CONTENTS

Introduction vi
About the Materials vi
Incorporating Art Into the History Classroom vii
  General Guidelines vii
  Helping Students Look at Art viii

TEACHING STRATEGIES AND STUDENT ACTIVITIES

1 Serpent Mound
  Teaching Strategy 1
  Student Activity 2

2 Cliff Palace
  Teaching Strategy 3
  Student Activity 4

3 Brewster Chair
  Teaching Strategy 5
  Student Activity 6

4 Quilled Buckskin Robe
  Teaching Strategy 7
  Student Activity 8

5 Independence Hall
  Teaching Strategy 9
  Student Activity 10

6 Penn’s Treaty with the Indians
  Teaching Strategy 11
  Student Activity 12

7 Mission San Xavier del Bac
  Teaching Strategy 13
  Student Activity 14

8 The Declaration of Independence, July 4, 1776
  Teaching Strategy 15
  Student Activity 16

9 University of Virginia, Charlottesville
  Teaching Strategy 17
  Student Activity 18

10 The Great Blue Heron
  Teaching Strategy 19
  Student Activity 20

11 The Buffalo Chase, Mouth of the Yellowstone
  Teaching Strategy 21
  Student Activity 22

12 Shaker Retiring Room
  Teaching Strategy 23
  Student Activity 24
13 **Baltimore Album Quilt**
Teaching Strategy 25  
Student Activity 26  

14 **Washington Crossing the Delaware**
Teaching Strategy 27  
Student Activity 28  

15 **A Rainy Day in Camp**
Teaching Strategy 29  
Student Activity 30  

16 **Merced River, Yosemite Valley**
Teaching Strategy 31  
Student Activity 32  

17 **Chief Joseph**
Teaching Strategy 33  
Student Activity 34  

18 **Smoking Room**
Teaching Strategy 35  
Student Activity 36  

19 **Let Us Prey**
Teaching Strategy 37  
Student Activity 38  

20 **In the Garden**
Teaching Strategy 39  
Student Activity 40  

21 **Favrile Glass Vase**
Teaching Strategy 41  
Student Activity 42  

22 **Guaranty Building**
Teaching Strategy 43  
Student Activity 44  

23 **The Stampede**
Teaching Strategy 45  
Student Activity 46  

24 **Cliff Dwellers**
Teaching Strategy 47  
Student Activity 48  

25 **I Want You for the U.S. Army**
Teaching Strategy 49  
Student Activity 50  

26 **Allies Day, May 1917**
Teaching Strategy 51  
Student Activity 52  

27 **Yellow Cactus Flowers**
Teaching Strategy 53  
Student Activity 54  

28 **Empire State Building**
Teaching Strategy 55  
Student Activity 56
29  **Fallingwater (Kaufmann House)**
    Teaching Strategy  57
    Student Activity  58

30  **Migrant Mother**
    Teaching Strategy  59
    Student Activity  60

31  **John Brown Going to His Hanging**
    Teaching Strategy  61
    Student Activity  62

32  **The Red Stairway**
    Teaching Strategy  63
    Student Activity  64

33  **Finny Fish**
    Teaching Strategy  65
    Student Activity  66

34  **Map**
    Teaching Strategy  67
    Student Activity  68

35  **Royal Tide II**
    Teaching Strategy  69
    Student Activity  70

36  **Day of the Fair**
    Teaching Strategy  71
    Student Activity  72

37  **Forward**
    Teaching Strategy  73
    Student Activity  74

38  **Vietnam Veterans Memorial**
    Teaching Strategy  75
    Student Activity  76

39  **Still Life with Red Car 1986**
    Teaching Strategy  77
    Student Activity  78

40  **Rock and Roll Hall of Fame and Museum**
    Teaching Strategy  79
    Student Activity  80

**The Language of Art**  81

**Chronology of Selected Periods, Styles, and Artists**  85
INTRODUCTION

It has been said that “art is a mirror.” This is certainly true when applied to the history of the United States. American art reflects the ideas, the spirit, and the hopes of our ancestors. It defines who we as Americans are, where we have been, and where we are headed.

America’s political, economic, and social changes have influenced many writers, thinkers, and artists over the centuries. Artists, in particular, have reacted to and been part of the changes in visual ways, which help us to “see” our rich multicultural heritage. American painting, sculpture, crafts, and architecture show how men and women lived and thought as our nation grew and developed. It is through artists’ works that you can see a visual record of ourselves.

As a teacher, you present history in ways that make the past come alive for your students. One way to do this is through art and architecture. When students read a textbook about the history and geography of the United States, they “hear” the story of their past. And while the written word is an effective medium for introducing this information to students, it should not be the only medium. Without “seeing” their past, students miss learning how artists bring their unique perspectives to the rich fabric of history. Woven together, narrative and art provide the broad perspective necessary for students to learn about the United States and to see what their nation is all about.

The transparencies in this package reflect the exciting story of the United States. Spanning more than two centuries, they are artists’ records of such phenomenal events as the American Revolution, the Civil War, and the Great Depression. They illustrate aspects of history and culture unique to America, such as the dignity of the Native Americans, the rugged lifestyle of the pioneers, and the diversity of our population. The transparencies also portray emotions that are not unique to Americans—emotions of hope, despair, greed, and selflessness. As you use the transparencies, keep in mind that they reflect not only the ethnic background of the artist and a particular artistic or architectural style and subject, but that each transparency is also a mirror of a particular moment in our history. They enable you to show your students—in an illuminating way—what the United States was and is.

ABOUT THE MATERIALS

The goal of American Art and Architecture is to give students an understanding of how art and architecture act as tools when learning about history. The 40 transparencies are designed to enrich and extend your American history textbook. Because you and your students may or may not have a background in art history or architecture, or know the techniques used to analyze the visual elements in a picture or design elements in a structure, each transparency is accompanied by Teaching Strategies and a Student Activity worksheet. These will help you help your students use art as a historical tool.

The Teaching Strategies for each transparency begin with a learning objective and a teacher-guided activity. Several discussion questions follow—each labeled according to one of the five artistic characteristics, which are described on page viii in “Helping Students Look at Art.” The Teaching Strategies also list the answers to the questions found on the Student Activity worksheets. A special feature, “Events of the Period,” helps you link the art or architecture to its proper historical era.

The Student Activity sheets begin with a paragraph that provides background information about the artwork or structure and the artist or architect, and sets the work in its historical context. This paragraph can be used to introduce the illustration on the transparency to the class, either through a formal lecture presentation or as a device to initiate class discussion.

Also on each activity sheet are a series of questions entitled “Observing for Detail.” These questions require students to carefully focus on the subject matter, basic elements, composition, and expressive content of the artwork or structure. Each worksheet concludes with an “Enriching Your Knowledge” section, which lists student extension activities based on the transparency and the appropriate historical period. These extenders have been
carefully selected to provide for different student learning modalities as well as a variety of teaching styles. You will find the student activities include research projects, class and homework assignments, and written and oral reports.

A useful classroom tool both for students and teachers is the glossary at the back of this guide.

Entitled “The Language of Art,” the glossary includes important terms used in the student activity worksheets. The terms are printed in bold type the first time they are used. You should introduce the vocabulary for each lesson and then review the definitions at the appropriate time. You may want to reproduce the glossary for each student.

INCORPORATING ART INTO THE HISTORY CLASSROOM

GENERAL GUIDELINES  The transparencies may be used as unit and chapter introductory activities in order to give students access to the people, ideas, and events they will be studying. Also, by having students focus on the art early in the unit, they may take a closer look at the illustrations in their textbook. The end result may be that students learn to look into and around the central features of the illustrations, thereby setting them in time and seeing how they reflect the political and social developments of our nation.

After students read the unit or chapter overview in their textbook, show the selected transparencies and ask students to describe what they see and if it provides clues to what they will study. You may need to prompt students with such questions as:

- What is happening in the painting or illustration?
- Who are the people?
- What are they wearing?
- Where are they?
- Who and/or what is in the background?
- Why are there no people in the painting or illustration?
- What is the architecture like?
- Can students place it in time?
- What are some of the unique characteristics of the architecture?
- Do students like the art or architecture?
- What meaning does it seem to have for the students?
- Does the art relate to our own experiences today?
- What other ideas or opinions do students have about the art or architecture?

More specific questions for each transparency are listed in the Teaching Strategies pages of this guide.

Next, have students read the paragraphs on the Student Activity worksheet to learn facts about the artwork or structure illustrated in the transparency and to discuss it in relation to the historical theme or period. Then assign the “Observing for Detail” questions. These may be answered orally as part of a general class discussion, or you may have students write out the answers as a homework assignment. Whenever possible, relate the transparency to the narrative and illustrations in the units of your textbook.

Display the transparencies again at the end of the unit to provide an opportunity for the class to summarize concepts learned in the textbook. Equally important, students will learn that what they see in a picture is greatly enhanced by what they know about the historical period under study. You may also wish to go over the “Observing for Detail” questions again or ask for selected presentations of the “Enriching Your Knowledge” activities.

HELPING STUDENTS LOOK AT ART  Art is a form of communication. Artists draw, sculpt, paint, and build in order to express their thoughts and ideas. However, their work would be incomplete if we, the viewers, were not part of the communication process—looking at and “receiving” the artist’s message.

There is no specific way to look at paintings, posters, cartoons, photographs, folk art, sculpture, or architecture. Yet works of art, like anything else produced by people, have a purpose, function, physical characteristics, and an aesthetic appeal that gives them meaning. Discussing these transparencies requires dealing with any or all of these elements.

Looking at and reacting to art requires us to think about the five following “characteristics” of
individual works. These characteristics are repeated throughout the Teaching Strategies pages of this guide.

1 **Personal Reaction**—what the viewer thinks or feels about the work of art or the architecture after looking carefully at it.

2 **Subject Matter**—what the work of art represents. Subject matter consists of people, objects, or the meaning associated with either or both of them.

3 **Visual Elements**—the shapes, forms, lines, textures, and colors used in the art or architecture.

4 **Expressive Content**—the theme or mood of the work or what the work is about. Expressive content also includes what the art means to you, the viewer.

5 **Composition**—how the elements of the work are organized into a unified whole to achieve balance, rhythm, contrast, unity, and emphasis.

As you use these transparencies throughout the year, you will find that students begin to see more in art and architecture. They may even begin to demonstrate an intuitive understanding of style and content that will enhance their enjoyment in looking at art and architecture. The important thing to remember is that people respond in different ways to art, and your students will have different interpretations of what they are viewing. By looking at, thinking about, and discussing art, students will understand that there are different approaches to looking at history, too, and that art and architecture are ways to acquire the perspective by which they can develop a better understanding of history.
**Objective**

Students will view art as a connection among cultures.

**Introductory Activity**

Place Transparency 1 on the overhead projector. Ask the class what they think it is and who made it. Explain that it is part of a great Native American artistic tradition—the building of effigy mounds. Effigy mounds represent an image, usually of an animal. They are not burial sites and have no artifacts buried within. There were many Native American cultures that erected earthen mounds, but it is the mystery of the effigy mounds that truly captures our imagination. The mounds probably have religious or astronomical significance but can be viewed as pure art, a visual communication from another culture.

Serpent Mound is one example of an effigy mound, but there are earthen likenesses of lynxes, panthers, bison, water birds, eagles, lizards, and turtles, among others. The scale of these animals is tremendous. In northeastern Iowa, there are 26 animal effigy figures, including Great Bear Mound, which measures 70 feet across at the shoulders and reaches 137 feet in length. Serpent Mound is one-fourth of a mile long, with a body width of 20 feet.

**Discussion Questions**

**PERSONAL REACTION** What is your reaction to the Serpent Mound as art? As history? Does it make you curious about the builders? Why do you think they built it?

**VISUAL ELEMENTS** What shapes do you see? (The tail end is coiled into a circle, the body is curved, the head is a triangle, and an egg shape is near the head.)

**SUBJECT MATTER** Experts and visitors to the mound agree that the main body is a serpent or snake, but there are a variety of opinions as to what the egg-shaped object represents. What do you think it might be? (Some researchers believe:

1. the snake is swallowing an egg, a symbol of rebirth;
2. the snake is striking at a frog and, as the frog leaps away, it ejects an egg;
3. the egg-shaped object represents the heart of the reptile;
4. the egg-shaped object is a conventionalized head and eye;
5. in conjunction with an astronomical correlation, it represents the moon going into eclipse.)

**Answers to Activity, p. 2**

1. Some students may view the serpent as menacing because it appears to be striking or swallowing something, or because they have been conditioned to view snakes as menacing. Some might think the mood is tranquil because of the deep, undulating, or wavy, curves of the snake’s main body or because the serpent is located in a peaceful, natural setting.

2. Answers might include Mount Rushmore, topiaries, and stylized gardens.

3. Most students should sense a feel of movement in the snake. The coiled tail is unfurling, the body curves as if in movement, and the head appears to be striking.
Serpent Mound (c. 800 B.C.–A.D. 1)

About the Mound

Serpent Mound is a flawlessly modeled serpent that was created along a bluff overlooking Brush Creek in southwestern Ohio. It is one-fourth of a mile long. This mound triggers more questions than answers. Archaeologists have even found it difficult to pinpoint the exact dating of the effigy mound. It was not a burial site and contains no artifacts to help determine when it was made. For years it was thought that the Adena people formed the mound. More recent radiocarbon samples of wood charcoal indicate a later people, the Fort Ancient Indians, as the artists. Some experts dispute this later date.

Who built it? When did they build it? Just as intriguing are the questions, Why was it built? What does it mean? Theories and speculations abound, but the mound builders’ intent remains a mystery. The builders carefully planned their work by first outlining the shape with small stones and lumps of clay. Then they piled countless baskets of yellow clay over the outline, burying their markers and forming the four-to five-foot-high slithering mound that still amazes and captivates people to this day. There may not be consensus on many of the questions surrounding Serpent Mound, but everyone does agree that it is pure art.

Observing for Detail

1. Does this depiction of the serpent impress you as menacing or tranquil? Why? ____________________

2. Name pieces of art from modern eras that are integrally tied to nature in both construction and viewing. ____________________

3. Do you sense a feeling of movement in the snake? Why or why not? ____________________

Enriching Your Knowledge

4. CRITICAL THINKING Think of an example of public art near where you live or that you are familiar with, such as a mural, sculpture, statue, or some graffiti. In a discussion panel, speculate how that piece of art might be interpreted by anthropologists and archaeologists a thousand years from now.

5. Research various studies that believe the Serpent Mound may have been laid out in alignment with various astronomical observations, and then prepare a report for the class.
Cliff Palace (c. 1100)

Ancestral Puebloan (Anasazi) Cliff Dwelling

TEACHING STRATEGIES

Objective

Students will appreciate an early civilization as a complex community.

Introductory Activity

Show students a map, pointing out the Four Corners area where Utah, Colorado, Arizona, and New Mexico meet. Explain that scattered over this area in the A.D. 1000s and 1100s were hundreds of villages and large towns. The hub of this urban network lay in Chaco Canyon. Several thousand people may have lived in “downtown” Chaco. Today a haunting emptiness pervades these sites.

Research has revealed more than 400 miles of remarkably straight roads leading to outlying towns in the San Juan Basin, but some even stretch to the highlands beyond. The people farmed, but trade also played a role. Evidence of imported copper bells, macaw skeletons, and Mesoamerican architectural details are not unusual to find.

