



5th Grade: SEPTEMBER

Daniel Boone Escorting Settlers Through the Cumberland Gap

George Caleb Bingham

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Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

George Caleb Bingham

George Caleb Bingham was born the second of seven children on March 20, 1811, to Henry Vest and Mary Amend Bingham in rural Augusta County Virginia. In 1818, the Bingham family moved to the Missouri Territory to build a new life in the west. They settled along the Missouri River in the town of Franklin, just north of St. Louis. Here, his father started a new business, an inn. Young George Bingham enjoyed his new home. He loved to explore the new landscape and was inspired to create sketches on the sides of barns and fences by scratching into the wood surfaces.

One special guest who stayed at the inn was an emerging artist named Chester Harding who came to Missouri to find Daniel Boone whom he wanted to paint. Harding found the explorer in nearby St. Charles County where he was able to render some sketches of the frontiersman. Harding then settled at the Bingham's inn in 1820 to convert his sketches into a painting. Nine-year-old George Bingham served as the painter's helper. Bingham was mesmerized as he watched Harding transition the sketch into a painted portrait. Harding's departing gifts to his faithful assistant were brushes and paints. This entire experience left George Bingham in awe of Chester Harding and planted the idea of being such a painter.

The inn continued to be a good investment and soon Bingham's father decided to open a cigar factory. He took a loan on his inn to purchase one hundred twenty acres of farm land located across the river where he began to grow tobacco.

Tragedy struck the Bingham family twice in 1823. The town was struck by severe flooding which prompted all the town's citizens to relocate two miles up the hill where they established New Franklin. On December 23, Bingham's father suddenly died from malaria at the age of thirty-eight. Bingham's mother was left alone to raise her young family. To make the situation worse, the loan on the inn was called which forced Widow Bingham to surrender the inn to pay her husband's debt. Fortunately, she inherited the debt-free tobacco farm on the other side of the Missouri River in Saline County. Here she shifted her attention to provide an income to support her young family. Widow Bingham was a well-educated woman and owned an extensive collection of

books. With her educational training, her books, and a great deal of determination, she founded the first female academy west of the Mississippi River.

George Bingham, now twelve, served as a janitor in his mother's school in addition to helping on the family farm. In time, however, Mary wanted more for her son and arranged for him to use his artistic skills as an apprentice to cabinetmaker Justinian Williams, who also was a Methodist preacher. Bingham moved to the nearby town of Boonville and began his apprenticeship. Reverend Williams taught Bingham much about cabinet making as well as theology. Soon Bingham realized he was gifted at preaching to townspeople and dialoguing with other theologians. His broad vocabulary and gift for debating also sparked an interest in practicing law. All these options were considered until the day artist Chester Harding reappeared in Boonville. The two friends spent time together getting reacquainted. Bingham shared his recent landscape paintings with Harding who offered strong encouragement to continue. However, Harding suggested Bingham focus on portraiture rather than landscapes. There was more money in portraiture since it was the pre-photography era. Everyone wanted a painted portrait by which to remember their loved ones. Heeding the advice of his friend, Bingham went around Boonville and nearby Missouri river towns sketching individuals and gaining experience. It was during these travels Bingham caught some form of smallpox, a disease which left his face pock-marked and his head totally bald. The wig he wore marked him with a rather odd appearance.

Sarah Elizabeth Hutchinson, known as Elizabeth, met George Bingham when they were children in New Franklin. He began a long-distance courtship with the sixteen-year-old during his travel around Boonville and other Missouri river towns. They were eventually married in September, 1836, and relocated to St. Louis, Missouri. One year later, Elizabeth gave birth to a son whom his father named Isaac Newton Bingham. Bingham's portraiture business provided enough commissions to keep him very busy. It wasn't long before Bingham realized he must settle in the east if he wanted to advance his work and his reputation. He left his wife and son with relatives in central Missouri and headed to Philadelphia, Baltimore and then to New York. However, Bingham returned when his wife Elizabeth gave birth to a second son, Nathaniel. The newborn son passed away shortly after his birth leaving the family heart-broken.

Washington, D.C. would be the new home for the Bingham family. They lived in a boarding house with many congressmen where they thoroughly enjoyed the political conversation and the excitement of government. George Bingham opened a studio on

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Art Criticism

Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

ELEMENTS OF ART

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- Shape: Area enclosed by a line
- Color: Hue, reflection of light.
- Texture: Surface quality, real or implied
- Form: 3D shape or illusion of 3D
- Value: Graduated areas of light/dark
- Space: Illusion of depth

PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *George Caleb Bingham* by Michael Edward Shapiro, Elizabeth Groseclose, Elizabeth Johns, Paul C. Nagel and John Wilmerding
- *Daniel Boone's Great Escape* by Michael Spradlin
- *The Trailblazing Life of Daniel Boone* by Cheryl Harness
- *Daniel Boone: Young Hunter and Tracker* by Augusta Stevenson

REFERENCE/BIBLIOGRAPHY

- Nagel, Paul C. *George Caleb Bingham*. University of Missouri. 2005
- Rash, Nancy. *The Paintings and Politics of George Caleb Bingham*. Yale University Press. 1991
- Shapiro, Michael Edward and Barbara Groseclose. *George Caleb Bingham*. Harry N. Abrams. 1992
- Slatta, Richard W. *The Mythical West*. ABC-CLIO. Santa Barbara. 2001

Capitol Hill where he was very busy painting portraits of government leaders. The next four years proved to be the most productive time for Bingham's career as a painter. In 1845, Elizabeth gave birth to a daughter, Clara.

Tragedy struck the Bingham family again with the sudden death of their beloved four-year-old son, Isaac. Within a few days of Isaac's death, Elizabeth gave birth to another son, Horace. The Bingham family was reminded of their departed Isaac with every Washington site and moved temporarily to Petersburg, Virginia. Six months later they returned to Washington. Bingham rented a new studio, in a quieter location than before. Influenced by the death of his son, the new studio, or perhaps political events, Bingham considered a new genre of painting based on the sketches he had brought from Missouri. In 1848, Bingham decided to return to Missouri and shift to painting the western frontier. The everyday routine of frontier life touched his heart and prompted Bingham to begin painting in this new direction. For the next seven years, Bingham devoted himself to his genre paintings and earned a reputation as one of America's greatest painters.

Tragedy struck twice more when Elizabeth died in November and his son Horace in December. His heartache was softened in 1849 when he met and married Eliza Thomas and a new son was added. The next thirty years provided Bingham with many governmental appointments including captain in the U.S. Volunteer Reserve Corps, State Treasurer, and Missouri State adjutant general. He also served as a lobbyist in the United States Congress. Throughout these years, Bingham found time to paint. Tragedy struck again with the death of Eliza in 1876. Three years later he moved to Kansas City where he married Martha Lykins. In 1877 he was appointed the first Professor of Art at the University of Missouri's new School of Art in Columbia.

In February of 1879, Bingham contracted pneumonia, which weakened him. He died five months later on July 7th at the age of sixty-eight from cholera morbus. He was buried in the Union Cemetery in Kansas City, Missouri.

About the Art

Daniel Boone Escorting Settlers Through the Cumberland Gap, also known as *The Emigration of Daniel Boone*, was painted in 1850-1851, oil on canvas. It is 36 1/2 inches high by 50 1/4 inches wide. It currently hangs in the Washington University Gallery of Art, St. Louis, Missouri.

Directed Observation

Show students an image of *Daniel Boone Escorting Settlers Through the Cumberland Gap* and tell them it was painted by George Caleb Bingham between 1850-1851. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Spend some time discussing what it must have been like to be a pioneer traveling to the west for the first time. Compare your thoughts to what you see in the painting.
2. Discuss how Bingham successfully used space, color and value to create a sense of danger. What gives you a sense that Daniel Boone was a courageous hero?
3. If you were to paint yourself as a courageous individual, in what setting would you place yourself and what would you include to add drama to the scene? How would you use the elements of art to convey both a sense of fear and bravery?
4. In his usual style, Bingham painted *Daniel Boone Escorting Settlers Through the Cumberland Gap* in a well organized composition. He placed the figures in a pyramid shape with Boone in the center. The pyramid grounds the figures in the intimidating environment. The pyramid of vertical figures in the center of the canvas adds balance to the composition with the placement of the dark sides on either side of the figures.



Things to Do

1. Identify a historical figure you feel was courageous and paint a portrait of the figure in context of the heroic act. Think through the composition before you begin. Like Bingham, place the figure in the composition where it receives attention and balance it within the environment. The environment should contain the element of fear which made the figure courageous. Use the elements of line, shape, color, texture, form, value and space to add interest to the painting. Remember to keep the figure the main object.
2. Consider yourself a person of courage and identify a time in your life when you had to be brave. Consider the obstacles you faced and the inner strength you used. Create a composition in which you convey your emotions.
3. From literature, identify a person who faced fears or incredible odds. From where does courage come?



5th Grade: October

Niagara Falls, From the American Side

Frederic Edwin Church

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Frederic Edwin Church

Frederic Edwin Church was born on May 4, 1826, in Hartford, Connecticut. His father, Joseph, was a man of wealth, earning a good income as a jeweler, silversmith and watchmaker. He also had positions with the local banking institution and insurance company in addition to his real estate, paper, and railroad investments. Frederic's mother, Eliza Janes Church, had the distinction of Puritan ancestry. Her brother, Adrian Janes, designed wallpaper and painted in oils and no doubt, influenced young Frederic. His parents offered their son and two daughters a very comfortable lifestyle, financial security, and a loving environment.

Frederic Church attended the local Hartford Grammar School where he excelled in every subject. His attendance record was spotless and he was never tardy. His schoolmaster noticed Church's gift for drawing at an early age. Around the age of seventeen, Church enrolled as a student of two local printers, Benjamin H. Coe and Alexander Hamilton Emmons. Coe was also a noted landscape painter and an art educator whose books helped students learn the art of drawing. Church eventually moved to Catskills, New York, where he accepted a two-year apprenticeship under Thomas Cole, known as the father of landscape painting. Their regimen included morning studio work and evening writing exercises inspired by the English writer and critic, John Ruskin and German naturalist, Alexander von Humboldt. Afternoons were spent hiking and observing. Cole taught Church that creating art was both a spiritual and moral endeavor. Practically speaking, Cole also taught Church color theory as well as how to paint with oils. It wasn't long before the student surpassed his teacher. At the age of nineteen, Frederic Church showed his paintings at the annual exhibition of the National Academy of Design in 1845. The National Academy was an honorary association of artists which included a museum and a school of fine arts. Thomas Cole, Samuel Morse and Asher B. Durand were founders of the academy. Frederic Church continued to build his reputation over the next years based on the scientific details and exceptional colors in his grand landscapes. His high achievements at twenty-two were recognized by the members of the National Academy of Design who elected Church the youngest Associate of the National School of Design. In 1848, Church was promoted to Academician.

