cost a lot	looks like my aunt

How many did you check? If you have six items checked, you are right. Why did you choose each of your items?

To the Teacher:

Focus on identifying acceptable and unacceptable criteria for judging works of art. Initiate a discussion related to acceptable criteria such as:

- (a) vivid or intense feeling engendered by the work
- (b) well-organized composition, parts are integrated
- (c) subject or theme has several meanings
- (d) skill or craftsmanship in use of medium.

Acceptable Criteria:

unity

intensity (vividness of expression)

complexity (subject or theme could have several meanings)

technical skill (skill in use of media)

pleasure (found in viewing)

organization (parts to the whole are well placed)

Unacceptable Criteria:

looks like (something or someone familiar)

originality (unusual or different)

moral worth (has a moral message)

authority (someone else thinks it's good)

status (it cost a great deal or it is in a gallery)

use (it is practical, can be used)

After discussion divide the class into two teams. Display six or more reproductions or select six from the book. Identify page numbers. (Prepare a number of slips of paper beforehand that have two or three acceptable or unacceptable criteria.) The first student on team “A” chooses one of the reproductions or illustrations in the book and announces the choice to team “B”. The first member of team “B” then pulls one slip of paper and proceeds to discuss the work of art in terms of what is written on the paper. The student must be careful not to

let out whether his criterion is acceptable or unacceptable. He must be very convincing about his answer.

Then, back to team "A". The first member of team "A" tries to decipher if the team "B" member gave an acceptable or unacceptable criterion.

Scoring the game:

1. If the team member from "B" is wrong in the discussion of the criterion, team "B" loses one point. If the answer is correct, team "B" receives one point.
2. If the team member from "A" guesses correctly, he gains a point. If he is wrong, he loses one point.

After the first two are finished, the second two people on each team take their turns and repeat the process, but exchange roles in the game.

AESTHETIC MERIT

Student Information

It is better to use aesthetic *criteria* to make aesthetic judgments rather than personal preferences. You should learn to distinguish between thoughtful analysis and personal preference. It is perfectly acceptable to have a personal preference for certain works of art, but it is not acceptable to make aesthetic judgments about works of art based *only* on personal preference.

Let's organize a "mock court" (judge, prosecutor, defense attorney, bailiff, court reporter and jury). The jury (the class) will hear arguments designed to point out why people like or dislike various things; or new factors arrived at through an analysis of something (e.g., "Ice Cream Parlor Chair" having been accused of "All you're good for is to be sat upon"):

1. People only like you because you have been here a long time;
2. Everyone loves a nice sturdy chair;

3. You remind them of the good old days.

Versus:

1. You have beauty in the flowing lines created by your wire construction;
2. The interesting pattern of voids along with the filled space of the seat makes you quite a strong decorative thing of beauty.

Other charges might be:

1. You are not a work of art.
2. You have no good qualities.

The judge will preside and each juror (class member) will vote guilty or not guilty on each case and indicate this by a check mark on a scoring chart, the entry he or she feels best describes why the vote was one way or the other.

Items on the chart are based upon acceptable and unacceptable judgment criteria. Discuss the criteria and make a class chart.

Sample items are:

1. The use of lines, shapes, colors and spaces
2. I have seen something like it before
3. The patterns, rhythms, and spaces
4. It would be good and easy to use
5. I have one at home
6. I just like it
7. It is well organized.

The attorneys present their arguments, the court reporter takes notes to be used in making the criteria chart, the bailiff leads the class in compiling the votes and filling the numbers in on the chart.

The teacher serves as "Judge of Appellate Court" leading the class in reviewing the case, while pointing out why more consideration is given to the most acceptable items (i.e., the thought process of looking at how the materials have been used along with skillful and sensitive ways of using lines, colors and shapes; rhythm, balance, contrast, and pattern, to produce the item in discussion).

If time permits, other cases are tried. After several sessions of pointing out how to use thoughtful analysis in judging things, students will become skilled in making judgments about the aesthetic merit of works of art.

PHOTO ACKNOWLEDGMENTS

Figures 1, 30, 31, 37, 38 (Entire painting); figures 2, 8, 9, 10, 11, 14, 16, 17, 19, 21, 22, 24, 28 (details). All courtesy of The Philadelphia Museum of Art.

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Figure 33. Kuppers, Harald. *Color: Origins, Systems, Uses*. New York: Van Nostrand Reinhold Company, 1972.

Figure 34. The color wheel and the color wheel diagram courtesy of Grumbacher Color Compass, New York, 1977. (Front illustration from the 3rd edition.)

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Unit 2

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Figure 107. Wide Worlds Photos.

Unit 4

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Unit 6

Figure 172. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

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