A drought gripped the Chaco Canyon from 1130 to 1180. Large populations had depleted their environment—game became scarce through over-hunting, most of the trees were cut down for building and other needs, and the soil was overworked from farming. The drought made the conditions in the environment even worse. Political, religious, and social organizations began to fail. Trade ceased. The problems of Chaco’s towns and villages became those of a city in decline. Show Transparency 2 and explain that the building of Cliff Palace in Mesa Verde began around this time (1100), and the site was inhabited until around 1275.

Discussion Questions

Personal Reaction Would you like or dislike living on a cliff such as this? Why?

Expressive Content Have the builders of Cliff Palace created a mood? (Many students may notice that the dwellings appear as an extension of the environment. Some may think the builders elicited a feeling of safety and harmony, whereas others may view the placement of the structure as precarious and difficult.)

Subject Matter Try to visualize the structure intact and filled with people going about their daily business. Does it remind you of an apartment building or complex? (Answers will vary. Show Transparency 24, Cliff Dwellers by George Bellows, for further discussion of possible similarities and differences with modern urban life.)

Answers to Activity, p. 4

1. It is believed the doors were small to keep out cold air in the winter. During cold weather, the doors were covered with sandstone slabs about an inch thick. Other reasons might include that the inhabitants were of smaller stature than modern people, or the smaller doors provided protection from enemies.

2. Cliff Palace is built of sandstone, the same as the cliff. The color of the structure is so harmonious with its surroundings that it blends into the cliff, making it almost invisible.

3. Answers will vary. Some students may find it overwhelming, confining, scary, peaceful, or enjoyable, to name a few.

Events of the Period—C. 1100–1200

Politics

• 1096 The Crusades begin.
• 1147 Moscow is founded as a defense post for Russia.

Science and Technology

• 1116 Chinese sew pages to make stitched books.
• 1180 The windmill is invented.

Society and Culture

• c. 1200 Landscape painting is at its height in China.
• 1150 The Gothic style of architecture and art begins in Europe.
Cliff Palace at Mesa Verde in Colorado is the largest cliff dwelling in North America. It once contained approximately 200 rooms and 23 kivas, or ceremonial rooms. It is believed that 100 to 150 people lived here. The main building materials used in the construction of Cliff Palace were sandstone and mud mortar. The Ancestral Puebloan people used hard riverbed stones as hammers to chip the sandstone. Fitted into the mortar are tiny pieces of stone, called chinking, that were used to fill in gaps and add structural stability to the walls.

The towerlike structure, one of the tallest sections of Cliff Palace, has two doorways. The keyhole-shaped opening at the top and the rectangular opening at the bottom of the tower are both doors. Towers are often connected to the kivas (the circular areas) by tunnels. The shorter wall to the left of the tower has two small openings near the top. These openings were used to ventilate the rooms. The small holes beneath the doorway in this wall were sockets for beams that supported the roofs of the ground floor rooms.

About the Architecture

Cliff Palace (c. 1100)

Ancestral Puebloan (Anasazi) Cliff Dwelling

Observing for Detail

1. Doorways in cliff dwellings are small and were probably built that way deliberately. What would have been the advantages of building small doorways?

2. Name reasons why Cliff Palace appears harmonious with its environment.

3. Choose three words that exemplify how you would feel living in Cliff Palace.

Enriching Your Knowledge

4. CRITICAL THINKING Compare and contrast the locations and styles of Cliff Palace and Pueblo Bonito in Chaco Canyon.

5. Research and write a paper about why it is believed some Ancestral Puebloans built their dwellings on cliffs.

6. Research and present information and photographs of Ancestral Puebloan pottery to the class.
**Objective**

Students will appreciate the importance of well-crafted furniture in colonial homes.

**Introductory Activity**

Ask students to name some household items that are considered status symbols today. Students might consider big screen TVs, stereo systems, a wide assortment of video equipment, swimming pools, and hot tubs as modern status symbols. Place Transparency 3 on the overhead projector and explain that in the New England colonies, chairs were symbols of status and authority. Often there were no chairs in the home or, at best, there was one chair for the man of the family or special guests. Stools and long benches called *forms* were most commonly used for seating.

The tradition of chairs as symbols of status can be traced back to the thrones of royalty. The tradition endured in colonial America where most well-to-do households recorded one great chair among their other important household items.

**Discussion Questions**

**PERSONAL REACTION** Do you think this chair looks throne-like? Why or why not? Imagine sitting in this chair. Would it make you feel important?

**VISUAL ELEMENTS** What kinds of lines are used for the basic skeleton of the chair? (Students should notice that the lines and angles of the basic chair shape are severely straight.) How did the craftsman soften the straight lines? (The gentle curves of the turnings soften the severity of the straight lines.)

**EXPRESSIVE CONTENT** Has the crafter evoked a mood of comfort with the design of this chair? (Most students will agree that this chair’s design conveys status, not comfort. There are no elements that would adapt to the human form. Chairs evolved to reflect the human shape in the late 1600s and during the 1700s. Examples of this change would be curved arms that extend over and down to accommodate the hand, and curved backs and seats.)

**Answers to Activity, p. 6**

1. Students may first notice the linear construction, the spindles, or the richness of the wood.
2. Some students may consider it both simple and ornate due to the simple skeleton of the chair combined with the more ornate spindles.
3. Answers will vary, but students should be able to explain why the chair does or does not make them think of the Pilgrims. Some may comment that the chair is very ornate and resembles a throne, which may remind them more of English royalty than the Pilgrims. The early colonial pieces, including this chair, were based on the Jacobean style the colonists recalled from their lives in England. The style, however, is associated so closely with the first colonies that it is also called Pilgrim furniture.

**Events of the Period—c. 1640**

**POLITICS**

- 1640 Portugal obtains independence from Spain.
- 1643 China’s Ming Dynasty falls to the Manchus.

**SCIENCE AND TECHNOLOGY**

- 1620 Dutch engineer Cornelius Drebbel invents the submarine.
- 1642 The principles of hydraulics are introduced by Blaise Pascal.
- 1643 The mercury barometer is invented by Evangelista Torricelli.

**SOCIETY AND CULTURE**

- 1642 The opera *The Coronation of Poppea*, composed by Monteverdi, opens in Venice, Italy.
- 1643 René Descartes, a French philosopher, publishes *Discourse on Method*. 
About the Chair

Making chairs and chests represented one of the first traditions of craftsmanship in Plymouth Colony, which was settled in what is today Massachusetts. Chairs were among the most important items in the colonial home, and a chair like the one shown in this transparency reflected status and importance.

The earliest style of furniture in Plymouth Colony, dating from the middle of the 1600s, is called Jacobean or Pilgrim furniture. It is characterized by turnings used for the legs and spindles, and tends to be heavy and substantial. This chair, called a Brewster chair or turned great chair, is an example of Jacobean style. William Brewster, who immigrated to America in 1620 on the Mayflower, owned the original Brewster chair.

The turned great chair was the handiwork of a crafter called a turner. A turner worked mainly with a lathe to produce rounded parts. This example, which is not the original Brewster chair but dates from the same period, is considered exceptional because it has tiers of spindles both above and below the seat. The turner placed square lengths of wood (ash was used for this chair) on a spinning lathe and, using a variety of chisels, contoured the ring, ball, and urn shapes. The spindles were then joined, creating this sturdy armchair.

Observing for Detail

1. What is the first thing you notice when you look at this chair? __________________________________________________________

2. Would you describe the chair as simple or ornate? Why? __________________________________________________________

3. When you look at this chair, does the design make you think of the Pilgrims? Why or why not? ________________________

Enriching Your Knowledge

4. William Brewster was an elder (religious leader) and influential person in Plymouth Colony. Research and write a paper about his life, particularly his involvement as one of the original members of the Separatist congregation in England, his move to Holland, and finally to America.

5. CRITICAL THINKING Everything crafted in the colonies was made by hand, so every article was unique. Discuss how different our society would be today if all of our household items, such as our furniture, eating utensils, dishes, pans, rugs, and decorative items, were handcrafted.
Objective

Students will understand how art—especially to Native Americans—is a way of showing humanity’s relationship to nature.

Introductory Activity

Point out the Great Lakes region, particularly New York, on a physical map of the United States. Ask students to describe the natural surroundings that most likely existed in this region in the mid-1700s. They should note forests, fields, hilly terrain, and much wildlife. Point out that the Iroquois, especially the Seneca nation, utilized their natural surroundings in ways that do not come quickly to mind. Ask students what possible artistic uses a porcupine or trees could have. After they have given their responses, place Transparency 4 on the overhead projector and ask the following questions.

Discussion Questions

PERSONAL REACTION Does the robe’s symbolism have any meaning for you? Why or why not? What is your opinion of this piece?

SUBJECT MATTER What do you see on the robe? (Students should see figures with linked hands forming a square on the periphery. An inner square contains eight circles of abstract design with representational figures of humans. Another inner square contains mythological underwater panthers surrounded by a circle.) What do you suppose the round symbols are? (They may stand for serpents, which were the companions and guardians of the underwater panthers, or lightning, water, or the center of the earth.)

VISUAL ELEMENTS What shapes do you see in the work? (squares and circles) What colors has the artist used? (red and yellow)

EXPRESSIVE CONTENT How has the artist arranged the visual elements of color, shapes, and space to create a mood? (The elements are arranged in symmetrical patterns to convey an important spiritual story.)

Composition Does the artist give the work a central focus? (yes) What is it? (the underwater panthers) How has the artist used elements to lead your eye around the work? (through the repetitive use of linked hands and the concentric series of circles)

Answers to Activity, p. 8

1. Students should note the repetitive use of the colors red and yellow, the arrangement of squares and circles, and the abstract geometric patterns within the circles. They are arranged in such a way that if you divide the robe either horizontally, vertically, or diagonally, the robe will still have almost perfect symmetry.

2. Answers will vary, but students may suggest they are performing a ritual dance or ceremony. Actually, the figures represent a typical wampum sign—a symbol of safe passage for the bearer. In the context of this robe, the wampum sign symbolized protection for the wearer from the dangers of the underworld.

3. Answers will vary, but students may note that the various circular shapes with wavy lines and hornlike projections symbolize serpents. Other patterns in these circular objects possibly stand for water and lightning.

Events of the Period—c. 1750

POLITICS
- 1751 China invades Tibet.
- 1754 The French and Indian War begins.

SCIENCE AND TECHNOLOGY
- 1754 Joseph Black, a Scottish chemist, discovers carbonation.
- 1755 The University of Moscow is founded.

SOCIETY AND CULTURE
- 1750 The first playhouse opens in New York.
- 1751 The minuet becomes Europe’s fashionable dance.
The Iroquois League—a powerful union of five Native American nations—inhabited the Eastern Woodlands in what today is New York State. One of the League’s members was the Seneca, an agricultural nation whose people used materials from their surroundings to create items of necessity and to express themselves artistically. Because porcupines were plentiful, the Seneca used the animals’ quills to decorate deerhide robes and other items.

Quilling was a time-consuming and intricate art, and it was probably the most honored method used for decorating clothing. After taking the quills from porcupines, the quills were flattened and then wrapped around or woven into the buckskin. Although white was their natural color, quills were dyed red from wild plum or dogwood trees or dyed yellow from the inner bark of alder trees.

This robe—a large piece—is decorated with symbols held sacred by the Iroquois. The Seneca believed in the existence of strange creatures with enormous mystical powers. Here, the creature takes the form of the underwater panther that hovered at the center of the universe and guarded the sacred pools of enchantment. Because the panthers are similar to ones revered by Midwestern nations, experts believe the robe originated around the Great Lakes and came to the Seneca through trade.

**Observing for Detail**

1. Look at the way in which colors, lines, and objects are arranged. How are they repeated to make certain symmetrical patterns?

2. What do you think the figures with linked hands might be doing?

3. The central figures are mythical underwater panthers that, along with the Thunderbird, were supernatural beings of Great Lakes nations. What part of the design do you think represents the panthers’ world?

**Enriching Your Knowledge**

4. Using symbolism, draw a design that illustrates a favorite event in your life.

5. CRITICAL THINKING Imagine you are an explorer who meets the Seneca for the first time. Based on what you see in this portion of a buckskin robe, describe what their clothing is like.
TEACHING STRATEGIES

Objective

Students will view a historical museum building in relation to its vital past.

Introductory Activity

Write the heading “Delays” on the board. Then list the following items under the heading: insufficient money, lack of labor, conflicts about the site, conflicts about the design, and building obstructions. Ask the students for ideas of what the list might refer to. Most students will probably think of a current building construction project, or highway construction or repair. Place Transparency 5 on the overhead projector and explain that the construction of Independence Hall was impeded by the very same dilemmas many current construction projects endure. The foundation was started in 1731, but by the time the Assembly first met there in October of 1736, the windows were still unglazed, plastering had not been done, and even some of the masonry was incomplete. Andrew Hamilton, the architect, died in 1741, the same year the roof and second-floor rooms were completed. He never saw the tower and steeple.

Discussion Questions

Personal Reaction When you look at this building, do you see it as a center of revolution or as a symbol of the “establishment”? (Answers will vary but should provide a lively discussion of students’ perceptions of historical monuments, ideas, and characters.)

Visual Elements What details in the tower and steeple do you notice? (Some details of note are the door, window over the door, clock, balustrades, and carved faces in keystones of the uppermost brick story.)

Subject Matter Of what other types of buildings does Independence Hall remind you? (Many students may be reminded of a church, school, museum, or courthouse.)

Answers to Activity, p. 10

1. Answers will vary. Some answers may directly relate to the architecture, such as describing it as symmetrical or classical in style. Some answers may be impressions, such as stately, proud, formal, or important.

2. The tower evolves from the weight of a solid large base to the open arches of the cupola. The loftiness is achieved by the slight setbacks of the upper two brick stories and the further setbacks and increasing openness of the light wood steeple.

3. Public buildings today are often made of glass, steel, bricks, and concrete.

Events of the Period—c. 1760

Politics

• 1760 George III becomes king of Great Britain, Ireland, and the 1.6 million colonists living in America.
• 1763 The Treaty of Paris is signed, ending the Seven Years War in Europe.
• 1766 Catherine the Great of Russia declares freedom of worship.

Science and Technology

• 1760 Benjamin Franklin invents the first bifocal lenses for eyeglasses.
• 1761 A Russian poet-scientist, Mikhail Lomonosov, discovers the atmosphere of Venus.

Society and Culture

• 1762 The Sorbonne Library opens in Paris.
• 1764 The oldest continuously published newspaper in America, The Connecticut Courant, begins in Hartford, Connecticut.
• 1767 Thomas Godfrey’s The Prince of Parthia was presented at Philadelphia’s Southwark Theater, the first American drama to be performed on stage.
Independence Hall, located in Philadelphia, Pennsylvania, was the site of a hotbed of political activity during the formation of our country. The Second Continental Congress, the appointment of George Washington as commander in chief of the Continental army, the signing of the Declaration of Independence, and the adoption of our Constitution all took place here. The building is an American icon, but its design is of English origin. The style of architecture of Independence Hall is known as Georgian, in reference to the four British monarchs named George who reigned from about 1714 to 1830. Andrew Hamilton, a prominent attorney, was the gentleman-architect of Independence Hall, but he never saw the building completed.