Late in 1848, Frederic Church moved into a boarding house in New York City and secured a nearby studio. It was exciting to live in an energized city that included political, commercial, industrial and intellectual aspects in daily life. Church used this time to travel extensively throughout New York state and New England. One such trip was with businessman Cyrus West Field and his wife. They traveled to Virginia to visit Mt. Vernon and Washington's tomb. At the urging of Field, Church sketched the local tourist attraction, a natural bridge carved out by Cedar Creek. The geologic monument rose thirty feet above the river and offered breathtaking views from both the top of the bridge and the creek below. In the late 1740s, a young George Washington had climbed up the limestone sides and scratched "G.W." in the wall, the initials still visible today. Church was very inspired by the grandness of the sight. When Church agreed to paint the natural bridge, Cyrus Field insisted Church take a sample of the limestone to reference the color. Church later created a painting (*Natural Bridge, Virginia, 1852*) from his pencil sketch and included a female figure at the bottom which may have been Cyrus Field's wife. As usual, the painting contained precise botanical detail as well as geological forms in the background.

Frederic Church developed a seasonal regimen of producing art. Spring through autumn were spent sketching on-site. He painted in his New York studio during the winter. In the spring of 1853 Church and his friend, Cyrus Field, left for South America. The lush, tropical environment provided many opportunities to render sketches and then, final oil paintings. His painting goal was to meld the worlds of science, art, and discovery in these new paintings. The works from this trip were introduced to the public in 1855 and won him international acclaim. Future trips to Nova Scotia, Ecuador, Newfoundland as well as trips close to home in New England produced another round of well accepted works.

Church's work clearly fell into the Romantic and Hudson River School method of painting. Such works presented nature on a grand scale often with distant, insignificant human figures. The vantage point used in these paintings is pulled back so the viewer looks far into the distance. Usually tones shift from light to dark. He contrasted themes such as beauty and fear, tame and wild. Like other Romantic and Hudson River School painters, Church was hailed as a celebrity and his "fans" lined up to get tickets to see his exhibited works. Church was only thirty-years old during the height of his celebrity status.

Frederic Church used his financial success to buy a farm in Hudson, New York, in 1860. His marriage to Isabel Mortimer Carnes of Dayton, Ohio, in the same year brought joy and new focus to

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- *All That is Glorious Around Us: Paintings From the Hudson River School* by John Paul Driscoll
- *Frederic Edwin Church: Romantic Landscapes and Seascapes* by Gerald L. Carr
- *Niagara Falls: An Intimate Portrait* by John Grant and Ray Jones (for teacher)
- *Niagara Falls* PBS DVD
- *Treasures from Olana: Landscapes by Frederic Edwin Church* by Kevin J. Avery

REFERENCE/BIBLIOGRAPHY

- Adams, Arthur G. *The Hudson Through the Years*. Fordham University Press. 1996.
- Carr, Gerald. *In Search of the Promise Land: Paintings by Frederic Edwin Church*. Berry-Hill Galleries. 2000
- Howat, John. *Frederic Church*. Yale University Press. 2005

his life. It wasn't long before Isabel gave birth to Herbert and later, Emma. However, in 1865 both children died of diphtheria, leaving the couple heartbroken. Two paintings, *The Sunrise* and *Moonrise* commemorated the children's untimely deaths. The following year Isabel gave birth to Frederic junior, joined by Theodore, Louis, and Isabel in later years.

In the 1870s much of Church's attention was devoted to an expansive property above his farm which boasted beautiful views of the Catskills and the Hudson River. Designing, building and landscaping a Persian inspired villa named Olana on the property consumed his time. However, he did eighteen months travel in Europe, Africa, the Near East and Greece, which inspired many paintings. During the same time, Church began to suffer from bouts of rheumatism which brought much pain to his right arm, often crippling it and preventing him from painting. He did manage to produce many small oil paintings of his villa and Millinocket Lake in Maine.

Isabel died on May 12, 1899. Frederic Edwin Church died on April 7, 1900, at the age of seventy-four. He was buried in Hartford, Connecticut, along side his wife.

About the Art

Niagara, From the American Side was painted, oil on canvas in 1867 by Frederic Edwin Church. It measures 102 1/2 inches high x 91 inches wide. It hangs in the National Gallery of Scotland, Edinburgh. Church painted several versions of Niagara Falls; this one was painted a decade later than the others. In his usual manner, Church used a pencil drawing he had sketched in 1856 along with a commercial photograph. The figures in the painting are friends of Church; Erastus Dow Palmer and his daughter, Madeleine. It was a commissioned work earning Church \$15,000.

Directed Observation

Show students an image of *Niagara, From the American Side* and tell them it was painted in oil by Frederic Edwin Church in 1867. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Frederic Edwin Church was said to be the greatest American landscape painter. What details about *Niagara, From the American Side* support this statement? Be specific.
2. Church approached his painting following

the Hudson River School and Romantic methods. Review these characteristics and apply them to *Niagara, From the American Side*.

3. Church included incredible detail in his work. Identify the detail in this work, including the figures. What do "details" bring to a work of art from the viewer's perspective. How does this address the skill of the Frederic Church?
4. Anyone who has visited Niagara Falls will attest to the power of the moving falls. Explain how Church captured power in this painting. Explain how Church engaged all the senses.
5. Art critics praised Church for his use of color. Talk about the range of color used.
6. Although this painting was large (almost 3 by 2.5 feet), it was not his largest by far. Discuss the grandeur of the scene covered within the 3 by 2.5 feet.
7. Thomas Cole taught Church that painting was a spiritual and moral encounter. What do you think he meant?
8. How is *Niagara, From the American Side* an emotional encounter?
9. Frederic Edwin Church focused his career on sharing the beauty of America through his landscape paintings. If you were to do the same, what American landscape or geological monument would you paint?

Things to Do

1. *Niagara, From the American Side* is a counterpart to the Canadian perspective titled *Niagara* by Frederic Church. Compare and contrast the two paintings.
2. The basis of Frederic Edwin Church's magnificent paintings were his sketches which he made on-site. He often brought back plant specimens to reference later. Choose a landscape near your school or home which you can visit often to sketch. Use these sketches to create a large painting.
3. *Niagara, From the American Side* focused on the power of moving water. Observe a body of moving water. Create sketches of the water moving and the surrounding landscape. Take photographs of the moving water. Develop color samples. Create your own large painting of water.
4. Use a 3 x 5 inch index card and colored pencils to create a landscape which represents miles of land both side to side and foreground to background (depth). Colors should be more intense in the foreground and lighter in the background. Sizes of objects should decrease in the distance. Mount your work centered on a clean, white piece of poster board. Enjoy!



5th Grade: NOVEMBER

Canyon de Chelly

Edward Sheriff Curtis

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois

Funded by the John and Frances Beck Foundation, Chicago, Illinois

Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

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Edward Sheriff Curtis

Edward Sheriff Curtis was born February 16, 1868, near White-water, Wisconsin, to Reverend Johnson Asahel Curtis and Ellen Sheriff. His father, a Civil War veteran returned home in 1864, penniless and debilitated from the war, barely able to support his family. They relocated to the Cordova Township of Minnesota when he accepted a new assignment as circuit minister for the United Brethren Church. Curtis often traveled with his father to visit members of the congregation, some of whom lived in remote areas. Curtis loved the trips made by canoe which included nights camping in the woods.

Edward Curtis' formal education ended with the completion of sixth grade but his interest in photography took him far. As a twelve-year old, Curtis created an early version of a camera following directions found in a popular manual. His knowledge of cameras led Curtis, at age seventeen, to an apprenticeship with a St. Paul photographer. He also worked on the Minneapolis, St. Paul and Sault St. Marie Railroad to help support his family.

The Curtis family faced financial setbacks in late 1880s. The severe winter wiped out any potential for spring crops and caused further deterioration to Rev. Curtis' already failing health. In the fall of 1887, Curtis accompanied his father to Washington Territory hoping the milder climate of the Puget Sound area would help his father's health. They acquired a small plot of land which Curtis cleared and where he erected a log cabin. After a long separation, Curtis' mother, his seventeen-year old sister Eva, and thirteen-year old brother Asahel took a train to Washington to be reunited. Sadly, Rev. Johnson Curtis died from pneumonia three days after their arrival. The family was devastated and Curtis was left with the sole responsibility of supporting his mother, sister and brother. Their dire financial situation required them to scavenge for seafood along the coast and glean fruits and vegetables from nearby farms for a couple of years. Later, the meager earnings from working in a lumberyard provided Curtis with enough money to support his family. A lumberyard accident in 1890 left Curtis injured but, fortunately for him, a young woman named Clara Phillips stepped in to nurse him to health.

Curtis' interest in photography eventually transitioned into a business opportunity. Their home in Puget Sound sold in 1891

and the entire Curtis family moved to Seattle, Washington, where Curtis entered a partnership with Ramus Rothi, "Rothi and Curtis, Photographers."

Seventeen-year old Clara Phillips followed Curtis to Seattle where their friendship deepened. They married in the spring of 1892 and at the same time, Curtis started a new business partnership with Thomas Guptill, a portrait photographer. The newlywed couple made their home in an apartment over the portrait studio where, one year later, Clara gave birth to her first son, Harold. Business in the portrait studio grew and soon Curtis and Guptill became the most sought after studio in the Seattle area. The Curtis family grew as well with the addition of another child in 1896. The four Curtis family members moved into a larger house with Curtis' mother, sister Eva, brother Asahel, Clara's sister Susie, her cousin Nellie and Nellie's son William. The extended family members assisted Curtis in the studio. Curtis and his wife eventually had two more children.

The photography business was good but, in 1897, Curtis decided to go his own way and opened a new business called "Edward S. Curtis, Photographer and Photoengraver" with Clara serving as manager. Curtis was intrigued with a new idea among photographers of the time. Trying to raise photography as an art form, photographers employed new printing processes and called their concept Pictorialism which gave photographers a way to put their own personal expression into their work.

In his free moments, Curtis wandered down to the coast and watched an Indian population as they gathered clams and mussels in the sand near the shore. In 1898 Curtis met a Suquamish Indian named Princess Angeline. She was the aged daughter of Chief Sealth after whom Seattle is named. His photographs of her were his first field photographs of a Native American. These photographs won both the grand prize at the 1899 National Photographic Exhibition in Washington, D.C. and a respected, national reputation as a photographer.