Construction of the building, then known as the State House, began in 1731 but was plagued with delays. The main structure was completed and decorated by 1745. The tower on the south side was attached five years later to serve as an entrance hall and stairway. Topping the tower is a wooden steeple rising to an octagonal belfry, which in turn is topped by a cupola and spire. The steeple was finished in 1753, but it deteriorated and was removed in 1781. It was not replaced until 1828. Most of the exterior detail is concentrated in the tower and steeple.

Observing for Detail

1. What words would you use to describe this building? Why?

2. Notice the transition from the solidity of the lower tower to the loftiness of the steeple. What elements help to achieve this transition gracefully?

3. What materials are more likely to be used to construct a public building today?

Enriching Your Knowledge

4. Write a biographical paper about Andrew Hamilton, emphasizing his many accomplishments and his role as the architect of Independence Hall.

5. CRITICAL THINKING Locate a photograph of the north side of Independence Hall. Compare and contrast the similarities and differences of the north and south sides.
BE Objective

Students will analyze West's portrayal of William Penn’s relationship with Native Americans as a historical document.

INTRODUCTORY ACTIVITY

Write the word “prejudice” on the board. Have students give examples of groups—historical and/or contemporary—that have suffered from prejudice. Point out that Native Americans experienced mistreatment and prejudice from the Europeans who landed on the shores of the Americas. Another group that was ostracized for their beliefs were the Quakers. Benjamin West, born a Quaker, painted this portrait depicting William Penn, another Quaker, signing a treaty with the Native Americans of Pennsylvania. Before showing the transparency, ask students how they believe the art will portray both the Quakers and the Native Americans. Students may answer that since West was a Quaker, he may show both groups in a kind light.

DISCUSSION QUESTIONS

PERSONAL REACTION What are your feelings toward the art? Do you like it? Why or why not?

SUBJECT MATTER What is going on in the painting? (William Penn is offering gifts to Native Americans.)

VISUAL ELEMENTS How would you describe West’s use of light in this painting? (It is used effectively to highlight the central focus of the painting.)

EXPRESSIVE CONTENT Is there an emotional “feeling” to the work? What is it? (Answers will vary, but students should explain their responses.)

COMPOSITION How does the artist’s handling of the background help focus your attention on the action of the meeting? (The background is not sharply focused and lacks any dramatic use of light. The focus and color, and the artist’s use of light, lend drama to the figures in the foreground.)

Answers to Activity, p. 12

1. Answers will vary. Point out that although a meeting did take place between the colonists and the Delaware nation, this work is a “studio” painting done in the idealized Neoclassical style of the day. Although depicting a contemporary event with the characters dressed in contemporary clothing, the participants most certainly did not arrange themselves in such formal and carefully arranged poses as this.

2. The most important part of the composition is in the middle foreground of the painting, in which gifts are being presented to the Native Americans. The artist has drawn the viewer’s attention there by the use of light, which provides a “spotlight” on the scene.

3. Their features are more European than Native American, and they are posed in the Classical style. The boy behind the mother in the right foreground has hair styled in the Roman fashion. The boy to the left of the mother is shown in clothing similar to a Roman toga, while his outstretched arm is a typical Classical pose.

EVENTS OF 1770

POLITICS
• The “Boston Massacre,” a brawl between civilians and British troops, takes place.
• The future Louis XVI, King of France, marries Marie Antoinette.
• Catherine the Great rules Russia.

SCIENCE AND TECHNOLOGY
• Scottish explorer James Bruce discovers the source of the Blue Nile.
• In Great Britain, the development of textile machines and steam power lead to the Industrial Revolution.

SOCIETY AND CULTURE
• Gainsborough paints Blue Boy.
• The first public restaurant opens in Paris.
**Penn’s Treaty with the Indians (c. 1770)**

Benjamin West (1738–1820)

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**About the Painting**

Born to a Quaker family in Pennsylvania, Benjamin West studied art in Italy and eventually became court painter to England’s George III. The most famous artist of his day, West played an important role in the development of three artistic styles: Neoclassicism, Realism, and Romanticism. He executed an enormous number of historical paintings. The one shown here depicts the signing of a treaty between Native Americans and William Penn, leader of the Pennsylvania colony.

At a time when most historical paintings involved classical subject matter or contemporary events shown in the Classical Style, this painting was unusual. It portrays a contemporary scene with its subjects dressed in contemporary clothes. However, the subjects are painted in typical Classical poses.

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**Observing for Detail**

1. Do you think this is an accurate portrayal of the meeting between Penn and the Native Americans? Why or why not? ____________________________________________________________________________

__________________________________________________________________________

2. Which part of the composition seems to be the most important? How does the artist draw your attention to it? ____________________________________________________________________________

__________________________________________________________________________

3. What is unusual about West’s portrayal of the Native Americans? ____________________________________________________________________________

__________________________________________________________________________

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**Enriching Your Knowledge**

4. Research this meeting and then compare it to the event as portrayed in West’s painting. Report your findings to the class.

5. **CRITICAL THINKING** Examine other paintings by Benjamin West to see if he treats other historical events in a similar way as he painted *Penn’s Treaty with the Indians*.

6. Write a paragraph for or against the following statement: “Artists have a responsibility to portray historical events as they really happened.”
Objective

Students will be able to identify architecture unique to Spanish missions.

Introductory Activity

Ask students to visualize a Spanish mission in their minds, and have them list adjectives they think describe the mission. Most students will probably visualize the small, simple adobe structures shown most often in television Westerns. Although there were missions such as these—San Francisco de Asís at Ranchos de Taos, New Mexico, for example—there also were many large, elaborate churches like San Carlos Borromeo del Río Carmel in Carmel, California, and San José y San Miguel de Aguayo in San Antonio, Texas. A number of missions in North America were far more ambitious and sophisticated than anything constructed in the English colonies. Students should understand that a mission, however, consisted of more than a church, whether elaborate or not. Most missions also had a school, workshops, and housing for the Native Americans living in them. Place Transparency 7 on the overhead projector and ask the following questions.

Discussion Questions

PERSONAL REACTION What do you feel when you look at this mission? (Students may suggest a dramatic feeling when viewing the ornamentation, size, and flowing lines of the mission.)

VISUAL ELEMENTS How would you describe this church? (Answers will vary, but students should see the two asymmetrical towers, a partial view of the central dome, the carved façade over the main doorway, the desert setting, and the white stucco finish of the church. The cruciform plan with its nave, apse, and transept, as well as the wall surrounding the mission, are not visible on the transparency, which focuses on the two towers and the façade.)

Composition How does the ornamental façade relate to the two towers? (It provides a central and unifying force that ties all elements of the building together.)

Answers to Activity, p. 14

1. Answers will vary, but its stark beauty and impressive size might impress students.

2. asymmetrical, or unbalanced; One side differs from the other without destroying the overall harmony.

3. It is carved out of stone and is a more durable material than stucco, allowing for a more impressive façade than might otherwise be possible.

Events of the Period—c. 1780

POLITICS

- **1780** Peruvians rebel against Spanish rule.
- **1782** Rama I founds a new dynasty in Siam.
- **1783** Great Britain recognizes the United States’s independence.
- **1784** With the Treaty of Constantinople, Turkey agrees to Russian annexation of the Crimea.

SCIENCE AND TECHNOLOGY

- **1781** The planet Uranus is discovered by William Herschel.
- **1781** The construction of the Trans-Siberian highway begins.
- **1782** James Watt invents a rotary steam engine.

SOCIETY AND CULTURE

- **1776** Adam Smith writes *The Wealth of Nations*, a book on capitalism.
- **1780** Serfdom is abolished in Bohemia and Hungary.
- **1783** Beethoven’s first works are published.
- **1783** A famine sweeps Japan.
About the Architecture

In the 1500s, the Spanish began building a network of missions in the Americas that eventually stretched from South America to North America. By the 1700s, sophisticated and elaborate Spanish missions dotted the landscape of what today are California, Arizona, New Mexico, and Texas. Although some churches were simple adobe structures, others were constructed in the Spanish Baroque style popular in Europe at the time. The Baroque churches are characterized by rich colors and elaborate ornamentation.

The most ambitious of all Spanish missions in North America was San Xavier del Bac in Tucson, Arizona. The church was built in the form of a cross, using brick and stucco. The nave, transept, and apse each are covered with small brick domes, while another larger dome covers the point of intersection of the cross. Two ornate towers stand beside the “lower” portion of the cross, with elaborate religious stone carvings covering the façade between the towers. The mission is an impressive sight rising out of the flat desert floor.

Observing for Detail

1. Do you like the style of this church? Describe your feelings about it.

2. Are the two towers of the church symmetrical or asymmetrical? Explain.

3. Why do you suppose the ornamental façade on the front of the church is made from a different material than is the rest of the structure?

Enriching Your Knowledge

4. Look at Transparency 5, Independence Hall, again. Describe the differences in style between this church and that building.

5. Research the topic of the Spanish Baroque style of architecture and present a report about it to your class.

6. CRITICAL THINKING Write diary accounts of life at a Spanish mission from the viewpoints of a Native American, a priest, and a Spanish soldier.
**Objective**

Students will examine Trumbull’s painting in relation to historical accuracy.

**Introductory Activity**

Write the words “political connections” on the board. Ask students to define these words and speculate on whether they think political connections are a somewhat contemporary phenomenon. Most students probably realize that political connections are as old as civilization itself. John Trumbull used his political connections to gain support for his project of a series of history paintings depicting the American Revolution. Knowing that Trumbull was acquainted with the political leaders of our new nation, how do students think he would portray those leaders in *The Declaration of Independence*? Place Transparency 8 on the overhead projector and ask the following questions.

**Discussion Questions**

**Personal Reaction** What is your opinion of this work? Do you like it? Why or why not?

**Subject Matter** What is going on in the painting? (The Framers are signing the Declaration of Independence.) Why does it seem to be important? (Students should note that the structure of the composition and the facial expressions of the subjects give the painting and the event a solemn and formal look.)

**Visual Elements** How does the artist give depth to his painting? (He uses the perspective of the room and the contrasting use of light and shadow, both of which were techniques developed by Italian artists of the Renaissance. Trumbull also used a relative scale effectively to give a sense of recession to the composition.)

**Composition** Does the artist give the painting a central focus? (yes) Where do you think the artist wants you to look first? (at the activity surrounding the table)

**Answers to Activity, p. 16**

1. This may be difficult for students and answers will vary, but they might recognize Benjamin Franklin. The figure seated at the desk is John Hancock, and the five figures standing before him are the members of the committee who drafted the document.

2. The artist draws the viewer’s attention to this by his use of light, which illuminates the table, the Declaration itself, and the activity surrounding it. Also, the eyes of the people in the painting are focused on the action at the table.

3. He uses light to draw attention to the document, with much of the rest of the painting unfocused and in shadow.

4. Answers will vary, but students might suggest that the important figures are those standing at the table, the seated figure, and those who are closer to the central focus of the painting.

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**Events of the Period—c. 1790**

**Politics**
- 1789 A Parisian mob storms the Bastille.
- 1790 Mutiny on the H.M.S. Bounty leads to the first British colony on the Pitcairn Islands.
- 1791 Enslaved Africans revolt in Santo Domingo.
- 1791 The Bill of Rights is ratified.
- 1792 Denmark is the first nation to abolish the slave trade.

**Science and Technology**
- 1789 The first steam-driven cotton factory opens in Manchester.
- 1793 Eli Whitney invents the cotton gin.

**Society and Culture**
- 1793 Jacques-Louis David paints *The Dead Marat*. 
After 1750, artists in the British colonies began recording the “desire for independence” on canvas. They hoped to create a national art that would portray the major people and events of the day. These “history painters” found their inspiration in the leaders of the American Revolution and in the Framers of the Declaration of Independence.

No painter was in a better position to become the artist of the American Revolution than John Trumbull. An acquaintance of Thomas Jefferson, John Adams, and George Washington, Trumbull took part in the colonial struggle as one of Washington’s aides. After the Revolution, Congress paid him $32,000 for a series of paintings dramatizing major events of the war to adorn the Capitol Rotunda. Historians criticized one of these paintings, The Declaration of Independence, July 4, 1776, because some of the men portrayed were not present at the signing of the Declaration. And some men, who were there, were left out of the painting.

**Observing for Detail**

1. What people in the painting can you identify? _____________________________________________________________________________

2. What has the artist done to draw your attention to the Declaration of Independence itself? _____________________________________________________________________________

3. How does the artist make use of light and shadow to create a solemn mood? _____________________________________________________________________________

4. How has Trumbull indicated the most important figures in the painting? _____________________________________________________________________________

**Enriching Your Knowledge**

5. Research to find out the titles of Trumbull’s paintings for the Capitol Rotunda. List them along with a brief description of their subject matter.

6. **CRITICAL THINKING** Research the signing of the Declaration of Independence to discover the specific historical inaccuracies of this painting. Report what you find to the class.
**Objective**

Students will appreciate one of the many talents of Thomas Jefferson.

**Introductory Activity**

Ask students if they know the meaning of the term “Renaissance man (or person).” Explain that it means a person truly skilled at many different professions. Thomas Jefferson can be classified as a Renaissance man, as he was skilled in many fields besides that of politics. As an architect, Jefferson drew inspiration from the work of the great sixteenth-century Italian architect Andrea Palladio, whose buildings utilized the domes and symmetry of the Classical style. Jefferson’s home, Monticello (1770–1775), was modeled after Palladio’s Villa Rotonda in Vicenza, Italy. Jefferson’s design for the State Capitol of Virginia (1785–1789) was modeled after a Roman temple in France. Place Transparency 9 on the overhead projector and ask the following questions.

**Discussion Questions**

**PERSONAL REACTION** How would you feel to be a student at this university? Does the Classical design make you think of study and knowledge?

**SUBJECT MATTER** How does Jefferson’s design for the university fit its function? (The entire complex is designed as an integrated whole, tying together its separate university departments into an academic village. It was Jefferson’s belief that a university should be designed to fit the specialized needs of its teachers and students.)

**EXPRESSIVE CONTENT** Has Jefferson created a mood in his design? Explain. (Answers will vary, but students should explain their responses.)

**COMPOSITION** Where do you think Jefferson wants you to look first? (The Rotunda draws the eye toward it.) On what did your eye focus first? (Answers will vary.)

**Answers to Activity, p. 18**

1. the dome of the Rotunda, the columns, and the colonnade mentioned in the description

2. Answers will vary, but students may respond that it can work for a relatively small student body. It may, however, be impractical as a design for a major urban university with a very large student body. Encourage students to find contemporary examples of large and small universities or colleges.

3. Answers will vary, but students should provide reasons for their opinions.

**Events of the Period—c. 1820**

**POLITICS**

- 1818 The Zulu Empire is founded in South Africa.
- 1819 The East India Company establishes a British settlement in Singapore.
- 1819 The United States buys Florida from Spain.
- 1821 Peru, Guatemala, Panama, and Santo Domingo proclaim independence from Spain.
- 1822 Turks invade Greece.

**SCIENCE AND TECHNOLOGY**

- 1816 The stethoscope is invented by R.T. Laënnec.
- 1817 Construction of the Erie Canal between Buffalo and Albany begins.
- 1818 The Savannah becomes the first steamship to cross the Atlantic, taking 26 days.