Edward Curtis was an avid outdoorsman and loved to lead groups to the summit of Mt. Ranier. On one such occasion in 1899, he came across a small group of men who were lost. The group consisted of Dr. C. Hart Merriam (Chief of the U.S. Biological Survey and founder of the National Geographic Society), Gifford Pinchot (Chief of U.S. Forestry Department) and George Bird Grinnell (editor of *Forest and Stream* magazine, founder of the Audubon Society and author of *Blackfoot Lodge Tales*). Later the group hired Curtis to be one of two official photographers to travel with them on an expedition to the Bering Sea. This trip was extremely important as it initiated the first photographic studies

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ELEMENTS OF DESIGN IN PICTURE BOOKS

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- *An Indian Winter* by Russell Freedman
- *Bury My Heart at Wounded Knee: An Indian History of the American West* by Dee Brown
- *Edward Sheriff Curtis: Visions of the First Americans* by Don Gulbrandsen and Edward S. Curtis
- *Hiawatha's Childhood* by Henry Wadsworth Longfellow
- *The Indian in the Cupboard* by Lynn Reid Banks
- *The North American Indian: The Complete Portfolios* By Edward S. Curtis
- *Only the Names Remain: The Cherokees and The Trail of Tears* by Alex W. Bealer

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- Scherer, Joanna Cohan. *Edward Sheriff Curtis*. Phaidon Press. 2008.

of Indian life. In 1900, Curtis spent time in northern Montana among the Blackfoot Indians and witnessed the Sun Dance. Man living in harmony with nature deeply inspired Curtis to photographically document the Indian population. Curtis respected the Native Americans and knew their fate. He no longer was drawn toward making photographic art. His role as a recorder of a vanishing people and their way of life was more important.

President Theodore Roosevelt became familiar with Edward Curtis and his work at a 1905 exhibition. He offered financial support for Curtis to document approximately eighty North American Indian tribes. Railroad tycoon J. P. Morgan, a friend of Roosevelt and investor in the project, insisted the photographs and accompanying scholarly writings be offered to subscribers as a twenty-volume set of bound books each containing seventy-five photographs and three hundred pages of text, to be called *The North American Indian*. Over forty thousand photographs were taken between 1897 and 1930. In the end, five hundred copies were printed but only half were bound. The cost of a subscription to the set was \$3000. To offset production costs, Curtis lectured on the Indian way of life. He also staged an opera and movie. *The North American Indian* project was finally completed in 1930, despite many hardships and setbacks along the way.

Curtis' wife Clara and his children traveled with him during his early exhibitions but, as time went on, it was more difficult and dangerous to do this. The long stretches of separation put a strain on their marriage compelling Clara to file for divorce in 1916. Clara was awarded the Curtis house, her husband's studio and all of his negatives in the settlement. A few years later, Curtis and his oldest daughter, Beth, moved to Los Angeles and opened a new studio. He befriended Hollywood film director Cecil B. DeMille who hired Curtis as a still photographer and cameraman for the film, *The Ten Commandments*, among others. Curtis established the Indian Welfare League and fought for the Indian Citizen Act of 1924, which gave Native Americans the right to vote.

Around 1947, Curtis moved to Whittier, California, and shared a home with daughter Beth and her husband. Curtis died of a heart attack on October 19, 1952, at the age of eighty-four. He will forever be remembered for his commitment to the Native Americans in his monumental effort in documenting their way of life for more than thirty years.

About the Art

Navajo in Canyon de Chelly (pronounced dee Shay) is a photogravure taken by Edward Sheriff Curtis in 1904 and a part of *The North American Indian* series. A photogravure is a photographic image produced from an engraving plate. The process involves taking the picture, producing a printing plate of the image, and printing the image on paper. The image is of the Navaho Indian tribe in Arizona. There were three hundred prints made from the original plate. One is owned and exhibited at the Canton Museum of Art, Canton, Ohio.

Directed Observation

Show students an image of *Canyon de Chelly* taken by Edward S. Curtis in 1904. Explain the difference between a photogravure and a photograph. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Edward S. Curtis was an ethnographic photographer who captured the day-to-day customs of eighty Native American tribes in the northwest. Introduce Edward S. Curtis by sharing his biography. Share additional images of his work found on: <http://www.sil.si.edu/Exhibitions/Curtis>
3. Consider showing the American Masters video: *Coming to Light: Edward S. Curtis and The North American Indians*, Anne Makepeace, Director. (Contact Bullfrog Films at 1-800-543-FROG)
4. What can be learned about the Native Americans from this image and other Curtis images? Why was it important for Curtis to take these images when he did?
5. Curtis did not consider his images works of fine art. However, he did take composition into consideration when he shot his images. Describe the vantage point Curtis used in *Canyon de Chelly* and share why it was an excellent choice.
6. Curtis' use of value was key to his work. Describe how light and dark factor into his compositions.
7. If you were to document your culture in the areas of dress, dwellings, food, and recreation, what would you photograph?

Things to Do

1. Choose your culture or another one of your choice to photo document. Approach this assignment as an ethnographer and shoot images of people which exemplify areas mentioned above in #7. Choose your best images to print and mount. Display them on a wall for others to see.



5th Grade: DECEMBER

Washington Crossing the Delaware

Emanuel Gottlieb Leutze

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Emanuel Gottlieb Leutze

Emanuel Gottlieb Leutze (pronounced Loyt-za) was born May 24, 1816, in Wurttemberg, Germany. When he was nine years old, Leutze's parents emigrated to America to avoid political persecution in Germany. The family first settled in Philadelphia, Pennsylvania, and later in Fredericksburg, Virginia. When Leutze's father became quite ill a few years later, Leutze spent endless hours at his father's bedside, drawing to pass the time and developing his sketching skills. When his father eventually died in 1831, Leutze was forced to end formal education to provide an income for his family. However, by 1834 he found time to take art lessons from John Rubens Smith, a drawing master. His first official job was to paint portraits of famous individuals for a publication called the *National Portrait Gallery of Distinguished Americans* but the publication never made it to print. One portrait created in 1840 titled *An Indian Contemplating the Setting Sun*, earned Leutze the respect of many and placed him in high demand. Members of the elite Fredericksburg community sought to have a portraits painted by Leutze.

Emanuel Leutze desired to advance his artistic skills and was eventually able to gain the financial support of several patrons who were willing to fund a study trip to Europe. He first went to Amsterdam in the Netherlands in 1840. Later he moved on to Germany and the Dusseldorf Academy of Art. Here, under the tutelage of Karl Friedrich Lessing, he focused his portrait work on the popular topic of the day—that of Christopher Columbus. One painting in particular, *Return of Columbus in Chains to Cadiz*, won Leutze the gold medal at the Brussels Art Exhibition and international fame. A year later Leutze left the structure of the academy to travel throughout Europe. Upon his return to Dusseldorf in 1845, he married Juliane Lottner and worked in his own studio. The couple soon became parents of a daughter and later a son. The Union of Dusseldorf Artists for Mutual Aid and Support recognized him as a valuable member of the nonacademic community and selected Leutze as their president. He soon gained a reputation as the most preeminent American artist living abroad.

Leutze was always interested in portraying historical figures and included both men and women as his subjects. Among such works are *Oliver Cromwell and His Daughter* (1842-1843),

Elizabeth and Raleigh (1845), *John Knox and Mary Queen of Scots* (1845), and *The Mission of the Jews to King Ferdinand and Queen Isabella* (1846). In 1849, Leutze transitioned to strictly American imagery during its struggle for freedom. It was in this period Leutze began his most famous painting, *Washington Crossing the Delaware*. Two years later when it was competed, Leutze brought the painting to the United States for exhibition, where it was well accepted. He returned to Dusseldorf in 1852 with numerous commissions for paintings and portraits that kept him busy for the next six years.

Emanuel Leutze came under pressure from leading American politicians to return to America to paint their portraits, which he did in 1859. He also came with the hope of receiving a commission to paint a mural in the capitol building. Two years later Leutze received a government contract to paint *Westward the Course of Empire Takes Its Way*, otherwise known as *Western Ho!* To prepare himself for the task, Leutze traveled west to the Rocky Mountains to study the scenery and then back to Munich where he worked with the German muralist, Wilhelm von Kaulbach. Upon his 1861 return to America, Leutze began painting the twenty by thirty foot mural on the wall of the stairway at the north end of the House of Representatives. The imagery is of emigrants crossing the Rocky Mountains. It was completed two years later. Leutze received \$20,000 for his work and returned to Dusseldorf to bring his family back to the United States. They settled permanently in Washington, D.C. where Leutze continued his work with several more commissions including the other noted *Civilization* and *The Emancipation*.

Leutze's eldest son, Eugene, received an appointment to the United States Navel Academy from President Abraham Lincoln in 1863. Eugene fought in the Civil War and earned the rank of a commissioned lieutenant.

Emanuel Leutze led a full and productive life. He was known for his vitality and his willingness to take new artists under his wing, providing them with financial assistance and studio space. His friends, students and fellow artists regarded Leutze with utmost respect for his artistic genius, work ethic and warm and friendly demeanor. Emanuel Leutze died from a stroke on July 18, 1868, at the age of fifty-three and was buried at the Glenwood Cemetery in Washington, D.C.

About the Art

Washington Crossing the Delaware was painted, oil on canvas, by Emanuel Gottlieb Leutze in 1851. It hangs in the Metropolitan Museum of Art in New York City. *Washington Crossing the Delaware* is considered Leutze's most famous work and is one of

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- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *The Battle of Lexington and Concord* by Neil Johnson
- *My Brother Sam is Dead* by James and Christopher Collier
- *The War for Independence* by Albert Marrin
- *Washington's Crossing* by David Hackett Fisher

REFERENCE/BIBLIOGRAPHY

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- Groseclose, Barbara S. *Emanuel Leutze: 1816-1868: Freedom is the Only King*. Washington, D.C.: Smithsonian Institution. 75
- Stehle, Raymond L. *The Life and Works of Emanuel Leutze*. Washington, D.C. 1972
- Dearingger, David. *Painting and Sculpture in the Collection of National Academy of Design*. Hudson Hills Press. 2004

the most recognizable images in American History. Leutze began painting the original *Washington Crossing the Delaware* on a 12 x 21 inch canvas in 1849 while living in Dusseldorf. This painting was damaged in a fire caused by a bombing raid. Leutze started over on a new, larger canvas measuring 12 feet, 5 inches x 21 feet, 3 inches in 1850. He used models so he could better capture a realistic portrayal. The image is of General George Washington crossing the Delaware River on Christmas Day, 1776, during the Revolutionary War in a surprise attack on Britain.

While this painting is well known for its image, it is also well known for its many discrepancies. The design of the flag shows the original stars and stripes which did not yet exist at the time of the Revolutionary War. The boat is very small and unable to safely fit that number of men on board. The actual event took place in the middle of the night so the sun would not be rising. While rain, sleet and possibly snow fell the night of the actual crossing, the chunky ice depicted in the river is unlike the flat ice which was common on the Delaware River during winter months and the river is more narrow in reality than depicted. Records also show horses were not brought on board as seen on the second boat. Finally, with the poor weather and icy water, George Washington would have had great difficulty standing in the posture shown. In all likelihood, he would have been seated to steady the boat.

Washington Crossing the Delaware is referenced on the New Jersey State quarter. In 2007, a former Metropolitan Museum of Art guard was caught vandalizing the painting by gluing a photo of the 9/11 terrorist attack on the painting; it was repaired immediately.