**SOCIETY AND CULTURE**

- 1819 A maximum 12-hour working day for juveniles is set in Great Britain.
- 1822 The streets of Boston, Massachusetts, are lit by gas.
- 1824 Beethoven, completely deaf, writes his Symphony No. 9 in D Major, Opus 127, in Vienna.
About the Architecture

Thomas Jefferson is best known as the third president of the United States and a governor of Virginia. He also was a writer, naturalist, farmer, inventor, classical scholar, and architect, however. He contributed greatly to a movement in American architecture known as the Classical Revival, which looked to the ancient Romans and Greeks for its inspiration.

Jefferson was a product of the Age of Reason, a time that valued the city-state of Athens for its role in the development of democratic ideas and a spirit of inquiry. It is no coincidence, then, that Jefferson’s greatest designs utilize the domes and symmetry of the Classical style. His design for the University of Virginia at Charlottesville was somewhat farsighted for an academic community of 125 students. The campus is laid out in a symmetrical U-shape. Ten buildings—university departments—are linked together by a continuous colonnade. The centerpiece is the great Rotunda. Many consider this to be the most beautiful university in the United States.

Observing for Detail

1. What elements of the Classical style do you see in Jefferson’s design? ________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________

2. Do you think the design is practical? Why or why not? ________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________

3. Is the design of the university attractive to you? Why or why not? ________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________

Enriching Your Knowledge

4. Work with other members of your class to research the subject of the Classical Revival in American architecture. Present your report in class.

5. CRITICAL THINKING Visit a nearby university campus or find pictures of present-day campuses to see what style of architecture they use. Compare and contrast your findings with Jefferson’s university design.

6. Research other examples of Jeffersonian architecture. These include Monticello and the State Capitol of Virginia.
**Objective**

Students will compare the artistic merit of Audubon’s paintings to scientific accuracy.

**Introductory Activity**

Ask students to see into the future; that is, ask them how they think their city will change in, say, 100 years. What would students like to have a picture or some other visual record of before it changes? Point out that many artists have left a record of their world before the advance of “civilization” changed it forever. Audubon was such an artist, painting birds and habitats that are now extinct. Although he was not a scientist per se, his keen eye for observation, as well as his great attention to detail, gives his work scientific accuracy. He even imitated the textures of his subjects by using pastels, watercolor, ink, egg white, and oil. Place Transparency 10 on the overhead projector and ask the following questions.

**Discussion Questions**

**Personal Reaction** What is your opinion of this work? Do you like it? Why or why not? (Answers will vary, but students should provide reasons for their responses.)

**Visual Elements** What details has Audubon painted to make you feel that you are next to the bird? (He shows the bird at ground level in its natural habitat; the feathers and anatomy of the bird are carefully detailed.) What colors are used in the painting? (blue, black, rust, gray, tan)

**Expressive Content** If you were to apply “background” music to the painting, what type of songs would you choose? (Answers will vary, but students should provide reasons for their responses.)

**Composition** Do you feel the art is balanced? Why or why not? (Compositional balance is achieved by positioning the bird between two clumps of water plants.)

**Answers to Activity, p. 20**

1. His careful attention to detail includes the use of line and color to mimic the textures of the bird’s feathers and other parts of its body. Also shown are the rippling effect of wind on still water and the structure of rocks on which the heron is standing.

2. Answers will vary, but students should provide reasons for their opinions.

3. Students will probably see that the artist has created a sense of movement through the curved line of the heron’s body, with its wings slightly raised and its head pointed downward and poised above the water as if to feed. The graceful curves of the marsh plants blowing with the wind also give the painting a graceful rhythm.

**Events of 1821**

**Politics**
- James Monroe begins his second term as president of the United States.
- Simón Bolívar defeats the Spanish army and ensures independence for Venezuela.
- Missouri enters the Union as a slave state as a result of the Missouri Compromise in 1820.

**Science and Technology**
- T.J. Seebeck discovers thermoelectricity.
- Egyptian hieroglyphics are deciphered using the Rosetta Stone.
- Sir Charles Wheatstone demonstrates sound reproduction.

**Society and Culture**
- The population of the United States is almost 10 million; France, 30 million; Great Britain, 21 million.
- James Mill writes *Elements of Political Economy*. 
About the Painting

In the early 1800s, the land west of the Mississippi River was a place of mystery and adventure, at least to most citizens of the fledgling nation. For scientists and naturalists, there was a great deal to be studied and recorded in the untouched West. John James Audubon was one of those who combined both a scientific record and an artistic achievement in his paintings. Intensely interested in collecting specimens of wildlife, he devoted his life to the study of birds.

Audubon’s masterpiece is a four-volume work, The Birds of America, containing more than 430 hand-colored plates made from his original watercolors. He drew the birds from eye level, showing them in actual size and in natural poses. His assistants would later paint in the backgrounds, which depicted the birds in their natural surroundings. The Great Blue Heron is one of the finest examples of Audubon’s work. In this painting, however, the artist purposely distorted the pose of the bird to fill the space on his paper.

Observing for Detail

1. What textures has Audubon tried to imitate in this painting?

2. How does this painting appeal to you?

3. How does Audubon create a feeling of movement or rhythm in the painting?

Enriching Your Knowledge

4. CRITICAL THINKING Compare and contrast this painting to a photograph of a Great Blue Heron. Write a paragraph explaining the similarities or differences you note between the two depictions.

5. Research other naturalists who were also good artists. Report your findings to the class.

6. Look carefully at this painting and write a scientific description of the bird as if you were a naturalist seeing it for the first time.
TEACHING STRATEGIES

Objective

Students will analyze one aspect of Plains Indians’ culture before the slaughter of the buffalo.

Introductory Activity

Place Transparency 11 on the overhead projector and point out that when Catlin painted The Buffalo Chase in 1832, more than 15 million buffalo roamed the Great Plains. Railroad workers and hunters killed increasing numbers during the 1860s, and when a method was found to treat the hides to make robes, the slaughter became nearly complete. By 1885 about 1,000 buffalo remained on the face of the earth. Without the food, clothing, shelter, and fuel supplied by the buffalo, the nomadic lifestyle of the Plains Indians could not continue. Catlin’s works—more than 500 paintings of 50 different Native American nations—are still used by scholars as valuable visual evidence of Native American culture before the advance of settlers.

Discussion Questions

PERSONAL REACTION  Do you feel the artist has done a good job? (Answers will vary. Point out that Catlin was a self-taught artist.)

SUBJECT MATTER  What is happening in this painting? (It is essentially a scene of Native Americans hunting buffalo. Students should note the geography of the area, the size of the buffalo herd, the details of the buffalo hunt, and the clothes, weapons, and equipment of the Native Americans. Students also may speculate about the dangers of hunting buffalo and the hunt’s relationship to the culture of these Native Americans.)

VISUAL ELEMENTS  Are the colors that were used realistic? (Yes, they provide a view of the greens and tans of the rolling prairie.)

EXPRESSION CONTENT  Has Catlin’s “positioning” of you, the viewer, created a certain mood? How? (Yes. By providing a wide perspective, Catlin has enabled the viewer to feel the excitement of the hunt.)

Composition  How does the use of empty space affect your viewpoint? (It allows the viewer to “feel” the vast openness and isolation of the prairie.)

Answers to Activity, p. 22

1. Catlin uses a soft green, hues of brown, and curved lines that convey a sense of the vast panorama of where the treeless prairie gives way to the foothills of the Tetons. The composition emphasizes the enormity of a landscape against which the Native Americans, and the buffalo they are hunting, are comparatively small in size. There is a strong feeling of action as the artist portrays the horses and their riders in full gallop, curving across the canvas.

2. Students should notice the clothing of the Native Americans, the weapons they have, and the horses without saddles.

3. Students might be able to infer something about the climate by the rolling grasslands and the absence of many trees.

4. The work is relatively unsophisticated. It is executed with an almost sketchy quality.

Events of 1832

POLITICS
• The Viceroy of Egypt defeats the Turks in Syria.
• Andrew Jackson begins his second term as president of the United States.
• Britain occupies the Falkland Islands.

SCIENCE AND TECHNOLOGY
• Horse-drawn trolleys are used in New York.
• The first French railroad line begins to carry passengers.

SOCIETY AND CULTURE
• Washington Irving writes The Alhambra, a series of stories about the Moors and Spaniards.
• Zurich University is founded.
• Ando Hiroshige publishes his series Fifty-Three Stages of the Tokaido.

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**About the Painting**

**George Catlin** devoted a large part of his life to studying, painting, and writing about Native Americans, among whom he spent eight years. He was the first artist to see much of the Far West and eventually produced nearly six hundred paintings depicting it. His book, *Letters and Notes of the Manners, Customs, and Conditions of the North American Indians*, published in 1841, became a standard resource for those who had never seen a Native American.

*The Buffalo Chase* represents Catlin’s best work, demonstrating his eye for the dramatic moment. Working directly on the spot, he sketched rapidly and achieved a freshness and feeling of movement, which are evident in the portrayal of Native Americans hunting buffalo near the mouth of the Yellowstone River. Catlin’s individual portraits and pictures of Native American life and customs are full of detail, demonstrating his respect for the subject of his life’s work.

**Observing for Detail**

1. How does Catlin use color, line, and composition to achieve a feeling of action and a sense of vast beauty in this scene?

2. What details in this painting give you clues about how Native Americans hunted buffalo?

3. What can you conclude about the geography of this region from your study of the painting?

4. What clues in the painting suggest that George Catlin had little formal art training?

**Enriching Your Knowledge**

5. **CRITICAL THINKING** Compare this painting to Benjamin West’s depiction of William Penn’s meeting with Native Americans in Transparency 6. Which painting seems to be more realistic? Which tells you more about the lifestyle of Native Americans? Explain your answers.

6. George Catlin is an example of an artist who painted outdoors at the scene of action. These artists are known as “plein-air” (open-air) painters. Research other American plein-air artists of the West. Prepare a list of their names with a brief description of their work.
TEACHING STRATEGIES

**Objective**
Students will examine how the convictions of a society can affect the form of their art.

**Introductory Activity**
Place Transparency 12 on the overhead projector and tell students that it represents a Shaker retiring room. A retiring room was used for sleeping and a period of rest before evening prayer. Everything shown here is typical to a Shaker room. Characteristics of note are: the built-in cupboard, which is both inconspicuous and functional; the gleaming white plaster walls; the narrow pegboard that goes around the walls of the room and was used to hang chairs and candleholders; and the wood stove placed near the middle of the room.

Point out the ladder-back chair near the wood stove. The Shakers were probably the first in the country to produce rocking chairs on a regular basis. Also note the chair to the left in front of the writing desk. It is a swivel chair, which is thought to be the invention of the Shakers of Enfield, Connecticut. As a matter of principle, the Shakers never patented their inventions.

**Discussion Questions**

**SUBJECT MATTER** A Shaker saying states, “Beauty rests on utility.” In other words, an object’s beauty lies in how well it performs its function. Look at the items in this room. Does this saying apply to them? (Yes, each item is crafted for a specific function without superfluous elements or design.)

**VISUAL ELEMENTS** How is color used in this room? (Bright colors were not used in Shaker rooms from this period. In fact, one of the laws stated that bedsteads should be painted green, and comforters should be of a modest color, not checked, striped, or flowered. Warmth and contrast in the rooms were achieved through the beautiful natural grains of a variety of woods.) Shaker furniture is said to depend on profile, proportion, and lightness. How is “lightness” achieved in this room? (The furniture is small in size and set in an expansive space. The simple lines and shapes promote a visual delicacy or lightness.)

**EXPRESSION CONTENT** Would you feel peaceful in this room? Why or why not?

**COMPOSITION** What breaks up the linear appearance of the furniture and the room as a whole? (the pegboard that surrounds the room; the placement of the rocking chair and the wood stove in the center)

**Answers to Activity, p. 24**

1. The stove is placed in the middle of the room to maximize heating efficiency.
2. Answers will vary, but some adjectives the students may use are simple, airy, light, calm, boring, austere, plain, orderly, or peaceful.
3. In furniture design, functionalism was the primary concern of Shaker craftsmanship.
4. Answers will vary.

**EVENTS OF THE PERIOD—C. 1840**

**POLITICS**
- 1838 The Boers defeat the Zulus at the Battle of Blood River.
- 1839 The first Opium War breaks out between China and Britain.

**SCIENCE AND TECHNOLOGY**
- 1839 Charles Goodyear discovers the process of vulcanization, making possible the commercial use of rubber.
- 1841 Scottish surgeon James Braid discovers hypnosis.

**SOCIETY AND CULTURE**
- 1839 The first baseball game is played in Cooperstown, New York.
- 1841 The first university degrees are granted to women in America.
About the Furniture

The Shakers offer a good example of how the convictions of a society can affect the form of its art. This room, representative of a room from the Shaker community in New Lebanon, New York, embodies the purity, simplicity, and practicality that was characteristic of Shaker life. The Shaker style of furniture evolved at the same time as more ornate styles, and it was not very popular outside of the Shaker community until the 1900s. Today any discussion of American art now includes a section on Shaker design.

The period between 1820 and 1850 was the Shakers’ golden age of design and exquisite workmanship. Unlike some of the furniture of the colonial period, which was typically a massive piece in a small space, this furniture seems tiny and delicate in an expansive space due, in part, to the white plaster walls and thin wooden stripping of the furniture. Notice that each piece in the room has a function and, although there are no other decorations, beauty is achieved through the pure design of the objects.

Observing for Detail

1. Why do you think the stove is placed in the middle of the room? ________________________________

2. What words would you use to describe this room? ________________________________

3. With what does it appear the designers of this room were most concerned? ________________________________

4. Does this room look masculine or feminine to you? Explain your answer. ________________________________

Enriching Your Knowledge

5. CRITICAL THINKING Around this same time (c. 1840–1850), a style of American landscape painting called Luminism was popular. Two artists practicing Luminism were Fitz Hugh Lane and Martin Johnson Heade. Find photos of some of their paintings, choose a favorite, and write a paper comparing the mood of the painting you chose with that of this room.

6. The Shakers embraced innovation because laborsaving devices freed the soul, leaving more time for prayer. Research and report to the class details of some of the Shakers’ inventions.
**Objective**
Students will become familiar with a form of textile art.

**Introductory Activity**
Ask students to write a paragraph about what they think of when you mention the words “quilts” and “quilting bees.” Forewarn them that there are misconceptions about each. A common misconception is that quilts were crafted anonymously, when, in fact, outstanding quilt designers were well known in their communities and most often signed and dated their works. Another misconception is that all quilts were collective efforts, constructed in a haphazard manner by many women at a quilting bee. For most quilts, the quilt artist planned the entire work with great thought, at times orchestrating the placement of hundreds of tiny pieces of fabric. The quilting bee was convened only after the top was finished and stretched on a frame, ready to be stitched to the backing.

**Discussion Questions**

**Personal Reaction** Do you like this quilt? Have you seen other styles of quilts you like better?

**Subject Matter** What images do you see in the quilt? (There are vases of flowers, wreaths, cornucopias, bowls of fruit, birds, and patriotic images.) What do you think the patriotic images represent? (The students should recognize the images as a public building and a memorial. They probably will not realize that the building is a depiction of the U.S. Capitol, which had recently been completed by Charles Bulfinch. The other image is a war memorial.)

**Composition** Does the quilt have a central focus? (Yes, the central focus is the large circular design in the top center of the quilt.) Is the design balanced? (Yes, the squares and the border balance the design.)

**Visual Elements** Considering the subject, do the colors used seem appropriate to you? (Answers will vary, but students should provide reasons for their responses.)