Directed Observation

Show students an image of *Washington Crossing the Delaware* and tell them it is a painting by Emanuel Leutze in 1850. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. How has the artist composed the painting to draw your attention to the figures on the boat? How did the artist use the elements of art to distinguish the most important figure, Washington?
2. Consider the pose of Washington. What qualities of Washington was the artist trying to convey?
3. This painting portrays motion in many ways. Discuss how the artist set the boat,

rowers, flag, and water in motion.

4. Distinguish the soldiers from others on the boat. Locate the soldier with the head bandages. The other rowers are a collection of people including a man with a Scottish bonnet, an African (Prince Whipple), a woman, and a native American. Why did the artist include a variety of people in the boat?
5. The man holding the flag became America's fifth president. Who is he?
6. Discuss how the use of space—the placement of objects in the foreground, mid-ground and background added to the dramatic quality of the painting.
7. From actual reports in diaries, the weather conditions during the night-time crossing were far different from what is portrayed in this painting. Discuss why you think Emanuel Leutze choose to paint the event differently? Then, discuss how successfully he painted the heroic nature of the event, the hardships the soldiers experienced, and their determination for victory. Because of the emotionally charged content or drama of this and other Leutze's paintings, Leutze was considered a painter of the genre Romanticism. Look up the definition to understand the term.
8. What is the role of historical paintings?

Things To Do

1. Consider the qualities that make a good leader. Research historical or current leaders of our country. Write a paper about leadership qualities.
2. Imagine you live in the colonies during the onset of the Revolutionary War. Write a letter presenting your perspective to relatives who still live in England.
3. Read Thomas Paine's *Common Sense*. Write your own "Common Sense" document articulating your position on a debatable issue.
4. Read the book, *My Brother Sam is Dead* by James and Christopher Collier. Write a paper about your feelings toward war.
5. Consider major historical events that have shaped the future of America. Identify one event to research in depth. Prepare yourself by researching the details of the event such as dress, weather and location. Create a work of art based on the event and the emotional qualities attached. Your work could be a two-dimensional drawing or painting or it could be a three-dimensional sculpture.
6. For fun, create a large mural to act as a backdrop for your event.
7. Using the characteristics of Romanticism, create a work of art depicting an event in your life.



5th Grade: JANUARY

Liberty Bowl, No. 45

Paul Revere

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 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

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Paul Revere

Paul Revere was born December, 1734, in Boston, Massachusetts, the second in a very large family born to Apollos Rivoire and Deborah Hichborn. Apollos Rivoire had been sent to the New World when he was thirteen and secured an apprenticeship in a goldsmith shop in Boston. About five years after his arrival he anglicized his name first to Paul Rivoire and then later to Paul Revere, the name he gave his son.

As a child, Paul Revere (junior) was educated at North Grammar School before learning his father's trade. Young Revere worked in his father's silver shop where he learned to design, form hollowware, and engrave silver-plated items for wealthy Boston patrons. Nineteen year old Paul Revere inherited the business, including shop, tools, materials, and clients when his father died in 1754. As the master of the shop, Revere took on apprentices including family members who joined him in creating simple items such as spoons, to elaborate engraved tea sets. Revere used quality silver and produced exceptional products, earning his business the highest reputation within the community. Revere or his apprentices struck each piece with a metal die to indent either the letters PR or the name REVERE on the surface indicating it was made in Paul Revere's shop and guaranteeing the high quality of workmanship and materials. Wealthy patrons purchased the larger items but Paul Revere also created such items as buttons, clasps, buckles and rings for the middle class. Then, a steady business of clients brought in silverware for repair, mending and polishing. Revere did exceptional work as an engraver. Patrons requested their monogram or family crest on fine pieces of silver. He used these skills to engrave copper sheets for prints producing thousands of prints from the small printing press in his shop. These prints included magazine and newspaper illustrations, advertisements, and money for the state of Massachusetts.

Paul Revere had a fine business sense and always looked for opportunities to increase his income and serve his community. In addition to his silver shop, he practiced dentistry, in a broad sense. He fashioned and repaired false teeth from walrus ivory or other animal teeth and wired them in place. He also made spectacles and surgical instruments and ran a small hardware store.

Paul Revere married Sarah Orne in 1757 and over their sixteen

year marriage, Sarah bore eight children. Two babies died within a year of their birth, not unusual. Revere showed himself to be a loving husband and father when one of his children contracted smallpox. The usual treatment for the patient was commitment in a hospital or 'pesthouse' while awaiting death. Revere made the decision to quarantine his family in their home until the illness had passed through the town. His child eventually recovered and everyone else remained healthy. On the 3rd of May, 1773, Revere's wife Sarah died shortly after the birth of their eighth child. In September of the same year, he buried his nine-month old infant. On October 10, he married Rachael Walker who bore him eight more children. Two of those children died as infants and one died at the age of three.

Paul Revere was involved with both local business and political organizations. He joined the Masonic Lodge of St. Andrew, was a member of the Boston Lamp Committee, the North and South End Caucus and befriended local political activists like James Otis and Dr. Joseph Warren. As a courier for the Boston Committee of Correspondence and the Massachusetts Committee of Safety, Revere rode express for the Continental Congress in Philadelphia. Paul Revere's famous midnight ride came on April 18, 1775, when, with the instructions of Dr. Joseph Warren, Revere mounted his horse and rode to Lexington to warn Samuel Adams and John Hancock of the approaching British troops. With the onset of the war, Revere served as lieutenant colonel in the Massachusetts State Train of Artillery and was commander of Castle Island in Boston Harbor.

During the Revolutionary War, Paul Revere's shop cast brass and iron cannons. He built a foundry near the North Boston Harbor to produce nails, spikes, bolts and sheathing for American ships. The American Navy was begun in 1792 and in need of a substitute for rusting iron bolts. Copper was the answer and Paul Revere was ready to assist. He became the major supplier of copper for the U.S. Navy. The foundry was also used for casting copper alloy bells with a designated pitch. The first Revere bells were cast in 1792 and some still hang in Boston buildings today. Up until this time, such bells were imported from England. Also imported from England was the copper sheeting needed for the Navy. Revere, now sixty-five years old, did not want to import the material so he learned how to create copper sheeting himself. In 1801, Revere rolled the first copper sheets in America and continued to refine the process over time. Revere was producing three tons of copper per week in 1804 with most of it purchased by the U.S. Navy.

"Revereware" copper pots and pans sold in stores today are an offshoot of Revere Copper and Brass, Inc., founded in 1801.

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ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Johnny Tremain* by Esther Forbes
- *The Many Rides of Paul Revere* by James Cross Giblin
- *Paul Revere: Rider for the Revolution* by Barbara Ford
- *The Secret of Sarah Revere* by Ann Rinaldi
- *And Then What Happened, Paul Revere?* by Jean Fritz

REFERENCE/BIBLIOGRAPHY

- Forbes, Esther. *Paul Revere And the World He Lived In*. Mariner Books. 1999
- Fischer, David Hackett. *Raul Revere's Ride*. Oxford University Press. 1995
- Triber, Jayne E. *A True Republican: The Life of Paul Revere*. University of Massachusetts Press. 2001

After a long career in a variety of areas, seventy-six-year old Paul Revere retired from his business ventures leaving his copper and silver business to his sons and grandsons. He enjoyed good health throughout his retirement but experienced sorrow with the loss of his wife Rachael and son Paul in 1813. Revere died peacefully from natural causes in May, 1818, at the age of eighty-three and was buried in Boston's Granary Burying Ground.

About the Art

Liberty Bowl was designed and created by Paul Revere in 1768. The silver bowl weighed 45 ounces. The size of the bowl is marked by the 45 gills of rum punch it could hold, which translates into about one and a half gallons. Rum punch was the preferred beverage of the colonists during the tea boycott.

Paul Revere was a member of the secret organization of American patriots called the Sons of Liberty who made known their lack of support for the British Crown and its taxes. In this role, Paul Revere made political cartoons and participated in the 1773 Boston Tea Party. Revere was commissioned by fifteen fellow members of the Sons of Liberty to make the bowl, paying tribute to ninety-two members of the House of Representatives who refused to withdraw a letter they distributed throughout the colonies in protest of the British Townshend Acts of 1767. The Townshend Acts proposed taxes on such imported items as tea, paper, and glass. The refusal to take back the letter as the British wanted marked the first public rebellion against the British crown and positioned the American colonists one step closer toward the Revolutionary War.

Revere engraved the names of these fifteen Sons of Liberty members on the rim of this bowl that was used to serve punch at their meetings. Englishman John Wilkes supported the colonists and articulated his views in an article which was published in the 45th issue of the *North Briton*, a radical publication. The Sons of Liberty nicknamed the bowl "No. 45" which also referenced the size and weight of the bowl. The Liberty Bowl is considered one of the nation's most cherished historical treasures and was purchased for \$52,500 by the Museum of Fine Art, Boston, in part by donations of school children in 1949.

Directed Observation

Show students an image of *Liberty Bowl, No. 45* by Paul Revere. Offer students biographical information about Paul Revere. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help stu-

dents use art vocabulary to talk about the work.

1. Silversmithing is considered a craft rather than a fine art because the form serves a function. In the case of the Liberty Bowl, it was made for use as a punch bowl. None-the-less, it takes a great deal of artistic skill to design and execute beautiful three-dimensional forms. Such works are considered beautiful because they are well proportioned, visually balanced. To achieve this, artists usually use fractions. A bowl with a one-quarter base is nicely balanced with a three-quarter top. A chalice is well-balanced if it is 50% cup and 50% stem. How does *Liberty Bowl* measure up?
2. Working with metals requires knowledge of chemistry. Revere led the way in America with the development of new processes. He also began businesses in a number of other areas. Discuss Revere's work ethic in light of the fact he was very interested in serving his community.
3. Research the engraving process. How would modern engraving technology compare to that of Revolutionary times. What era produced better work?
4. If you were to create a functional work of art to commemorate an important event, what would the event and the object be?

Things to Do

1. Read Henry Wadsworth Longfellow's poem, *Midnight Ride of Paul Revere*. For fun, try reading the poem together with the entire class or divide the class in two groups who alternate reading the stanzas. Assign students different portions of the poem and have them illustrate their portion. Display the work in sequence along with the matching text.
2. Sketch a series of vases or goblets. Using your best design, create one with clay.
3. Locate an image of the 1768 portrait of *Paul Revere* by John Singleton Copley. It is in the collection at the Museum of Fine Arts, Boston. In this portrait, Paul Revere is working on a teapot. Research the political implications of this portrait by checking the Townshend Act. Discuss the benefit and importance of understanding the historical context in which a work of art was/is made. Consider creating such a portrait. Who would you paint and what would you include in the painting to make a political or social statement?
4. Check out Paul Revere's 1770 engraving, *The Bloody Massacre* and discuss what you see. Identify an event during the American Revolution and create a drawing or painting of it to exhibit.



5th Grade: FEBRUARY

Blue Hole, Little Miami River

Robert Scott Duncanson

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Robert Scott Duncanson

Robert Scott Duncanson was born in Seneca County in Fayette, New York, in 1821 to a racially mixed couple, John and Lucy Nickles Duncanson. His father was a Scottish Canadian and his mother was a free woman of African descent. The couple had five sons and two daughters. Some reports state Duncanson's early years were spent with his father in eastern Canada where he experienced a less racist environment and received a good education while his mother resided in a small community north of Cincinnati, Ohio. Other reports state that in 1828, the Duncansons migrated west from New York across the Great Lakes where they settled in the community of Monroe in what would later become Michigan. They were the first African-American family to settle in Monroe. Here, Duncanson's father followed in his father's trade of home improvement including carpentry, gilding, plastering, hanging wallpaper and interior and exterior house painting. Young Robert Duncanson and his brothers apprenticed so they could learn the family trade. Young Duncanson's jobs were that of a "gopher," delivering supplies and cleaning brushes. As he grew, he was able to prepare surfaces, mix paint, and apply paint to walls. In 1838, at the age of seventeen, Duncanson and his friend, John Gamblin, began their own house painting business. Unfortunately, the business disbanded one year later for unknown reasons but likely because the painting needs in the small town of Monroe were not enough to sustain the business. Duncanson knew he wanted more in life than to be a housepainter. Specifically, he aspired to be an artist. He wanted to be good enough to be publicly recognized for his abilities alongside white American and European artists. Duncanson used his determination and his energetic and exuberant personality to make his dream a reality.

Twenty year old Duncanson went to the booming town of Cincinnati in 1841 to pursue his interest in art. Cincinnati was in the process of becoming an economic and cultural center in the mid-1800s so it was a perfect location for Duncanson. In addition, Cincinnati was a city that was more accepting of African-Americans in general and specifically, their involvements in the arts. Duncanson settled just north of Cincinnati in the small town of Mt. Healthy, where his mother lived. Duncanson stayed at the home of a family friend, Reuben Graham, where he fell in love with Graham's daughter, Rebecca. They were married around 1842 and eventually had two children, Reuben and Mary.

While Duncanson possessed some innate artistic talent, he knew it would take more to accomplish his goal. He set out to improve his skills during the 1840s, often copying existing work or painting portraits of children and women. Near-by Cincinnati offered Duncanson opportunities to participate in its cultural life which eventually led to a 1842 exhibition of three early works, *Fancy Portrait*, *Infant Savior* and *The Miser*. These were listed as copies in the exhibition literature, a common practice for work of up-and-coming artists.

Securing commissions was difficult and in 1844, Duncanson and his family packed their bags and moved to Detroit near his hometown of Monroe where he set up a studio and painted portraits for a number of years. Duncanson soon got a break in a commission from Reverend Charles Avery, the principal stockholder in the Pittsburg and Boston Mining Company. This commission to execute a painting of his copper mine in the Upper Peninsula of Michigan launched Duncanson's artistic career.

In the next few years, additional portrait works were exhibited in Detroit and drew large crowds. Unfortunately, Duncanson's mother was not permitted to attend the shows because of her ethnicity. She had seen the works before they were exhibited and was very proud of her son. From a technical point, the execution in these early works was still lacking; it would be landscapes in which Duncanson excelled. The next decade proved productive for Duncanson as he developed works representing 19th century American towns, particularly those around New England and the Appalachians. The *Blue Hole: Little Miami River* and *Flood Waters* are such examples. These works portrayed a romanticized vision of the land rather than reality. This approach to painting linked Duncanson with other artists who also painted in the Romantic style where the image was made to look ideal.

In 1851, wealthy art patron Nicholas Longworth commissioned Duncanson to execute large murals for his home called "Belmont." The murals varied a bit in size with the largest one being six by nine feet. The work took two years to complete and revealed Duncanson's talent in still-life compositions and landscapes. Longworth was impressed with Duncanson's potential and in 1853, made it possible for Duncanson to study art in Italy, France and England with the Cincinnati artists William Sonntag and John Robinson Tait. It was Sonntag who introduced Duncanson to the Hudson River School method of painting. The trip to Italy provided Duncanson with many sketches of the Italian landscape and a desire to paint landscapes in an idealized presentation. Back in the United States, Duncanson viewed the works of Thomas Cole and Frederic Church in Cincinnati and Detroit. Duncanson's application of new approaches in painting served

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- Realism: Realistic representation
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ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *African-American Art* by Sharon Patton
- *African-American Art and Artists* by Samella Lewis
- *History of African-American Artists: From 1792 to the Present* by Romale Bearden
- *Landscape of Slavery: The Plantation in American Art* by Angela D. Mack

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- Lubin, David M. *Picturing a Nation*. Yale University Press. 1994

him well. In the early 1850's his wife Rebecca, died. He re-married a few years later to a bi-racial woman named Phoebe who later bore a son named Mittie.

Robert Duncanson spent 1863 to 1865 in Montreal, Canada, avoiding the turmoil of the Civil War in the United States. Here, his first Canadian exhibition was held with new works of Canadian landscapes inspired by literary works of Tennyson, Thomas More and Sir Walter Scott. Later, Duncanson made two trips to England and Scotland which inspired many more paintings.

In the late 1860's, Duncanson was at the height of his success as an artist. It was also at this time when Duncanson was diagnosed with a degenerative mental disorder. Dementia, mood swings, delusions, hallucinations and violent outbursts were among the symptoms. These periods affected his professional life with periods of inactivity as well as embarrassing public displays of temperament and dementia in front of his patrons. Despite the mental health issues, Robert Duncanson was preparing work for a 1872 exhibition in Detroit when he experienced a seizure and collapsed. He was hospitalized at Michigan State Retreat Sanatorium for three months and eventually died on December 21, at the age of fifty-one. Duncanson's obituary in *The Detroit Tribune* of December 29, 1872, stated "He had acquired the idea that in all his artistic efforts he was aided by the spirits of the great masters." Some think his bouts of delusions and subsequent death could be associated with years of contact with lead-based house paint.

In the years following his death, Duncanson's work fell into obscurity. However, his paintings had a major impact in the history of American art. He melded two painting styles, Hudson River School and Romanticism to create a personal, unique style.

About the Art

Blue Hole, Little Miami River was painted by Robert Scott Duncanson in 1851, oil on canvas and is in the Cincinnati Art Museum collection. The painting measures 29 1/4 inches high and 42 1/2 inches wide. This work was painted in the Hudson River School and Romantic style and features a panoramic view of the wilderness near Cincinnati. The beautiful, lush landscape and river valleys around Cincinnati lured many painters to the area. Particularly beautiful was the area around a pool of water on the Little Miami River known as Blue Hole. Here, a thick forest surrounds the smooth and soothing water with a couple of branches protruding through the surface. The

inclusion of the small figures supports the isolation of the area and its few human inhabitants. The scene is still found in what is now known as John Bryant State Park in Ohio.

Directed Observation

Show students an image of *Blue Hole, Little Miami River* and tell them it was painted in oil by Robert Scott Duncanson in 1851. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are to help students use art vocabulary to talk about the work.

1. Just like in our day, people enjoyed getting away from the busyness of life by going to parks and other recreational areas. Duncanson's *Blue Hole, Little Miami River* features a popular area within a Cincinnati park where people visited. If you went to this spot, what would you do?
2. Duncanson used water as metaphor for freedom from slavery linking social, political and religious meaning. Research spiritual songs in which reference to water is used to for the same reason.
3. What purpose does the reflective lake have on the overall composition? Think in terms of contrast and emphasis.
4. Duncanson used the opportunity to paint *Blue Hole, Little Miami River* from life. However, he portrayed the scene in a romanticized version, making it better than in real life. How do you feel about this approach? Is it right or wrong? Compare it to touched-up versions of advertisements used in today's market.
5. Duncanson wanted to capture a glimpse of time spent in a beautiful place. Using the elements of art and principles of organization, explain how he achieved a successful, romanticized painting.

Things to Do

1. Identify an outdoor location you like to escape to and describe it in detail. Photograph it if possible. Make some sketches of the location. Think of ways to incorporate the senses in your sketches as this will engage the viewer. Incorporate techniques used by Hudson River School and Romanticism artists. Convert one of your sketches to a painting.
2. Duncanson also painted still lifes. Check out on-line images to see these beautiful paintings. Arrange fruits, vegetables and flowers on a table in front of a plain backdrop. Position a spotlight over the arrangement to highlight shapes and textures. Use paint, pastels or colored pencils to on paper to capture the still life.



5th Grade: MARCH

Anna Cuyler

Henrietta Dering Johnston

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Henrietta Johnston

Henrietta Johnston was born Henrietta de Beaulieu around 1674 in northwest France. Her parents were French Protestants who moved to England in 1687 to escape the beatings, burnings and forced conversions to Catholicism which was imposed on all citizens by Louis XIV. The first documentation of Henrietta de Beaulieu's life was a 1694 marriage application at the age of twenty. Her betrothed, Robert Dering, was a wealthy baron from England with substantial land holdings in England and Ireland. The Derings moved to Dublin, Ireland, and settled in as a prominent couple among social and political circles. They had two daughters before 1698. Unfortunately, their life together was short. Records show Robert Dering died sometime between 1698 and 1702.

A few years after her husband's death in Dublin, Widow Dering executed a few pastel, chalk portraits of extended family members. At this time, her portraiture was a mere hobby but was sophisticated enough to capture the likeness of the sitter. She showed great promise as a portrait artist. The purpose of portraiture in this era was simply to document the image of the sitter along with some reference which would indicate their social status, usually indicated by their clothing. Those sitting for portraits never revealed their personalities with facial expressions. Dering finished her portraits by signing, dating, and noting the city where the portrait was created as well as the name of the sitter.

As talented as she was, one would think Henrietta Dering had received professional training as an artist but women were not permitted to attend an art academy or art school in the 17th and early 18th centuries. The most likely scenario is she received private training probably in England before her marriage. While her portrait style was consistent with the current trends, her choice of pastels rather than oils was not. At the time, pastels were formed with the same ground pigments used in oil paints added to chalk with a weaker glue binder and pressed into sticks. Paper used for pastels must have a "tooth" so pigments can grab the surface. Finally, the pigments which rest on the surface of the paper must be "fixed" by applying a coating of fixative. The transportability of pastels and paper allowed Henrietta Dering to bring her materials into the homes of her elite clients.

Widow Dering's life took a twist when she met and married Reverend Gideon Johnston in 1705. Gideon had two sons, James, age ten and Robert, age eight, from a previous marriage who joined her two daughters from her first marriage. In 1706, Gideon Johnston applied for a post as commissary of the Church of England in North and South Carolina and rector of the St. Philip's Anglican Church in Charles Town (later Charleston) in South Carolina. The Johnstons first settled in London where they waited for their assignment. Initially, the Johnstons were denied as such an assignment in the New World would be too difficult for a man with a wife and children. Later, the assignment was approved, and the Johnston family began their journey to the New World on March 2, 1708. They were filled with excitement as they read about pleasant weather, new fruits and vegetables as well as the fine wood for a home. The first part of their sea voyage went well; however, that would change. The ship made a stop in the Madeira Islands off the coast of Portugal where Gideon went ashore to gather supplies. When he failed to return to the ship before it set sail they were quite upset. Henrietta Johnston, in her early thirties with four children, arrived in the New World not knowing if her husband was dead or alive.