**Answers to Activity, p. 26**

1. The predominant shapes are circles and squares.
2. There are seventeen design squares. The large circular design in the top center is actually made up of four separate squares.
3. Answers will vary depending on the square the student chooses. Prompt the students by telling them that each shape and color will be a separate piece of fabric, except when the fabric has a pattern such as dots. For example, the cornucopia shape on the right side, second square from the bottom, is formed with sixteen pieces of fabric.
4. The same pattern that makes up the border encircles the larger four-square design.

**Events of the Period—c. 1850**

**Politics**
- **1850** Zachary Taylor dies; Millard Fillmore becomes president.
- **1850** The Taiping Rebellion occurs in China.
- **1851** Cuba declares its independence.

**Science and Technology**
- **1849** Armand Fizeau measures the speed of light.
- **1849** David Livingstone crosses the Kalihari and discovers Lake Ngami.

**Society and Culture**
- **1850** Nathaniel Hawthorne writes The Scarlet Letter.
- **1851** Herman Melville writes Moby Dick.
About the Quilt

Quilts are made of three main pieces—the top, bottom, and filling in between—sewn together to make a padded blanket. From this humble formula, there are no limits to the creativity and range of artistic expression embodied in quilts. Quilting, one of the textile arts, takes many different forms. One form, the Baltimore album quilt, is an example of an expertly crafted textile art. The Baltimore album quilt was a collaborative effort of a group of women. Cloth squares, sometimes with more than 40 unique blocks, were made by individuals who were often friends or relatives. The completed squares were then arranged in a grid to create a pleasing pattern and stitched together. This style of quilt is called appliqué, which means the shapes are cut out of whole cloth and sewn onto a background fabric. Unlike many quilts that used scraps of leftover material, fabric was purchased specifically for the Baltimore album quilt. The quilts were considered special and often made to give as a gift.

Observing for Detail

1. What are the two predominant shapes you see? 

2. How many design squares are in this quilt?

3. Choose one square and estimate how many pieces of fabric were used to make the design.

4. Where inside the quilt do you see the same pattern that was used for the border?

Enriching Your Knowledge

5. Try making a small appliqué piece. Begin by deciding on a design. Cut material into shapes to form your design. Then stitch the pieces with a needle and thread to a square piece of fabric.

6. CRITICAL THINKING Research issues of the 1850s and write a short play consisting of the dialogue among the women as they stitched this quilt at the quilting bee.

7. Prepare a report to the class about another form of textile art.
Objective

Students will evaluate how history paintings portray American heroes.

Introductory Activity

Ask students to picture the Civil War, World War I, World War II, or Vietnam as recorded by artists, and have them list adjectives that describe these wars. Most likely they will visualize hardship, death, or despair. The American Revolution also had its share of “realistic” paintings, such as those portraying Valley Forge. Many painters tried to portray the American Revolution as a grand moral battle, however, and Leutze was no exception. While graphically depicting the Patriots crossing the Delaware River in the bitter predawn cold, Leutze also shows the heroism and grand stature of George Washington, an image that still exists.

Leutze was born in Germany and maintained a studio there until he settled permanently in the United States in 1859. Interestingly, Washington, in Leutze’s most famous painting, is on his way to capture the Hessians (Germans) at Trenton.

Discussion Questions

Personal Reaction

Do you like the painting? Why or why not?

Subject Matter

What is happening in the painting? (Washington and his troops are crossing the Delaware River at night to surprise the Hessians.)

Visual Elements

Does the artist’s use of color create a warm or cool feeling? (The artist’s use of color evokes a cool feeling that is consistent with the weather.) What textures has the artist recreated in the painting? (the textures of ice, fabric, moisture, wood, among others)

Expressive Content

How has Leutze made the painting “serious”? (The expressions and stance of the men portray determination.)

Composition

What is the central focus of the painting? (The position of General Washington, highlighted by a background of light, creates a central focus and indicates his importance.) Is color or composition more important in expressing the event? (Both are used effectively by Leutze to achieve a sense of determination, movement, and drama.)

Answers to Activity, p. 28

1. The diagonal lines create a feeling of movement seen in the angle of the oars as the men push ice away from the boat, and in the flag, which generates a feeling of drama as its folds blow.

2. Answers may vary, but the figures of Washington and the two men behind him create a dominant and unifying triangle.

3. It portrays an event that did take place, although it almost certainly did not look as dramatic as the painting suggests. The details of clothing and equipment are consistent with our knowledge of the time, but the crossing most likely was made under cover of darkness, and soldiers most likely would not have stood in the boats.

Events of the Period—c. 1851

Politics

• 1853 The Crimean War begins.
• 1854 Commodore Matthew Perry negotiates the first American-Japanese treaty.

Science and Technology

• 1853 Samuel Colt revolutionizes the manufacture of small arms.
• 1854 Heinrich Goebel invents the first form of the electric light bulb.

Society and Culture

• 1852 Harriet Beecher Stowe writes Uncle Tom’s Cabin.
• 1854 Alfred, Lord Tennyson, pens “The Charge of the Light Brigade.”
Observing for Detail

1. What kind of action is generated by the artist’s use of diagonal lines in the painting? _______________

2. What geometric shapes do you see in the work? _______________

3. Does the painting seem to be an accurate portrayal of the event? Give reasons to support your answer. _______________

Enriching Your Knowledge

4. Develop a television script from an “eyewitness account” of this event. Use details from the painting and conduct research to uncover additional facts.

5. Look through your textbook for other examples of history paintings. Then suggest topics from current events that would make good subjects for modern history paintings.

6. CRITICAL THINKING Research the military strategy surrounding this event and consider whether you think it is a strategy you would have followed if you were in command. Present the reasons for your actions to the class.
TEACHING STRATEGIES

Objective
Students will appraise the noncombat roles of war.

Introductory Activity
Ask students for words describing their image of war. Probably very few will mention boredom, monotonv, or inactivity. Winslow Homer, however, portrayed this aspect of war in many of his Civil War drawings. (You may want students to compare Homer’s rendition of war to Leutze’s Washington Crossing the Delaware [Transparency 14] in relation to movement, use of light and form, and “hero status” of the men portrayed.) While some of Homer’s works were done on the spot, many were painted from memory in his New York City studio. This is remarkable when you consider the detail included in his paintings.

Discussion Questions

Personal Reaction Does this painting have any meaning for you? What is it?

Subject Matter What details do you see in this scene? (Students should see the horses and mules used for transportation, the supply wagons, the small tents used by the troops, the wash hanging out to dry, the barrels used for provisions, the fire used for cooking and keeping warm, and the clothing worn by the soldiers in the scene. Encourage the students to look for additional details, such as indications of the weather.)

Visual Elements Does the artist’s use of color create a warm or cool feeling? How? (Homer uses color effectively to create a somber or cool view.) How has Homer shown dimension? (The seemingly endless rows of horses, wagons, and tents convey depth.)

Expressive Content What sounds can you “hear” when looking at the art? (Answers will vary.)

Composition Is the painting balanced? How? (The men grouped around the fire are the central focus, but the long line of horses and mules on the right and the group of barrels in the left foreground balance them.)

Answers to Activity, p. 30
1. Answers should include that Homer creates a scene of cold, wet weather that students will probably sense.
2. Answers will vary but should include comments on the everyday boredom and routine of army life. Students also should notice the lack of glamour and the absence of any romanticized view of war.
3. Homer’s painting has much of the immediacy of a photograph in its recording of a scene common to all soldiers in all wars. These Union soldiers are the “grunts” of the Civil War, and the artist has provided a record of how they lived when they were not fighting. They could just as well be the GIs of World War I or II, Korea, or Vietnam.

Events of the Period—c. 1864

Politics
- 1863 Civil war erupts in Afghanistan.
- 1863 The French capture Mexico City—Archduke Maximilian of Austria is proclaimed emperor.
- 1863 The Battle of Gettysburg is fought in the American Civil War.
- 1864 The Cheyenne and Arapaho are massacred at Sand Creek, Colorado.

Science and Technology
- 1863 The Martin brothers in France develop the open-hearth steel furnace.
- 1864 Louis Pasteur invents pasteurization.

Society and Culture
- 1861 32 million people live in the United States; 76 million in Russia.
- 1861 Charles Dickens writes Great Expectations.
- 1864 Tolstoy writes War and Peace.
In 1857 Winslow Homer began drawing illustrations for Ballou's Pictorial in Boston and New York's Harper's Weekly. Many of Homer's scenes show landscapes and seascapes. His genre paintings were so popular, however, that Homer soon became the nation's leading magazine illustrator. When the Civil War erupted, he went out into the field as a wartime artist for Harper's Weekly. Few of his scenes, however, portray actual fighting. Homer's interest remained with the everyday life of the soldier in camp, where time was spent in boredom and leisure activities rather than in battlefield heroics. A Rainy Day in Camp is one of these scenes. It shows Yankee soldiers cooking over a campfire with their horses and wagons behind them. It is a straightforward representation of a common scene of camp life, and Homer treats it without sentimentality or strong dramatic effects. Paintings like this one were popular with civilians back home, in addition to giving us an important record of the Civil War.

About the Painting

1. How does Homer’s use of color, light, and composition make you feel a part of the scene?

2. After looking at this painting, what do you think camp life was like during the Civil War?

3. How has Winslow Homer been able to “tell” a soldier’s story here in a way that we can understand today?

Observing for Detail

Enriching Your Knowledge

4. Imagine you are one of the soldiers in this scene. Write a letter home to your parents, wife, or friend describing your life in the army.

5. Develop a presentation on daily life in the Union and Confederate armies during the Civil War.

6. Research the roles of women and/or African Americans in the Civil War. Write a report on your findings, including their roles in both the North and the South.

7. CRITICAL THINKING Find several Mathew Brady photographs of Civil War scenes and compare them to Homer’s art in relation to detail and accuracy.
Objective
Students will evaluate an example of American landscape painting.

Introductory Activity
Without letting students look, ask them to describe the scene outside the window, or have them describe a well-known scenic area of your city. Can students list more than a few details of something that has become “common” to them? Often, we overlook our natural surroundings in favor of human accomplishments.

Albert Bierstadt, who painted Merced River, was on an expedition to improve the existing wagon trail from Wyoming to the Pacific. He could very well have viewed the mountains, rivers, and valleys as impediments to human progress. Instead, he was mesmerized by their beauty and continued to paint the American West for the rest of his life.

Discussion Questions

Personal Reaction Do you like this painting? Why or why not?

Subject Matter Do you think this is a realistic portrayal of the landscape, or is it an ideal representation of nature? (Students should recognize that the scene looks more idealized than realistic, which is characteristic of the Romantic style.)

Visual Elements Do you see mostly vertical or horizontal lines in the painting? (Students should observe the strong horizontal lines formed by the base of the mountains. The pine trees in the foreground and the three rugged mountains form strong vertical lines.) What textures has the artist painted? (Answers could include smooth, glassy water; jagged rocks and cliffs; and pine needles, among others.)

Expressive Content Has the artist created a mood in this work? How would the mood change if no people were in the painting? (Perhaps the feeling of majesty would change to isolation or loneliness.)

Composition How has Bierstadt balanced the painting? (The mountains dominate the composition, but they are partially balanced by the strong foreground and the lake, which form a plane across the painting.)

Answers to Activity, p. 32
1. He did this because the painting is an epic landscape in the style of the Romantic movement. The Romantic painters interpreted nature as a dramatic, emotional landscape into which civilization did not intrude. Humans were insignificant compared to the overwhelming majesty of nature. Giving the human figures a larger scale in the composition would diminish the painting’s reverence for nature.

2. Answers will vary, but students should provide reasons for their responses.

3. He has created a very dramatic effect by emphasizing the monumental quality of the mountains. The theatrical effect is heightened by his use of reddish-brown tones throughout the landscape, with areas of light and shadow. In contrast, the sky is filled with shades of gray, blue, and white.

4. He used perspective and relative scale to achieve a sense of depth in the composition.

Events of the Period—c. 1866

Politics
• 1865 Abraham Lincoln is assassinated.
• 1868 The Meiji dynasty of Japan is restored after Shogun Kekei abdicates.

Science and Technology
• 1865 The trans-Atlantic cable is completed.
• 1866 Alfred Nobel invents dynamite.

Society and Culture
• 1866 Degas begins to paint his ballet scenes.
• 1868 Louisa May Alcott writes Little Women.
About the Painting

German immigrant, Albert Bierstadt fell in love with the American frontier in 1858 when he took part in a government surveying expedition. It took him on an extended journey from Wyoming to the California coast and the Pacific Ocean. At sites along the way, and especially in the Rocky Mountains and California’s Sierra Nevadas, he made sketches of the vast landscapes surrounding him. Later, using the German Romantic style of painting, he would transform his sketches into oil, emphasizing emotion and idealism rather than reality.

Bierstadt’s paintings are known for their panoramic views as well as for their emotional appeal. His sweeping, tranquil images reinforced the belief that the American West was a place of great natural beauty. In *Merced River*, Bierstadt chose as his subject a lovely and quiet scene in the Yosemite Valley of California, a place seen by few at the time except the Native Americans shown encamped along the bank. It was scenes such as this that earned Bierstadt, during his lifetime, the honor of being named the popular painter of the American frontier.

Observing for Detail

1. Why do you think Bierstadt has chosen to show the Native Americans in the painting as almost insignificant in size compared to his treatment of the river, valley, and mountains?

2. What is your emotional reaction to this painting?

3. How has the artist used color and form to heighten the dramatic effect of his subject matter?

4. Although this scene was painted on a flat surface, the artist has given us the illusion of depth of space. What has he done to achieve this?

Enriching Your Knowledge

5. Research the discovery of the Yosemite Valley by Native Americans, by Spaniards, and by settlers. Present your findings to the class in an oral report.

6. CRITICAL THINKING Imagine you are standing in the painting. Describe the sounds you might hear as you view this scene before you.
TEACHING STRATEGIES

Objective

Students will understand why Native Americans felt helpless and defeated during the 1870s.

Introductory Activity

Discuss with students what the Native Americans must have felt as their lifestyles and cultures were destroyed by settlers. Chief Joseph and the Nez Percé nation in Oregon fought and outmaneuvered the army for four months in 1877. After leading his starving people over 1,000 miles of rough territory in the Northwest, he finally was forced to surrender in October 1877. Although the government promised that the Nez Percé could return to the Northwest, the nation was sent to a barren part of Oklahoma. Finally, years later, a few members of the Nez Percé returned to the Colville reservation in northern Washington.

Discussion Questions

Personal Reaction  Do you think Curtis has captured the dignity of his subject? The photograph suggests a dignified, proud, and strong personality.

Visual Elements  Do you think the photograph would have a different effect if it were in color? (Color would not be as dramatic as black and white. It might detract the viewer’s attention from the central focus, which is the chief himself, proud and dignified.)

Expressive Content  How has Curtis achieved an emotional feeling to this work? (Through the use of light and shadow to enhance the dramatic intensity of the subject and create a powerful portrait)

Composition  How does the background in the photograph symbolize Native American affairs at the time? (It is empty, dark space.)

Answers to Activity, p. 34

1. Answers may include proud, dignified, strong, experienced, confident, intelligent, mystical.

2. The elaborate jewelry, such as the earrings of metal or abalone shell and the multiple necklaces, are typical of the Nez Percé nation. Jewelry was commonly worn by male members. The braid wraps, quite likely made from otter fur trimmed with ermine, are possibly a special adornment worn for the camera.