Gideon Johnston arrived almost two weeks later but even that was with great difficulty. On the final approach to Charles Town, his ship was held off shore waiting for the tide to bring it in. He was impatient and decided along with a merchant and sailor, to make it to shore on their own. The sailor drowned when trying to swim ashore. Gideon and the merchant found a small island and were marooned there for twelve days surviving on seaweed before their rescue. It took Gideon almost two weeks to recover near the port before making it to the town. Once he arrived, he found the congregation had found another clergyman who occupied the parsonage. Henrietta had rented a house in the city when she first arrived since the parsonage was not available. Their new home was burglarized twice and some of their few possessions were stolen. To make matters worse, Henrietta contracted malaria her first year in Charles Town.

Charles Town was not the pleasant place the Johnstons thought it would be in 1708. It had been forty years since the town was founded and it now served as a small trading post with dirt paths surrounded by protective walls. Wealthy residents shared the town with drunken sailors, corrupt merchants, and other undesirables. The heat, humidity, and mosquitoes were unbearable. And, there was a constant threat of attack from the local Indians or pirates. Gideon had to work round the clock with his disgruntled parishioners to secure his role as their pastor, which he finally did in late September, 1708. On the home front, Henrietta took on everything herself. Household items and food readily available in

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Art History

Providing opportunities to develop an understanding of the visual arts as a basic component of personal heritage.

Art Criticism

Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

ELEMENTS OF ART

- Line: A continuous mark
- Shape: Area enclosed by a line
- Color: Hue, reflection of light.
- Texture: Surface quality, real or implied
- Form: 3D shape or illusion of 3D
- Value: Graduated areas of light/dark
- Space: Illusion of depth

PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Early Thunder* by Jean Fritz
- *Homes in the Wilderness: A Pilgrim's Journal of Plymouth Plantation* by William Bradford
- *Home Life in Colonial Days* by Alice Morse Earle
- *The Primrose Way* by Jackie French Koller
- *A Writer's Guide to Everyday Life in Colonial America* by Dale Taylor

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- Middletown, Margaret Simons. *Henrietta Johnston of Charles Town: American's First Pastelist*. University of South Carolina Press. 1966

England had to be handmade in Charles Town. In addition to caring for her children, she took in homeless members of the congregation. The financial needs of the household were not met with Gideon's limited income. And, the Church in England often failed to transfer funds for Gideon's work. It soon became apparent to Henrietta Johnston that she had to find a way to supplement Gideon's income if they were to survive. She gathered up her supplies of pastels and paper and returned to her portraiture, capturing the images of Charles Town's elite.

In 1711, Henrietta Johnston returned to Britain for a number of reasons. She wanted to regain her health and replenish her dwindling pastel supplies. She also represented the Charles Town clergy, petitioning the London-based Church of Britain for additional funding. She returned to Charles Town two years later. During her return voyage in 1713, Gideon had set sail for London in poor health to deal with a variety of issues. He remained in London for approximately two years. He returned to Charles Town to see the devastation left by the 1714 hurricane and the Indian War. Conditions were at their worst yet it was during these times Henrietta Johnston continued to produce many of her pastel portraits. Despite the conditions of the time, her subjects were portrayed composed and elegant.

In the spring of 1716, Gideon Johnston boarded a small boat with others to bid farewell to the Governor who was going to set sail for England. Unfortunately, Johnston's small boat was overturned by a gust of wind. All on board survived but Gideon, who was in frail health. His body was washed out to sea and finally located near the coast in late May. He was laid to rest on June 7 in the Charles Town Cemetery. Widow Johnston continued to make her portraits to support herself. At some point, she made an extended trip to New York as documented by portraits signed "New York" as the location. She returned to Charles Town in 1727 at the age of fifty-three. The last recorded information was found in the Register of St. Philip's Church noting Henrietta Johnston's death on March 7, in 1728 or 1729 as the specific year was not known. Her tombstone was a simple slab in the churchyard. Sometime after 1826 the stone disappeared and the exact location of her burial plot is unknown.

About the Art

Anna Cuyler (Mrs. Anthony) Van Schaick was drawn with pastels on paper in 1725 by Henrietta Johnston and is in the collection of the New York State Museum, Albany, New York.

Anna Cuyler and her husband were a prosperous business couple. Johnston's pastel work can be separated into three periods: work completed in Ireland and in Charles Town before and then after her husband's death. Anna Cuyler's portrait falls into the third era and was executed during Johnston's time in New York. Johnston's pastels are typical waist-up poses in a three quarter perspective with a dark undefined background. The dark background contrasts with the shape of the body and the folds of the garment. Johnston had difficulty drawing hands so she often excluded them in the composition. Facial features included large, dark eyes.

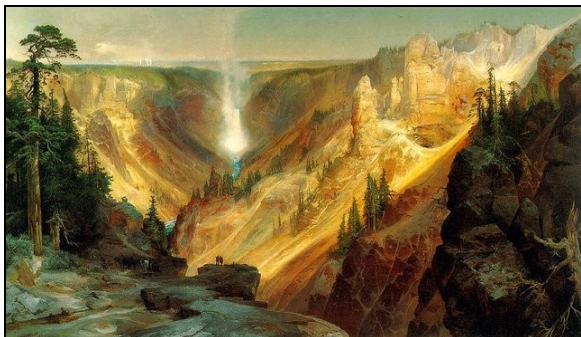
Directed Observation

Show students an image of *Anna Cuyler (Mrs. Anthony) Van Schaick* by Henrietta Johnston. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Anna Cuyler was a wealthy New Yorker. How does the drawing communicate wealth?
2. Despite her wealth, living in the new world had its difficulties. Johnston was able to portray inner strength in her sitters. How did Johnston draw inner strength in this particular portrait?
3. Discuss the background in this portrait. How does the dark color that shifts to a lighter tone enhance the portrait?
4. Locate the lines in this portrait and discuss how they work to pull the viewer's eyes around the drawing.
5. If you were to create this portrait, how might you do it differently?

Things to Do

1. Research Johnston's portraits from other time period of her life. Compare and contrast them. Discuss reasons which cause an artist to shift the style of the work over time.
2. Learn more about pastels as an art form. Practice with pastels by drawing fruits. Project a light source on the fruit to accentuate the form. Spray a fixative over your work to secure the chalk surface.
3. After practicing with pastels, create a pastel portrait of someone who will pose for you. Consider the three quarter perspective Johnston used.
4. Think about the ordeals both Henrietta and Gideon Johnston endured during their lives. Assume Henrietta's or Gideon's perspective on an event and discuss it.
5. Using an event from #4, render an image using media of your choice.



5th Grade: APRIL

Grand Canyon of The Yellowstone

Thomas Moran

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Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Thomas Moran

Thomas Moran Jr. was born in Bolton, Lancashire, England, on February 12, 1837, the fifth child of Thomas Sr. and Mary Higson Moran. His father, Thomas Sr., had been in the weaving business in Lancashire but when machinery replaced him, he immigrated in 1842 to Kensington, Pennsylvania, near Philadelphia. The rest of the family stayed in England for a while. Moran's mother, Mary, was excited about a traveling exhibition of George Catlin paintings and his Indian troop in nearby Manchester and took her two older sons to see it. Two years later, all the Moran children, their mother, and grandmother sailed from England to Philadelphia. On July 30th, 1844, Thomas Moran and his brothers became naturalized American citizens.

Thomas Moran completed his primary education at the local public school and then looked for a job. His interest in art led him to secure a job with an engraver at age sixteen. It was his ability to draw which captured his employer's attention rather than his mediocre skill as an engraver. While he rendered the drawings for the engraver's blocks, others did the engraving. In time, Moran decided to leave the engraver's job to pursue his interest in painting. Moran joined his older brother, Edward, who was an established artist himself and had studio space to share. Moran studied under local Philadelphia artists, including James Hamilton. A part of his learning experience included sketching trips to the forests surrounding Philadelphia and around the Great Lakes area. The sketches were converted into paintings back in the studio. Moran became very interested in the paintings of the accomplished English landscape painter Joseph Mallord William Turner. Wanting to view original Turner paintings, the Moran brothers visited England in 1861.

Thomas Moran had a childhood friend, Mary (Mollie) Nimmo. When Moran returned home from England, he asked Mary to marry him. Their wedding took place in 1862 and they made their new home in Philadelphia. Mary was interested in art herself and focused on painting landscapes near her home. Moran introduced Mary to the art of engraving which she loved but had little time to explore. The raising of their two daughters and one son prevented her from developing her own art. They relocated to Newark, New Jersey, in 1872.

Thomas Moran developed his reputation as an excellent illustrator and skilled colorist. He received a job with *Scribner's Monthly* as an illustrator and worked his way up to be chief illustrator. Other similar magazines were *Harper's* and *Atlantic Monthly*, each competing for readership. Since the hot topic of the day was westward expansion, the editor at *Scribner's Monthly* accepted a story on Yellowstone and asked Moran to create an illustration based on the article. Yellowstone refers to the mountainous region in Northwest Wyoming which became Yellowstone National Park. *Scribner's* was not willing to pay for Moran's travel to the site but he did receive a loan from the president of the Northern Pacific Railroad. He had a place with Ferdinand V. Hayden's 1871 Geological Survey team to explore Yellowstone Territory in 1871. Photographer William Henry Jackson also joined the team. Moran's large number of sketches of Yellowstone included evergreen mountain peaks, hot springs, mudpots, geysers, and waterfalls. These sketches were to fuel larger paintings, one for *Scribner's Monthly*. It was as a result of this visit west that Thomas Moran painted *Grand Canyon of Yellowstone*. When Hayden shared some of Moran's watercolor sketches and Jackson's photographs with congressional members in Washington, D.C., they were deeply moved by the natural beauty of Yellowstone. The images convinced Congress to establish Yellowstone as America's first national park. President Grant signed the bill into law on March 1, 1872.

Moran and Jackson returned west with Major John Powell's expedition in 1873 where they visited the Grand Canyon of Colorado. Moran's goal was to further advance his reputation as a preeminent painter of the West. Further trips in 1879 were to the Tetons, the Sierra Nevada, and Lake Tahoe. Moran painted his famous *An Arizona Sunset Near the Grand Canyon* in exchange for transportation west on The Santa Fe Railroad. The railroad bought the copyright for the image which was used for railroad publicity and Moran was credited with enticing individuals westward with his imagery.

While her husband was traveling west, Mary Moran resumed her art. Moran had prepared two etching plates for Mary before leaving and told her to enjoy herself. When he returned, she had created two wonderful etchings. Continued exploration gradually transitioned into the development of sophisticated work and by 1879, Mary had established herself as a respected artist. She was elected into The Society of Painters-Etchers of New York and became the only woman in a group of sixty-five members of The London Royal Society of Painters-Etchers.

The East Hamptons on Long Island, New York, had long been the Moran family's favorite vacation spot. In 1884, Moran

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ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Grand Canyon: Exploring a Natural Wonder* by Wendell Minor
- *A Grand Canyon Journey: Tracing Time in Stone* by Peter Anderson
- *Grand Canyon Rescue: A Tuli Black Wolf Adventure* by Devon Miheua
- *Thomas Moran: Artist of the Mountains* by Thurman Wilkins and Caroline Hinkley
- *Thomas Moran and the Surveying of the American West* by Joni Louise Kinsey

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- Wilkins, Thurman and Carolina Hinkley. *Thomas Moran*. University of Oklahoma Press. 1998

bought a lot overlooking Goose Pond and designed and built a new home and studio. Many artist friends considered the Morans' home an artistic and intellectual gathering place when they visited the East Hamptons, eventually establishing an artist's colony in the area.

In 1899, Mary Moran cared for two soldiers who were ill with typhoid fever. Their daughter, Ruth, contracted the fever but eventually recovered. Unfortunately, Mary too, contracted the illness but was too weak to survive. She died in 1899 and was buried near Goose Pond in the East Hamptons. After her death, Thomas Moran and daughter Ruth moved west permanently and settled in Santa Barbara, California. By the end of 1924, Moran had grown weak and restricted to his wheelchair or bed but still accepted visitors. By June of 1925 he was confined to his bed. He died almost one year later on August 25, 1926, of natural causes at the age of ninety.

About the Art

Grand Canyon of The Yellowstone was painted, oil on canvas, by Thomas Moran in 1872. The canvas, which measures seven feet high and twelve feet wide, is owned by the Department of the Interior and hangs in the Capitol Building. It focuses on the spectacular view of the Lower Falls seen through the sulfur-stained rock of the Yellowstone Territory. Moran spent several days sketching the sight from various angles, studying the light at different times of the day, and examining photographs taken by Jackson. He took the sketches to his studio in Newark, New Jersey, and completed the painting in two months. The work was first shown to the public in New York in 1872.

Moran took advantage of the art market at the time by creating a larger scale of his subject. Large-scale work was attractive to millionaires and, with the free publicity he and the painting received from The Santa Fe Railroad, Moran knew it would insure a prosperous future. Following the New York show, the painting was exhibited for two weeks at the Smithsonian and at the Speaker's Office in the Hall of Representatives. Congress purchased the painting for \$10,000 for the Capitol Collection on June 10, 1872.

Directed Observation

Show students an image of *Grand Canyon of The Yellowstone* and tell them it was painted in oil by Thomas Moran in 1872. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help stu-

dents use art vocabulary to talk about the work.

1. While the painting is very realistic, Moran put his own interpretation on the scene. He was true to the character of the region but choose to add figures in the painting. Their identity is debated, Hayden and his executive officer or Moran and Jackson. A Native American figure turning away and a slaughtered deer were added to show that, while Yellowstone was new to the white man, it had been home to Native Americans for generations. Share whether artists should just paint what they see or edit the image. When is editing appropriate and not?
2. Moran was inspired and moved when he first saw the Grand Canyon. How does his painting reveal his love and respect for the land?
3. Moran was taken by the colors he saw in the canyon. Discuss the opaque/translucent, light/dark, and textural qualities in the painting.

Things to Do

1. *Grand Canyon of Yellowstone* in one of three large-scale paintings for which Thomas Moran is famous. Check resources for images of *The Chasm of the Colorado* (1873) and *Mountain of the Holy Cross* (1875). Compare and contrast the three.
2. Henry Wadsworth Longfellow wrote a poem about *Mountain of the Cross* as he mourned the death of his wife. Locate this poem and compare it to the painting.
3. Just to get a feel of the size of the *Grand Canyon of Yellowstone*, find paper large enough or tape off a wall to represent the seven by twelve foot canvas. Have students create a painting on the large paper. When completed, discuss the challenges of painting on such a large canvas.
4. Invite an artist in to talk about stretching canvas on a frame. Try your hand at it.
5. Watch a "how to" DVD on painting which features a section on layering paint to build up colors and textures as Moran did on his canvas. Discuss what you learned and then try it.
6. Collect postcards that feature beautiful, panoramic landscapes of a variety of locations. Choose your favorite postcard or use a photo with similar imagery. Using the postcard or photo as a reference, sketch the image on a much larger piece of paper or canvas. To emphasize the scale, place figures in your composition.
7. Choose your favorite tourist spot, one known for its natural beauty. Gather images of the area. Design and create six different postcards enticing others to visit.



5th Grade: MAY

Thunderstorm On Narragansett Bay

Martin Johnson Heade

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Martin Johnson Heade

Martin Johnson Heade's father changed the spelling of the family name from Heade to Heed when he immigrated to America from England. Martin Johnson Heed wanted to honor his English roots and restored the English spelling around 1846.

Martin Johnson Heed. (Heade) was born August 11, 1819, in the small Pennsylvania town of Lumberville near the Delaware River. His parents, Joseph and Sarah Heed, were farmers. Martin Johnson Heade had plenty of siblings as the oldest of nine children. His mother died just after the birth of her ninth child when Heade was eighteen. His father soon remarried and had nine more children with his new wife. Heade's childhood years were spent running around the hills along the Delaware River, fishing, and enjoying nature. He attended a school built in an octagon shape called Eight Square School.

Lumberville was located in Buck County, Pennsylvania, which had been settled by Quakers. The county's rich soil produced bountiful wheat, corn, and oats crops and supported the many dairy herds. Numerous streams powered the local mills, one of which was purchased around 1814 by Heade's father. It was known as Wall's Sawmill but he changed the name to Lumberville after the purchase. Heade's father also founded a library in the town which provided plenty of reading materials for the entire Heed family.

The local primitive Buck County artist, Edward Hicks, gave Heade drawing lessons during his childhood years. Heade also showed an early interest in writing poetry and news articles. As Heade matured and his writing ability developed, his articles were published in the *Providence Journal*, *Forest and Stream*, and the *Boston Journal*, to name a few. He wrote under the pen name of Didymus.

At the age of twenty-five, Heade moved to New York and then to Trenton, New Jersey. He began a portrait business in Trenton and gained many commissions from notable residents. A year later, Heade made a move to Richmond, Virginia, and again opened a portrait business, charging \$30 for a head, \$75 for a bust, and \$100 for a half portrait. These prices were high for the times and confirm the good reputation of Heade and his skills. In 1846,

Heade won a major commission to paint a portrait of the Texas hero, General Sam Houston. The completed portrait was considered masterful when exhibited at the 1847 Pennsylvania Academy of Fine Art and later in New York City. The quality of the Houston portrait positioned Heade for a very successful future despite no formal training.

Following a trip to France, England and Italy, Heade moved to the booming Mississippi River town of St. Louis in 1851. This was artist George Calab Bingham's territory and it was very likely the two knew each other. Heade moved to Chicago, Illinois, two years later. Chicago was a new city at the time and, no doubt, in need of a portrait painter. Heade knew there was wealth in the city and wanted to take advantage of situation. It would be another short stay before he headed back to Trenton. Heade was growing restless and sought a shift from portrait painting. He spent nearly five years off and on living in Providence, Rhode Island, where the beautiful coastal vistas and marshes inspired him to paint on location, known as plein-air painting, French for "open-air."

One such open air painting called *Rocks in New England* was exhibited at the Pennsylvania Academy of Fine Arts. Heade painted this landscape differently from popular landscape artists who followed the Hudson River School style. Hudson River School artists focused on American discovery, exploration and settlement and included images of humans and nature coexisting in harmony. Such painters usually portrayed a natural setting with a focal point somewhere in the overall scene. Contrary to them, Heade placed equal weight on the foreground, mid-ground, and background. He also painted images which exaggerated the horizontal plane using canvases that were twice as long as high. Heade placed the vantage point low on the canvas which created a huge span of open sky. He experimented with light on the environment for added drama, a technique of the Luminists. Lastly, Heade often included some kind of motion in his work such as the ebbing tide, the billowing clouds or roaming wild life.

In 1859, at age forty-one, Heade relocated to New York City and took a studio in the famous Tenth Street Studio building where many members of the Hudson River School painted. One artist, Frederick Edwin Church, befriended Heade and the two became life-long friends. Church was known for his panoramic landscapes of Ecuador and Columbia. Their written communication over many years served as an account of their lives. Another move took place in 1861, this time to Boston. Heade spent two years here where he continued exploring landscapes. With encouragement from Church, Heade made a few trips to South America between 1863 and 1870 to explore the beautiful lush

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ELEMENTS OF ART

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PRINCIPLES OF DESIGN

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- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
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COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *A Hummingbird's Nests: A Journal of Poems* by Kristine O'Connell George
- *Janie's Freedom: African Americans in the Aftermath of the Civil War* by Callie Smith Grant
- *Lightning* by Seymour Simon
- *Martin Johnson Heade in Florida* by Roberta Smith Favis
- *Painting Seascapes* by Frank Germain
- *Weather* by Seymour Simon

REFERENCE/BIBLIOGRAPHY

- Stebbins, Theodore E. *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*. Yale Press. 2000
- Kornhauser, Elizabeth Mankin, Amy Ellis. *Hudson River School: Masterworks from the Wadsworth Atheneum Museum of Art*. Yale University Press. 2003.

flora and fauna. He was especially taken by the orchids and hummingbirds and created beautiful canvases which won praise when exhibited in New York.

In 1883, at the age of sixty-four, Martin Heade married Elizabeth Smith in New York. Heade convinced his bride to set up their permanent home in St. Augustine, Florida. The tropical setting with lush vegetation, tranquil marches and beautiful sunsets provided Heade with an inspiring environment in which to live and work. Florida's east coast real estate and railroad entrepreneur, Henry Flagler, provided Heade and a handful of other artists with individual studios built behind the posh Hotel Ponce de Leon. Wealthy hotel guests were patrons of the resident painters.

In Florida, Heade produced more than one hundred and fifty additional works before his death on August 11, 1904, at age eighty-five. Heade had a prolific career which spanned over seventy years and produced hundreds of paintings. He was the only 19th century American painter to be known for his still lifes, seascapes and landscapes. His friends remembered him for his rich sense of humor and willingness to poke fun at himself. He was buried in the Evergreens Cemetery in Brooklyn, New York.

Because he never won national or world-wide acclaim, many of his paintings were priced moderately and fell into the hands of the middle class. In recent years, more and more of Heade's paintings are discovered in garage sales and attics. One such painting, *Magnolia Blossoms on Blue Velvet*, was purchased at an estate sale for \$60 and later sold at an auction house for \$937,000.

In July of 2004, the United States Postal Service released a commemorative postage stamp featuring Heade's *Giant Magnolias on a Blue Velvet Cloth*.