3. Approximate symmetry, although it has a good deal of formal balance, has some slight differences that can make a work more interesting to the viewer. If you look carefully at the photograph of Chief Joseph and draw an imaginary vertical line down the center of the picture, you should be able to see that the two halves are not mirror images of each other. Note the vest, hair, braids, beaded necklaces, earrings, and even the shape of the mouth, nose, and eyes to see some slight differences.

4. Answers will vary. However, careful observation indicates a culture with a sophisticated level of art, revealed in the earrings and multiple beaded necklaces worn by Chief Joseph. There also is an indication of cultural adaptation because of Chief Joseph’s commercial clothing, such as the vest and shirt.

Events of the Period—c. 1877

Politics

• 1878 Greece declares war on Turkey.
• 1879 Zulus massacre British soldiers in Isandhlwana.
• 1880 Chile wars against Bolivia and Peru.

Science and Technology

• 1878 David Hughes invents the microphone.
• 1880 The first practical electric lights are made by Edison and Swan, independently.

Society and Culture

• 1879 Ibsen writes A Doll’s House.
• 1880 Rodin sculpts The Thinker.
• 1880 Gilbert and Sullivan compose The Pirates of Penzance.
Edward S. Curtis was convinced that the Native American culture had much to teach Anglo Americans of his day. Through the patronage of J.P. Morgan and Edward S. Harriman, the Seattle photographer was able to spend 30 years photographing Native Americans. His life’s profession was published as a monumental 20-volume work, *North American Indian* (1907–30), and in his *Indian Days of Long Ago* (1914).

Curtis’s photograph of Chief Joseph, leader of the Nez Percé, is one of the great portraits in the history of photography. In 1877 Chief Joseph and his starving people had surrendered to the U.S. Army. Through Curtis’s skillful use of composition and lighting, the gold-tinted image emphasizes the dignity and strength of Native Americans, who had nearly been exterminated by the time this photograph was taken.

**About the Photograph**

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**Observing for Detail**

1. After looking at this photograph, list five adjectives that you think describe Chief Joseph’s character. 

   __________________________________________________

   __________________________________________________

   __________________________________________________

2. Note the jewelry and clothing worn by the subject. What do you suppose they are for? 

   __________________________________________________

   __________________________________________________

3. The composition of this photograph is an example of approximate symmetry. What do you think that means, and how is it illustrated here? 

   __________________________________________________

   __________________________________________________

4. What can you tell about Native American culture by looking at this photograph? 

   __________________________________________________

   __________________________________________________

**Enriching Your Knowledge**

5. Write a monologue describing what Chief Joseph might have been thinking as his picture was taken.

6. **CRITICAL THINKING** Working in groups of five, have each member research the clothing and jewelry of five different Native American nations. Compare and contrast your findings with what Chief Joseph is wearing.
Objective
Students will observe a visual representation of the Gilded Age.

Introductory Activity
Ask students for examples of current “displays of wealth.” In other words, how do the wealthy let others know they are wealthy? Then ask students how the wealthy in earlier times might have displayed their riches. Point out that during the late 1800s, just as today, rich furnishings were a badge of wealth. Sometimes, however, the wealthy tried to cram as much “style” as possible into one room. Place Transparency 18 on the overhead projector and ask the following questions.

Discussion Questions

PERSONAL REACTION Would you feel comfortable in a room such as this? Why or why not? (Answers will vary, but students should provide reasons for their responses.)

SUBJECT MATTER What different styles can you identify in the room? (Students may be able to recognize an overall Victorian style; Near Eastern style is seen in the inlaid furniture and woodwork, brass objects, and the fire screen; some woodwork is covered with polychromed ornamentation adapted from Moorish models; and the floor is covered with a Persian rug.)

VISUAL ELEMENTS Has the designer made one color or style stand out more than another? How so? (The dominant colors are brown and gold. The style is Victorian, but Moorish influences dominate.)

EXPRESSIVE CONTENT How has the designer arranged the visual elements of shape, color, and light to create a feeling of “richness”? (He has crowded the room with furniture and ornamentation, which are tied together by a large, elaborate Persian rug.)

COMPOSITION Is there a central focus to this room? Why or why not? (The room is so cluttered that it is difficult to find a central focus. Students might suggest the fireplace with its elaborate wood mantel and mirror.)

Answers to Activity, p. 36
1. Answers will vary, but students should provide reasons for their responses.

2. Other rooms, typically, included a library, parlor or sitting room, sewing room, kitchens, bedrooms, and bathrooms.

3. There is little to indicate its purpose to those of us living in the early 2000s. The ornamental box on the table to the left might be a cigar box. The room, although elaborate by our standards, was designed as a cozy, smaller room where the male guests could retire to smoke and talk after dinner.

4. Answers will vary but could include elaborate, cluttered, overstuffed, Victorian, beautiful, carved, and so on.

Events of the Period—c. 1875

POLITICS
• 1875 Kwang Hsu becomes emperor of China.
• 1876 Ethiopians defeat Egyptian forces at Gura.
• 1877 Porfirio Díaz becomes President of Mexico.

SCIENCE AND TECHNOLOGY
• 1876 Alexander Graham Bell invents the telephone.
• 1877 Edison invents the phonograph.

SOCIETY AND CULTURE
• 1875 Mark Twain writes The Adventures of Tom Sawyer.
• 1876 Renoir paints Le Moulin de la Galette.
**Observing for Detail**

1. Does the style of this room appeal to you? Why or why not?

2. The wealthy and middle class during this period of American history often had specialized rooms in their homes. What other rooms do you think Rockefeller’s house had?

3. What evidence do you see in this room that indicates its purpose?

4. What adjectives would you use to describe this room?

**Enriching Your Knowledge**

5. **CRITICAL THINKING** Imagine that you are a historian who is writing a history of daily life in the Gilded Age, the period in American history represented by the style of this room. Examine the *Smoking Room* and write several paragraphs speculating about how you think the rich lived at this time.
TEACHING STRATEGIES

**Objective**  
Students will analyze a political cartoon for its meaning.

**Introductory Activity**  
Ask students to describe American government. The word “corrupt” may come to mind. Point out that corruption in government is not a new or an unusual phenomenon. During the Gilded Age, widespread corruption was not only common, it was almost expected. Therefore, the scandals of the Tweed Ring were not in themselves cause for Nast’s famous cartoons. It was the extent of Tweed’s corruption that drew him into the public eye. For example, when the New York County Courthouse was under construction, the cost for three tables and 40 chairs came to $179,729. Although the entire building was made only of marble and iron, the plastering bill amounted to $2,870,464. Before the building had been completed, $1,294,684 was spent on repairs. Display Transparency 19 on the overhead projector and ask the following questions.

**Discussion Questions**

**Personal Reaction**  Could you understand the meaning of this cartoon if it did not have a caption? (Answers will vary, but Nast has provided enough easily recognizable symbolism for the viewer to understand the meaning of the cartoon.)

**Subject Matter**  Why do you suppose Nast chose the symbol of the vulture to represent Tweed and his associates? (Because the vulture feeds on the flesh of dead animals, it is therefore the perfect imagery for the greed and corruption of the political “boss” who feeds on the public. It is symbolism that is still used today by political cartoonists commenting on political corruption.)

**Visual Elements**  What do the skeletons in the foreground represent? (The skeletons stand for the previous victims of Tweed’s corrupt political machine.)

**Composition**  Is the cartoon balanced? (No, the composition is unbalanced because all of the figures and elements are on the left side of the picture.)

**Answers to Activity, p. 38**

1. Students should note such things as the bones of the victims and the vultures with human faces, waiting for the right moment to strike again.

2. It uses a play on words as it substitutes the word “prey,” meaning to attack a helpless victim, for “pray.”

3. It sets an ominous tone for the cartoon’s message of dark and dishonest political activities. It also acts as the symbol for the reformist activities of those working to expose and prosecute Tweed and his cronies, who are waiting for the latest investigation to “blow over” so they can renew their activities.

**Events of the Period—c. 1885**

**Politics**
- 1884 Grover Cleveland is elected president.
- 1885 The Mahdi takes Khartoum; the British evacuate the Sudan.
- 1886 The first Indian national congress meets.

**Science and Technology**
- 1884 Sir Charles Parsons invents the first practical steam turbine engine.
- 1885 Sir Francis Galton proves the individuality of fingerprints.
- 1885 Karl Benz builds a single-cylinder engine for a motor car.

**Society and Culture**
- 1885 Golf is introduced to America by John M. Fox of Philadelphia.
- 1886 Robert Louis Stevenson writes *Dr. Jekyll and Mr. Hyde*.
- 1886 Seurat paints *Sunday Afternoon on the Grande Jatte*. 
**About the Cartoon**

The most notorious big-city political “boss” of the later 1800s was William Marcy Tweed, whose Democratic machine ruled New York City from 1869 to 1871. By controlling political nominations and city jobs through a corrupt system of patronage, “Boss” Tweed and other big-city politicians of the Gilded Age made themselves rich. During its short term in office, for example, the Tweed Ring gained control of the New York City’s finances and managed to steal anywhere from $30 million to $200 million.

A series of devastating political cartoons by Thomas Nast, and hard-hitting editorials in the *New York Times* and *Harper’s Weekly*, helped to throw Tweed out. *Let Us Prey*, published in *Harper’s Weekly* on September 23, 1887, is one of the best of Nast’s series portraying Tweed as a rich, fat vulture. Nast continued his attacks even after he was offered $500,000 by Tweed to stop the incriminating caricatures. *Let Us Prey*, through its simple and direct message, proves that political cartoons can communicate as powerfully to their viewers as other art forms.

**Observing for Detail**

1. **Pictorial symbols**—using images to stand for ideas—are key elements in a political cartoon. What symbols has Nast used to get his message across to the viewer?

2. What is the connection between the caption, or title, and the cartoon?

3. How has Nast used the images of lightning and the storm to emphasize the message of the cartoon?

**Enriching Your Knowledge**

4. Prepare a bulletin-board display of political cartoons from current newspapers and magazines. Write a paragraph describing the message the cartoonist is trying to get across.

5. **CRITICAL THINKING** Choose a current event and draw your own political cartoon about it. Ask other students for caption suggestions.

6. Research other cartoons drawn by Thomas Nast. Organize your findings into a class presentation.
**TEACHING STRATEGIES**

**Objective**

Students will analyze a painting done in the Impressionist style.

**Introductory Activity**

Introduce the term *expatriate* to students as someone who voluntarily lives abroad. Many American artists—even those in the 1700s—lived and studied outside the United States. Mary Cassatt spent most of her life abroad, studying in Spain, Italy, and France.

Edgar Degas, Cassatt’s friend and mentor, was instrumental in making Cassatt the only American officially included in the Impressionist movement. Ironically, Cassatt became progressively blind over a period of years, eventually dying a bitter recluse. Display Transparency 20 on the overhead projector and ask the following questions.

**Discussion Questions**

**Personal Reaction** Do you like this style of painting? Why or why not? (Answers will vary, but students should provide reasons for their responses.)

**Visual Elements** How has Cassatt used color, line, and composition in her pastel drawing? (Cassatt used bold strokes of blue, white, yellow, orange, red, black, and green. All these provide a surface of color bathed in bright light, creating forms that also are carefully defined by line.)

**Expressive Content** How do the facial expressions of the mother and child strike you? Would the feeling of the painting change for you if the subjects were smiling broadly? (Answers will vary, but students should provide reasons for their responses.)

**Composition** Does the artist give the painting a central focus? (Although there is a suggestion of garden in the background, the focus is on the mother and child.)

**Answers to Activity, p. 40**

1. She uses light to illuminate and define the form of an object. The figures of the mother and child are brightly colored with a marvelous surface glow.

2. They fill the picture and are carefully defined by line. A strong surface light draws the viewer’s attention to them. The garden merely provides a backdrop to the figures.

3. Answers will vary, but students should see that the subject matter and the artist’s use of light and bright colors create a happy, tender, intimate scene.

4. Answers will vary, but students should provide reasons for their opinions.

**Events of the Period—c. 1893**

**Politics**
- 1894 The French set up a protectorate over the Ivory Coast (Côte d’Ivoire), West Africa.
- 1894 Korea and Japan declare war on China.
- 1894 Nicholas II becomes tsar of Russia.
- 1895 The British South Africa Company territory becomes Rhodesia.

**Science and Technology**
- 1894 Henry Ford builds his first car.
- 1895 William Röentgen discovers X-rays.
- 1895 Marconi invents radio telegraphy.

**Society and Culture**
- 1895 The first professional football game is played at Latrobe, Pennsylvania.
- 1895 H.G. Wells writes *The Time Machine*. 
Mary Cassatt was one of several important American painters who worked abroad in the latter 1800s. She painted in Paris at a time when women were not admitted to the famous French art school, the Ecole des Beaux-Arts. Instead, she took private lessons and taught herself by studying old masters in museums. Eventually, she became the only American painter of her time who was associated with the group of French artists known as the Impressionists, and she exhibited her work regularly with them.

Cassatt had a superb sense of composition, and her work shows the varying intensities of light and color characteristic of the Impressionist style. Her subject matter was drawn from genre scenes of the life she knew as the daughter of wealthy and cultured parents. Cassatt is best known for her oil paintings and pastels of mothers and children. In the Garden captures the tenderness of her theme, emphasizing sensation rather than concrete form. Her work is successful because she was able to avoid making these paintings overly sentimental.

Observing for Detail

1. How has Cassatt used light in her painting? ____________________________________________________________________________

2. What technique does Cassatt use to give importance to the mother and child in the composition? ____________________________________________________________________________

3. What do you think is the mood of this work? ____________________________________________________________________________

4. Do you like this painting? Why or why not? ____________________________________________________________________________

Enriching Your Knowledge

5. CRITICAL THINKING  Impressionism was a force in the music as well as the art of France in the late 1800s. Research musical impressionism and share your findings with the class. Play some examples of the music to accompany your presentation.

6. Find another Impressionist’s work and compare it with Cassatt’s painting, observing the use of color and light and the visual elements of shape, line, and texture.
TEACHING STRATEGIES

Objective

Students will be introduced to glassware as a decorative art.

Introductory Activity

Ask students what comes to mind when you mention the word “Tiffany.” Many will think of Tiffany lamps or jewelry. Some may not think of a product at all, but will equate the word with something that is expensive. Ironically, Louis Comfort Tiffany, a true American entrepreneur, created not only expensive items of quality and technical innovation but also reasonably priced, handcrafted items. Through Tiffany’s use of large-scale production methods, many of the company’s products were affordable to most people in the late 1800s. His workshops consolidated many craftspeople who all worked to give shape to the ideas of a group of directing artists. L.C. Tiffany was the son and heir of Charles Louis Tiffany, who was quite wealthy and famous for his fine jewelry and silver creations. L.C. Tiffany’s personal fortune allowed him to sacrifice company profits in the interests of artistic achievement and affordable products.

L.C. Tiffany was a successful painter and then turned to interior design. In 1879 he began experimenting with art glass and later patented a glass-lustering technique, which gave glass a luminous quality. Favrile glass is the trademark for the Tiffany glass that resulted from these experiments and, with the possible exception of Tiffany lamps, is the ware for which he is best known.

Discussion Questions

Personal Reaction Would you like a vase like this in your home? Do you think the style fits into modern homes today?

Visual Elements How would you describe the shape of the vase? (Many students should find it flowerlike in shape.)

Expressive Content Do you think the vase creates a mood? (Students should be aware of an elegance and grace that can be described as sophisticated.) How does the artist achieve mood in the vase? (through the use of straight lines, the delicate stem, the roundness of the base, the undulating or wavy line of the top portion, and the rich colors)

Answers to Activity p. 42

1. Students’ answers will vary. It is likely that some will be reminded of a flower, nature, or possibly a goblet.

2. Students should note an opalescent quality at the top of the vase where the colors are lavender, pinkish, and white.

3. Most students will note that the vase is decorative rather than functional.

Events of the Period—c. 1896

Politics

- 1896 Russia and China sign the Manchuria Convention.
- 1898 The United States declares war against Spain over Cuba.
- 1898 The Boxers, an anti-Western organization, assemble in China.

Science and Technology

- 1896 The Niagara Falls hydroelectric plant opens.
- 1898 Pierre and Marie Curie discover radium and polonium.
- 1898 Count Ferdinand von Zeppelin builds his airship.

Society and Culture

- 1896 The first modern Olympics are held in Athens.
- 1896 The Klondike gold rush is on.
- 1897 Henri Rousseau paints Sleeping Gypsy.
In the last quarter of the 1800s, there was a great demand for “artistic glass” to be used as decoration. Louis Comfort Tiffany was the most influential innovator of glassware in those years. Tiffany developed Favrile glass, which has a satiny surface that is referred to as "opalescent" because it reflects rich, rainbowlike colors. Tiffany adopted the name “favrile” from the Old English word “fabrile,” meaning something that pertains to a craft or craftsman. It has been estimated that by 1898, Tiffany had created 5,000 colors and varieties of Favrile glass. He also used Favrile glass in his stained-glass windows and Tiffany lamps, for which he is famous. Tiffany glass pieces of this period are characterized by curves and delicate lines, which are often abstract creations of flowers and vines in the Art Nouveau style.

Observing for Detail

1. Of what does this vase remind you?

2. Do you see an opalescent quality in the vase? Explain.

3. For what purpose do you imagine the vase was made?

Enriching Your Knowledge

4. Research and find visual examples of Tiffany stained-glass windows or lamps. Make an oral presentation to the class using the information and images you find.

5. Write a biography of Louis Comfort Tiffany, including information about his father, Charles Louis Tiffany; his time as a painter; and his company.

6. CRITICAL THINKING Imagine you are a Shaker and have just been given this vase as a gift from Mr. Tiffany. Write a letter to him expressing your thoughts, as a Shaker, on the design, craftsmanship, and utility of the vase.
TEACHING STRATEGIES

Objective
Students will examine the evolution of the skyscraper.

Introductory Activity
What building was the first skyscraper? There is no easy answer to that question. The opinions of architects, historians, and theorists differ. A skyscraper is, of course, a tall building. Additional criteria that had to be met to be considered a skyscraper are that it had to have a steel frame, elevators, and an expression of height. A ten-story building that is often referred to as the first skyscraper is the Home Insurance Building in Chicago. It was designed by architect William LeBaron Jenney, was built in 1885, and has since been demolished. The Home Insurance Building was partially supported on a frame of iron and steel and had elevators, but it lacked the aesthetic quality of the expression of height that Louis Sullivan skillfully mastered in the following years.

Discussion Questions

PERSONAL REACTION Is the appearance of this building appealing to you?

SUBJECT MATTER Why do you think the Guaranty Building was built? (It was built as an office building with shops below.) Does it seem consistent with buildings that house offices and shops today? (Answers will vary, but students will probably be aware of similar buildings.)

VISUAL ELEMENTS Do you see distinct sections when you look at this building? What are they? (Most students will note that the bottom two stories form a base, the next ten stories form another unit, and the area above the window arches, which includes the round windows and projecting top, is another distinct area.)

COMPOSITION What forms a transition from the arches at the top windows and the flaring ridge of the top of the building? (the round windows) Is the building balanced and symmetrical? (Yes. Note the solid base and exact symmetry of all elements.) What words would you use to describe the feeling that the balance and symmetry of this building evoke? (The balance and symmetry provide a unity and wholeness to the building that is a distinctive feature of Sullivan’s designs.)

Answers to Activity, p. 44
1. It may not be readily apparent to students, but there are 13 stories in this building: two stories comprise the base; the next ten stories are easy to count because of the windows; and the top row of round windows is also a story.
2. There are arched windows (on the second story) over the entry doors, and each column of ten windows ends in an arch.
3. There are three shapes of windows: round, rectangular, and arched.

Events of the Period—c. 1900

POLITICS
- 1899 War is fought in South Africa between the British and the Boers.
- 1901 In Great Britain, Queen Victoria dies and is succeeded by Edward VII.
- 1901 The Socialist Revolutionary Party is formed in Russia.

SCIENCE AND TECHNOLOGY
- 1901 Guglielmo Marconi sends the first transatlantic telegram.
- 1903 The first powered and controlled flight of a heavier-than-air craft (airplane) takes place in Kitty Hawk, North Carolina.

SOCIETY AND CULTURE
- 1899 Winslow Homer paints The Gulf Stream.
- 1903 George Bernard Shaw writes Man and Superman.
- 1904 The opera Madame Butterfly, by Puccini, is first performed in Italy.
Observing for Detail

1. How many stories do you think are in this building? ________________________________
   ____________________________________________________________

2. Where do you see arch shapes? ____________________________________________
   ____________________________________________________________

3. How many different shapes of windows do you see? ____________________________
   ____________________________________________________________

Enriching Your Knowledge

4. CRITICAL THINKING Find a photograph and more information about the Home Insurance
   Building, which was designed by William LeBaron Jenney and that is often referred to as the first
   skyscraper. Write a paper comparing its “expression of height” to that of the Guaranty Building.

5. Research and prepare an oral presentation to the class about the design, also by Louis Sullivan, of
   the Carson Pirie Scott Department Store in Chicago.

6. Write a story from the point of view of an 1896 office worker on his or her first day of work in the
   Guaranty Building. Write the story to include the worker’s feelings about the building.
TEACHING STRATEGIES

Objective
Students will identify a stereotypical image of the “Wild West.”

Introductory Activity
Write the words “Wild West” on the board and ask students to give their visual impressions of what these words typify. Most likely, they will mention cowhands, Native Americans, cattle drives, cavalry, scouts and trappers, prairies, and deserts, among other things. Frederic Remington painted these popular images of the Old West throughout his career. His subjects and detail were true to life, as he had wandered throughout the Southwest after failing in an attempt to become a sheep rancher. Ironically, by the time he returned to his New York studio and painted such works as The Stampede, the West as he had seen it was gone. Display Transparency 23 on the overhead projector and ask the following questions.

Discussion Questions

Personal Reaction What is your opinion of this work? What words would you use to describe the painting? (Answers will vary.)

Subject Matter What do you think started the stampede? (Students should be able to point to the lightning strike on the right of the picture.) What dangers do you think are present for the cowhand and the animals in this situation? (the danger of horses and men colliding with the stampeding herd of animals; the wet, slippery ground, which could cause the horses to lose their footing; the possibility of getting struck by lightning)

Expressive Content What details add tension to the painting? (the cowboy’s crouching position and staring eyes; the galloping horse; the swirl of men and animals; the unnatural dark green sky)

Answers to Activity, p. 46
1. He portrays movement by showing the cattle running frantically, pursued by the figure of the cowboy; the cowboy leaning into the wind and rain as his horse runs at full stride, wide-eyed and with all four feet off the ground; and the swirling action of the storm.
2. He uses a dominant green and other dark colors to show the storm. This strengthens the mood of frightened animals and frantic men in a cold and wet scene.
3. the horse and the cowboy
4. Students should mention the cowhand’s chaps, scarf, boots, and hat, as well as the saddle, blanket, and reins.

Events of the Period—c. 1908

Politics
- 1907 Sun Yat-sen announces the program of his Chinese Democratic Republic.
- 1907 Rasputin gains influence at the court of Tsar Nicholas II.
- 1908 The Union of South Africa is established.

Science and Technology
- 1907 Ivan Pavlov studies conditioned reflexes.
- 1908 Wilbur Wright flies 30 miles in 40 minutes.
- 1908 The Ford Motor Company produces the first Model T.

Society and Culture
- 1907 Immigration to the United States is restricted by law.
- 1907 The first Cubist exhibition is held in Paris.
- 1908 Lucy M. Montgomery writes Anne of Green Gables.
About the Painting

Born in New York State, Frederic Remington fell in love with the West after his first visit there as a young man. He worked as an illustrator for Harper's Weekly in New York, but he eventually returned to and traveled throughout the Southwest, sketching the people and the events that he saw. His paintings catch the spirit and the excitement of a land and a way of life that was disappearing even in his own time. It was the frontier—a land of cold nights and blistering hot days, of cowhands, and of Native Americans desperately trying to preserve their ways of life.

In The Stampede, Remington gives us a glimpse of the cowhand’s life. More often than not, the cowhand was dirty and tired, worked long hours for low pay, and faced constant danger. One of the most dangerous jobs was riding herd on a long cattle drive. Remington has captured the wild action of a stampede during a turbulent rainstorm, as well as the cowhand’s frantic attempts to stop the herd.

Observing for Detail

1. What visual elements has Remington used to portray movement? __________________________

2. How has the artist used color to highlight the mood of the painting? __________________________

3. What is the focus of this composition? __________________________

4. What do you see in the painting that would help you describe a typical cowhand’s clothing and equipment? __________________________

Enriching Your Knowledge

5. CRITICAL THINKING Research the Spanish and Mexican vaqueros and the cowhands of African American descent to discover the role they played in the “Old West.” Share your findings.

6. Trace the route of the Chisholm Trail or other famous cattle trails during the late 1800s. What cities exist along these routes today?
**Objective**

Students will examine tenement life as portrayed in the early 1900s.

**Introductory Activity**

Ask students what problems are associated with major urban areas today. Probably spearheading their responses will be crime, overcrowding, poverty, and unsanitary conditions. These problems also existed in the late 1800s and early 1900s. As a result of little control or direction by local governments, the problems of urban centers often were ignored or forgotten until they became critical.

The Ashcan School of painters played a role in bringing the plight of cities to the public eye. Most of these painters had been newspaper artists, and that work had opened their eyes to the world.

**Discussion Questions**

**PERSONAL REACTION**

Does this painting have any meaning to you? Why or why not?

**SUBJECT MATTER**

What do the people in the painting seem to be doing? *(Among other activities, people are sleeping, children are playing, and women are hanging out the wash.)*

**VISUAL ELEMENTS**

How does the artist’s use of color contribute to the emotional impact of this painting? *(Bellows uses warm, heavy, and almost monochromatic color to infuse the picture with an atmosphere that imparts a feeling of too many people crowded together on a hot, steamy day.)*

**EXPRESSIVE CONTENT**

What emotions do you feel upon viewing this piece? How has the artist made you feel that way?

**COMPOSITION**

Where do you look first when viewing this painting? Why? *(By the use of white, attention is drawn to street level where the woman is bending over the child.)*

**Answers to Activity, p. 48**

1. Students should note the overcrowding, the tenement buildings, people out on the streets and on their fire escapes, the lack of appliances as indicated by the wash hanging outside, the absence of playgrounds and green areas for children to play in, the lack of air conditioning seen in people trying to sleep outside, and the pushcarts and electric trolleys in the streets.

2. It appropriately fits the lifestyle portrayed, like a cliff dwelling of the Southwest.

3. Bellows’s crowded and energetic composition, filled with people, evokes life in the tenements of cities in the early 1900s. The artist also used the brown and yellow tones that mimic the monotonous sameness of row upon row of tenement housing.

4. The central focus is on the young woman scolding the child in the center foreground while a crowd of people looks on. However, the eye is quickly led into the mass of people on the street and up the sides of the building, where a great deal of activity is also taking place.

**Events of the Period—c. 1913**

**POLITICS**

- **1913** Suffragist demonstrations occur in London.
- **1913** Mahatma Gandhi, leader of the Indian Passive Resistance Movement, is arrested.

**SCIENCE AND TECHNOLOGY**

- **1913** Friedrich Bergius converts coal dust into oil.
- **1914** Dr. Alexis Carrel performs the first successful heart surgery on a dog.

**SOCIETY AND CULTURE**

- **1913** The first Paramount and Charlie Chaplin movies are shown.
- **1914** The Panama Canal opens.

Although he was not a member of the Ashcan School, George Bellows created paintings similar in style and feeling to it. An outstanding athlete himself, much of Bellows’s work includes the frenzied action of boxers in the ring. In Cliff Dwellers, however, Bellows instead shows the action and movement of everyday, working-class life in the big city. His painting was and is a powerful statement about tenement life in the early 1900s.

**Observe for Detail**

1. What details of tenement life do you see by looking at this painting? ______________________

2. Why do you think Bellows chose *Cliff Dwellers* as the title for this painting? ______________________

3. How does the composition of the painting contribute to its overall theme? ______________________

4. Where is the central focus of this painting? ______________________

**Enriching Your Knowledge**

5. Compare the subject of this painting with what you have learned about the Progressive movement. Write a short essay about early attempts of reformers to improve the quality of life for those living in urban slums.

6. **CRITICAL THINKING** Research the problems of cities today. Then “update” this painting to the present day, explaining any changes you would make.
TEACHING STRATEGIES

Objective

Students will analyze poster art as a means of propaganda and as a device for wartime recruitment.

Introductory Activity

Display Transparency 25 on the overhead projector and ask students to whom they think the poster is directed. Most students will probably answer “men.” They may be surprised to learn, however, that in World War I, women were allowed to join the armed services for the first time in American history. Nearly 11,000 women served in the navy, and about 300 women joined the marines. Women also served in the Red Cross and in the U.S. Army Corps of Nurses. On the home front, too, women played a vital role. Many took over the industrial jobs that traditionally had been held by men.

Discussion Questions

SUBJECT MATTER What does the poster tell you about the subject of recruitment? (It is very important; it involves serving your country when it needs you; “Uncle Sam” is making a personal plea for help in a time of war.)

EXPRESSIVE CONTENT What feeling does the physical stance and expression of Uncle Sam convey to you? (determination, strength, necessity, seriousness, urgency)

COMPOSITION Do you think the poster was an effective way to recruit men and women for the armed services? (This poster was very effective, but it was not the only device used to recruit men and women for service. Remind students that this was a time in our history before radio and television, and there were limited means available for recruiting purposes. Newspapers, magazines, motion pictures, and personal appearances by famous celebrities were also used to aid the war effort.)

Answers to Activity, p. 50

1. because he is the symbol of the nation asking for help and, therefore, is the central subject of the poster
2. The color scheme was coordinated with the three colors of the American flag—red, white, and blue.
3. Uncle Sam symbolizes the United States; the stars on his hat and the colors used in the poster symbolize the flag.
4. Answers will vary, but it probably would not have been as effective. Although a soldier could have been used on the poster, the figure of Uncle Sam is far more effective because he is the symbol of the nation, and, therefore, a more unifying and powerful image.

Events of 1917

POLITICS
- World War I rages on.
- The Communist Bolsheviks seize power in Russia.
- Four women are arrested for picketing the White House on behalf of woman suffrage.

SCIENCE AND TECHNOLOGY
- Sigmund Freud writes his Introduction to Psychoanalysis.
- The Trans-Siberian Railroad is completed.