About the Art

Thunderstorm on Narragansett Bay was painted, oil on canvas, by Martin Johnson Heade in 1867. It measures 32.5 inches high x 54 inches wide. It is the property of Amon Carter Museum in Fort Worth, Texas, but it was first exhibited at the 1868 National Academy in New York. It was the last painting Heade completed under the thunderstorm theme he had explored for nine years. Heade approached this painting on site by first creating pencil sketches where the bay meets the Providence River. The sketches were used to plan a composite scene on a small canvas before painting the large final canvas.

It is believed Heade used the gloom and threatening sky as a metaphor for the recent Civil War, the country's destruction, and subsequent Reconstruction years.

Directed Observation

Show students an image of *Thunderstorm on Narragansett Bay* and tell them it was painted by Martin Heade in 1867. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Heade placed layers in the foreground, mid-ground and background. Identify and describe each of those layers. Discuss how the artist placed objects in the painting to pull your eye around the canvas. What are those objects?
2. Describe how this painting engages your senses?...your emotions?
3. Do you find this painting serene or anxious? Is the storm coming or going? Explain your answer.
4. Heade liked to use illumination (element of value) in his paintings. How does he do it here? How does it make the scene more interesting?
5. Locate the use of opposites (light to dark, sleek to rough, still to motion), and discuss how each engages the viewer.
6. What does this painting have to do with the Civil War—or any war? How does Heade use metaphor in this work?
7. Heade's painting is considered "intense." Do you agree?

Things to Do

1. Consider events in your life that were emotionally charged. Choose one. Make a list of emotions you felt during that one event using at least ten words.
2. With the ten words in mind, create five, quick, small pencil sketches of the event.
3. Now shift the actual event into a scene which uses nature to metaphorically express those same emotions. Using plant life, animal life, landscapes, seascapes and/or weather conditions, imagine a scene from nature which illustrates the emotions you experienced in #1.
4. Create a few sketches of your image on paper that is twice as wide as it is high. Like Heade, use detailed imagery that engages the viewer's senses. Use opposites. Layer your imagery into the foreground, mid-ground and background—making each layer interesting. Finally, execute your final work on quality paper.
5. Exhibit the work. After some time, invite others to respond to your work.



5th Grade: JUNE

Declaration of Independence

John Trumbull

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Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

John Trumbull

John Trumbull was born in Lebanon, Connecticut, on June 6, 1756, to Jonathan and Faith Robinson Trumbull. His father, Jonathan, had attended the prestigious Harvard University in Cambridge, Massachusetts, as a young man and sought to serve his country well. His service included, among many honorable roles, a fifteen year term as Governor of Connecticut. John Trumbull had two older sisters who received an excellent education, rare for girls of that era. His oldest sister, Faith, was very good at drawing and painting. Her works were proudly displayed in the parlor and caught the eye of her very young brother who sought to imitate them. Young John Trumbull copied his sister's compositions and created his own drawings on everything he could, including the floors in his childhood home!

At the early age of four or five, John Trumbull was playing with his older sisters. Racing around the bedroom positioned Trumbull near a door that led to a long flight of stairs down which he fell, head-long. The fall resulted in an impact to his forehead over his left eye injuring his optic nerve, causing loss of nearly all his sight in that eye. This injury and a predisposition to ill-health plagued Trumbull throughout his life. As a child, he preferred a solitary lifestyle seeking time to study and draw rather than physical activity.

Like his father, John Trumbull was a bright student and enjoyed excellent educational opportunities, including constant exposure to political discussions at home which heightened during the pre-Revolutionary War years. His father's wish for his maturing son was to study theology or law at Harvard. Art, he thought, was below his son's social status and therefore not encouraged. Following his father's wishes, John Trumbull entered Harvard University at the young age of fifteen where he was immediately placed in the junior class. Something interesting happened to Trumbull on his way to Cambridge. Trumbull stopped in Boston at the studio of the premier artist, John Singleton Copley. Trumbull was very impressed with the well-to-do artist and his paintings, proving an artist could have financial success. So, instead of studying for the ministry or a legal career at Harvard, Trumbull devoted himself to the study of drawing and painting. He graduated in 1773 at the age of seventeen and was the first artist in America to receive a university degree!

Two years later with the onset of the Revolutionary War, John Trumbull put aside his promising art career in Lebanon, Connecticut, to become an adjutant of the First Regiment of Connecticut, a job his father arranged for him. After significant contributions to the war efforts, Trumbull was promoted to Colonel and served as an aide to George Washington. One year later he resigned from the army because his commission papers contained an error in the date. Others considered the resignation an over-reaction to a minor mistake. This out-of-proportion reaction was a common trait of John Trumbull who was known for his high sense of dignity in addition to his need for drama. He decided to reside in Boston to continue his artistic career.

Boston proved to be a lonely place for Trumbull. His idol, John Singleton Copley, had moved from Boston to Europe so he decided to do the same. He first went to France and then on to England where he met Britain's foremost painter, Benjamin West. West introduced Trumbull to another famous painter, Gilbert Stuart, who befriended him and provided constant encouragement. In November of 1780, John Trumbull was suspected of being an American spy who worked with Benedict Arnold. With enough evidence in hand, Trumbull was officially arrested and imprisoned for eight months. He continued to practice his drawing and painting abilities during his imprisonment. With the petitioning of Benjamin West and John Singleton Copley, John Trumbull was eventually released from prison with the understanding he would immediately leave for America. Four years later, the twenty-eight year old Trumbull returned to London and continued his training under Benjamin West. With encouragement from West, Trumbull began to paint a series focused on the American Revolution. Trumbull spent a great deal of time thinking through the purpose of his work. He came to the conclusion that, as a historical painter rather than just a portrait painter, his canvases would capture the noble efforts of society as well as the honorable individuals. Future viewers of his painting would see the spirit of each event and apply it to their own condition. In this view, his work would transcend time and speak of patriotism, bravery and self-sacrifice to future generations.

John Trumbull was deeply affected when, at the age of thirty-seven, his friend Harriet Wadsworth died. This event caused a lack of interest in his work resulting in a six-year period where Trumbull shifted from his creative work to serve in a variety of diplomatic positions. It was after he unexpectedly married an Englishwoman in 1800 that he moved to New York and resumed his painting career. Trumbull's reputation and career prospered in the years to follow. Two wings and the central core in the United States Capitol building had been damaged during the War of 1812. Trumbull saw this as an opportunity to enhance the U.S.

Discipline-Based Art Education

The following components are integral to students having a complete, well rounded art experience.

Art Aesthetics

Providing opportunities to develop perception and appreciation of visually expressed ideas and experiences.

Art Production

Providing opportunities to develop skills and techniques for creative visual expressions of emotions and ideas.

Art History

Providing opportunities to develop an understanding of the visual arts as a basic component of personal heritage.

Art Criticism

Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

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ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *The Declaration of Independence* by S. Fink
- *The Declaration of Independence: The Story Behind American's Founding* by Rod Gragg
- *Give Me Liberty: The Story of the Declaration of Independence* by Russell Freedman
- *The Signers* by Dennis B. Fradin
- *The Story of the Declaration of Independence* by Norman Richards

REFERENCE/BIBLIOGRAPHY

- Cowie, Alexander. *John Trumbull, Connecticut Wit*. University of Chapel Hill. Chapel Hill, NC. 1936
- Jaffe, Irma B. *John Trumbull: A Founding Father of American Art*. New York: Fordham University, 2001
- Jaffe, Irma B. *John Trumbull: Patriot-Artist of the American Revolution*. New York Graphic Society. 1975
- Jaffe, Irma B. *Trumbull: Declaration of Independence*. Penguin/Viking. London. '76

Capitol with images of American history. His proposal for four large paintings based on enlargements of previous paintings was approved in 1817. The completed works were installed in the Rotunda in November 1826. The end result received mixed reviews. Trumbull had trouble converting his smaller painting to a large format of 12 x 18 feet as they lacked clarity of tone and color. Facial expressions were somewhat distorted. Unfortunately, Trumbull had lacked training as a large-scale painter. His near-loss of eyesight in one eye and advancing age played a role in the lack of perspective which resulted in a flat appearance in comparison to the smaller originals. To assess the real talent of John Trumbull, one must base it on the original, smaller-scale paintings.

John Trumbull's career and income level slowed down as he aged. He sold many personal belongings to pay bills. A collection of his paintings was sold to Yale College since it was in his native state and held a great appreciation for Revolutionary portraits. Trumbull received an annual payment of \$1000 every year until his death in 1843 at the age of eighty-seven. He was buried on the Yale University campus under the building which houses his collection.

About the Art

The Declaration of Independence was painted by John Trumbull, oil on canvas. It was commissioned in 1817, purchased in 1819, and installed in the United States Capitol Rotunda in 1826. This mural-size painting measures 12'x18' and was based on Trumbull's smaller version painted between 1783 and 1793.

A trip to Paris in 1786 offered an opportunity for John Trumbull to visit with Thomas Jefferson. They quickly became friends and frequented Parisian museums together. Jefferson encouraged Trumbull to paint an image of the signing of the Declaration of Independence. Jefferson was able to describe the actual event, including a detailed description of Independence Hall where the event took place. Trumbull traveled to various locations to find the signers of the document. He sketched or painted them from life in order to maintain a true likeness of each individual. A few individuals were no longer alive so Trumbull worked from existing portraits. Otherwise, he consulted with family members to capture a likeness.

There were fifty-six signers of the Declaration of Independence but Trumbull included only forty-seven individuals in this painting and five of them were not signers. Fourteen origi-

nal signers were not included in this painting. This tells us Trumbull was not depicting the actual signing of the Declaration of Independence. Rather, it's the presentation of a draft by the Committee of Five; Thomas Jefferson, Benjamin Franklin, James Adams, Robert R. Livingston and Roger Sherman. The purpose of this painting is to reflect the timeless and symbolic act of the beginning of a new nation consistent with John Trumbull's objective to capture leaders and patriotism.

In 1976, the United States created an adapted engraving of Trumbull's painting for the back of the two-dollar bill. The somewhat cropped version cuts off figures on the far left and far right. It's the only U.S. bill that depicts three current and future presidents; George Washington, Thomas Jefferson and John Adams.



Things to Do

1. Look up other paintings by John Trumbull. Compare and contrast them to the *Declaration of Independence*.
2. Use the key available on the website: http://en.wikipedia.org/wiki/Trumbull's_Declaration_of_Independence to identify individuals in the painting. Choose one to research. Write a report or give an oral presentation on the person you chose. Create a portrait of the person to share.
3. Design your own two-dollar bill. Create a portrait of our current president on the front side of the bill. On the back side of the bill, draw a current event which represents a proud moment of patriotism for our country.
4. As you study American history, identify men and women from the past who have exhibited acts of patriotism. Learn more about them. Based on your research, create a painting of one act of patriotism.
5. Learn about United States presidents. Choose one to study in depth and write a report. Study existing paintings or photographs of the president. Based on what you learn about the life and what you know about the physical characteristics of that president, create a portrait. The portrait could be a full-body portrait placed in a particular environment, a half-body portrait from the waist up, or a head shot which includes the shoulders, neck and head.