SOCIETY AND CULTURE
- Women in Great Britain and the United States cut their hair in the “bobbed” style.
- Chicago becomes the world’s jazz center.
- George M. Cohan writes the war song “Over There.”
All persuasive works—whether they use words or symbolic images—are meant to make the audience accept an opinion or take action of some kind. Especially during war, poster artists on both sides of the conflict frequently used symbols in their works to send simple and direct messages to their viewers. *I Want You for the U.S. Army* is the most famous of all American wartime posters. James Montgomery Flagg was himself the model for Uncle Sam, the symbol of the United States. The poster appeals to viewers’ emotions by portraying Uncle Sam—the United States—as taking a serious, determined attitude. This poster appeared widely throughout the country during World War I and again during World War II.

### Observing for Detail

1. Why is the figure of Uncle Sam placed where it is in the composition?

2. How has the artist used color to support the theme of the poster?

3. What symbols has Flagg used to get his message across?

4. Would this poster have been as effective if the artist had used a soldier instead of Uncle Sam? Why or why not?

### Enriching Your Knowledge

5. Research the topic of wartime propaganda posters. Include information on when they first were used in history, and the role they played in the Thirty Years’ War, the American Revolution, Stalinist Russia, and Nazi Germany. Share your findings with the class.

6. **CRITICAL THINKING** Design a propaganda poster. It should include a simple message, have strong visual impact, and make the viewer want to take the action suggested.

7. In a student panel, discuss the topic “propaganda is a useful weapon of war.”
TEACHING STRATEGIES

Objective

Students will understand how the sinking of the Lusitania affected United States foreign policy toward Germany.

Introductory Activity

Give students some background information on the Lusitania disaster, which prompted the visual image of Hassam’s painting. The Lusitania was a British passenger liner attacked by a German U-boat and sunk off the coast of Ireland on May 7, 1915. The huge vessel sank in only 18 minutes, with the loss of 1,198 lives, including 128 Americans. War fever in the United States rose to fever pitch. President Wilson sent several strongly worded protests to the German government, demanding that they make reparations. Germany, however, refused to accept responsibility for the tragedy because the Lusitania was carrying munitions to Great Britain. The German government had even taken the unusual step of publishing an advertisement in New York newspapers on May 1, which had warned Americans that they sailed on Allied vessels at their own risk.

When a U-boat sank another British liner, the Arabic, and two American lives were lost, Wilson was ready to risk war. The Germans agreed to abandon submarine warfare against all passenger ships and to pay an indemnity for the loss of American lives. A wave of relief swept the nation, and most Americans were overjoyed that war with Germany had been avoided.

Discussion Questions

Personal Reaction  Do you like this painting? Why or why not?

Subject Matter  What images in the painting suggest this is a parade? (the crowds on the street, the flags of the Allies, and the generally festive mood)

Visual Elements  How does Hassam show depth in this piece? (He shows depth by decreasing the size of the flags as they become more distant and making use of the viewer’s perspective when painting the buildings.)

Composition  Where do you look first when viewing the painting? Why? (The flags are the central focus of the composition. They are placed in a prominent position in bold repetitive colors.)

Answers to Activity, p. 52

1. The most prominent are the flags of the United States, Great Britain, and France.

2. He has made the flags the central focus of the composition, which highlights a patriotic celebration of Allies Day.

3. With the exception of a few shadows cast by the tall buildings, the entire picture is illuminated by sunlight. Combined with the artist’s short, textured strokes of bright colors, this creates a cheerful mood.

4. The artist achieves depth, height, and relative size of objects by showing a series of receding flags and tall buildings contrasted against the small figures of people and a suggestion of cars on the street below.

Events of the Period—c. 1917

Politics

• 1917 The U.S. declares war on Germany.

• 1918 An armistice is signed between the Allies and Germany on November 11.

Science and Technology

• 1918 The Nobel Prize for Physics goes to Max Planck for introducing the quantum theory.

• 1918 The first Chicago-New York airmail is delivered in 10 hours, 5 minutes.

Society and Culture

• 1917 Food and fuel controls are set up in the United States.

• 1918 Daylight savings time is introduced.
About the Painting

In the late 1800s, American painters began to adopt the style of such French Impressionists as Edgar Degas, Pierre-Auguste Renoir, and Claude Monet. These artists used rich colors and light to create a fleeting impression of the subject. The American artist Childe Hassam became one of the first and most masterful exponents of the French Impressionist school. He was especially well known for his colorful flag paintings, which were originally inspired by a scene Hassam had witnessed in Paris during a Bastille Day celebration in 1910.

Allies Day, May 1917 is an excellent example of American Impressionism. In this painting, Hassam has captured the feelings of patriotism the nation was experiencing after having joined the Allied cause of World War I. The image is that of Fifth Avenue, which New Yorkers began decorating with Allied flags after the sinking of the Lusitania in 1915.

Observing for Detail

1. Identify the countries whose flags are shown in the painting. ________________________________

2. How has Hassam highlighted a feeling of patriotism in the painting? ________________________________

3. Describe Hassam’s use of light in this piece. ________________________________

4. How has the artist shown the relative depth, height, and size of the objects in Allies Day, May 1917? ________________________________

Enriching Your Knowledge

5. CRITICAL THINKING Compare this painting to that of John Trumbull’s The Declaration of Independence, July 4, 1776, which you saw in Transparency 8. Note the differences in the brushstrokes, composition, and the use of color.

6. Prepare a chart on American Impressionism. Include the names, dates, and places of birth of each Impressionist artist, as well as the titles and a short description of several of their paintings.

7. Research Allies Day and give an oral report about it to your class.
**TEACHING STRATEGIES**

**Objective**

Students will apply O’Keeffe’s way of looking at nature to their own surroundings.

**Introductory Activity**

Have students examine—really examine—one square inch of a product or an item in front of them. This could be the texture of their desks or the fabric of their clothing or even the patterns of their skin. What colors do they see? What patterns? What lines? What shapes? (If students are interested, have them attempt to draw or paint what they see in their minuscule area.)

Georgia O’Keeffe used much the same technique of viewing the landscape in her works. Especially in her paintings of flowers, the beauty of each separate petal is seen many times over in the greater beauty of the complete flower. She recorded with great sensitivity and affection the splendor, wonder, and mystery that nature offers to all. She reminds you that this can be enjoyed at any time—all you have to do is take a moment to look. Display Transparency 27 on the overhead projector and ask the following questions.

**Discussion Questions**

**PERSONAL REACTION** Do you like the abstract style portrayed in this painting? Why or why not? (Answers will vary, but students should provide reasons for their responses.)

**VISUAL ELEMENTS** What colors has O’Keeffe used in this piece? (yellow, red, green in different hues, and varying shades of blue and gray)

**EXPRESSIVE CONTENT** What mood has the artist created in this work? (Possible answers include relaxed or peaceful.)

**COMPOSITION** How has O’Keeffe forced you to focus your attention on the subject? (She has left out surroundings and a background. What you have to look at is not only something recognizable as a flower, but also the pure “idea” of a flower.)

**Answers to Activity, p. 54**

1. Answers will vary, but students should provide reasons for their responses.

2. Answers will vary, but students should note that a more conventional representation of flowers would not represent the artist’s concept of the world as abstract forms and space. If these flowers were shown in their natural environment, as part of a cactus within a desert landscape, the purity of form that she has captured would be lost.

3. the way that lines of the petals are highlighted by repeating them from left to right across the canvas

4. Approximate symmetry is achieved by filling the canvas with two flowers that, although they are of the same kind, are not quite identical.

**Events of 1929**

**POLITICS**

- Herbert Hoover is inaugurated as the thirty-first president of the United States.
- Hitler appoints Himmler as “Reichsführer S.S.”
- “Black Friday” occurs in New York City; the Great Depression begins.

**SCIENCE AND TECHNOLOGY**

- The Bell Laboratories experiment with color television.
- Kodak introduces 16mm color movie film.

**SOCIETY AND CULTURE**

- A rival gang guns down six Chicago gangsters in the St. Valentine's Day massacre.
- The term apartheid is used for the first time.
- Ernest Hemingway writes A Farewell to Arms.
- The Museum of Modern Art opens in New York City with an exhibition of works by Cézanne, Gauguin, Seurat, and Van Gogh.
Georgia O’Keeffe (1929)

Georgia O’Keeffe (1887–1986)

About the Painting

Georgia O’Keeffe is one of the most famous artists of the 1900s, and her abstract-style paintings of nature are recognized the world over. After studying art in Chicago, New York, and Virginia, O’Keeffe taught art at a high school in Amarillo, Texas. She was immediately fascinated by the dry, windswept beauty of the stark landscape and painted the clean white bones, desert shadows, and mountains of her beloved Southwest.

In the 1920s, O’Keeffe felt that the world was moving too fast, and she decided to slow things down by painting something that people were too busy to notice—a flower. However, she painted it in such a way that it could not be ignored. In Yellow Cactus Flowers and in her other paintings of flowers, O’Keeffe has simplified and magnified the detail of every petal, allowing nothing to interfere with the image of graceful curved surfaces and flowing contours.

Observing for Detail

1. What is your emotional response upon looking at this painting? ____________________________________________

2. Would the effect of the flowers have been different if they were shown in their surrounding environment? Why or why not? ____________________________________________

3. Rhythm in a painting is created by repetition. What device has O’Keeffe used to give this painting rhythm? ____________________________________________

4. What has O’Keeffe done to achieve symmetry in the painting? ____________________________________________

Enriching Your Knowledge

5. Attempt your own abstract painting. Draw a subject that is not easily recognizable, yet providing clues as to what the subject is.

6. CRITICAL THINKING Write a poem describing a flower in a manner similar to the way in which O’Keeffe interprets flowers in her paintings.
Objective

Students will observe a building as a symbol of popular culture.

Introductory Activity

Display Transparency 28 on the overhead projector and ask students to raise their hands if they can identify the building. It is likely that many of the students will recognize the Empire State Building. This world-famous building is not only a symbol of New York City and our country, but of tall buildings everywhere. Newer, taller buildings have not been able to achieve this kind of symbolism. The building’s history is full of oddities and facts that have entered popular lore, and the building itself was a media event from the beginning. Lewis Hine was commissioned to photograph the construction process, and his famous photographs of workers high above the city in dangerous situations have become classics.

Who can think of the Empire State Building without thinking of the movies it has appeared in? As of 2001, it was shown in nearly 100 movies, but it may be remembered by most people for its appearance in King Kong.

Discussion Questions

Personal Reaction Of what does the building remind you? (Answers will vary. Some students may be reminded of a rocket or an arrow.)

Visual Elements Where do you see decoration on the building? (There is only a small amount of subtle decoration, mostly at the upper tower level. The beauty of this building is in its design, craftsmanship, and materials, not applied decoration.)

Expressive Content What kind of mood do you think the Empire State Building evokes? (Answers will vary. For many, the lack of ornamentation and linear quality creates a powerful, straightforward, no-nonsense mood.)

Answers to Activity, p. 56

1. Answers will vary. Some students may find the building dignified, elegant, tall, proud, plain, strong, impressive.

2. Students should indeed see an “expression of height” in this building. Not only is it an impressively tall building, but everything about it is linear and reaches skyward. Also, the vertical rows of windows pull your eyes upward.

3. Answers will vary, but students should articulate what they do or do not like about the building.

Events of the Period—c. 1930

Politics

- 1930 Britain, the United States, Japan, France, and Italy sign a naval disarmament treaty.
- 1931 Spain becomes a republic with the overthrow of King Alfonso XIII.
- 1933 The United States and Soviet Union establish diplomatic relations.
- 1933 Hitler is appointed Chancellor of Germany, gaining dictatorial powers.

Science and Technology

- 1930 Frank Whittle patents the jet engine.
- 1932 Amelia Earhart flies solo across the Atlantic Ocean.
- 1932 Deuterium (heavy hydrogen), an isotope of hydrogen, is discovered by Harold Urey.

Society and Culture

- 1930 Grant Wood’s painting American Gothic is exhibited.
- 1930 John Masefield is appointed Poet Laureate of the United Kingdom.
- 1930 Sinclair Lewis (U.S.) wins the Nobel Prize for Literature.
**Observing for Detail**

1. What words would you use to describe this building?

2. Do you think this building has the “expression of height” that was referred to in Transparency 22, the Guaranty Building?

3. Does the design of this building appeal to you? What do you like or dislike about it?

**Enriching Your Knowledge**

4. The Chrysler Building in New York City was completed in 1930. It was the tallest building in the country until the Empire State Building was completed just one year later. Prepare an oral presentation to the class about the Chrysler Building’s design and history.

5. Lewis Hine was commissioned to take photographs of the construction of the Empire State Building. His photographs have become classics and relay an amazing story. Locate copies of his original photographs from books or the Internet and share them with the class.

6. **CRITICAL THINKING** There were many debates about the benefits versus the liabilities of filling our cities with massive skyscrapers. Research the viewpoints of critics, such as Frank Lloyd Wright, Thomas Alva Edison, and Thomas Hastings, and write a paper either for or against their ideas.
**Objective**

Students will apply the motto of architect Louis Sullivan—"form follows function"—to their school building.

**Introductory Activity**

Write the words “form follows function” on the board and ask students to explain what it means in relation to architecture. Then ask them to apply this motto to their school building. Does its form, or design, enhance the function of learning? Is there enough light for you to read? Are seats arranged so that everyone can see the teacher and the board? Are the classrooms set a reasonable distance from one another? What about “interrupters”? Are you distracted by other noises? Was the building placed too close to a busy street? Is your room too close to the cafeteria or band room?

If your students are interested, you may want them to research the architect who designed the building and the historical period in which the school was constructed. Display Transparency 29 on the overhead projector and ask the following questions.

**Discussion Questions**

**Personal Reaction** Do you like the architectural style of this house? Why or why not? (Answers will vary, but students should express why they do or do not like the style.)

**Subject Matter** Does it surprise you to know that this house was built more than 60 years ago? Why or why not? (Answers will vary.)

**Composition** Does Wright’s design fulfill his belief that a house should exist in harmony with nature? (There is an emphasis on horizontal lines that ties the house closely to its site and establishes continuity between the house and its surroundings. The house does not seem to overpower its setting, but seems to be a natural part of it.)

**Answers to Activity, p. 58**

1. Answers will vary, but students should provide reasons for their responses.

2. Answers will vary, but students may suggest the problems of muffling the sound of rushing water, dealing with dampness, finding ways to anchor the foundation securely over the stream and falls.

3. cubes, rectangles, and squares

4. Rough, local stone helps form the walls and chimney.

**Events of the Period—c. 1936**

**Politics**

- 1934 Hitler becomes Führer.
- 1934 The purge of the Communist Party in Russia begins.
- 1935 Chiang Kai-shek is named president of the Chinese executive.
- 1935 Nuremberg Laws are passed against the Jews.

**Science and Technology**

- 1935 The oil pipeline between Iraq, Haifa, and Tripoli opens.
- 1936 Hoover Dam on the Colorado River is completed.

**Society and Culture**

- 1935 George Gershwin composes the opera *Porgy and Bess*.
- 1935 The film *Mutiny on the Bounty* earns Clark Gable an academy award.
- 1935 The Congress of Industrial Organizations is set up by John L. Lewis.
About the Architecture

Along with painting and sculpture, architecture can also be an art form when an aesthetically pleasing design is placed in a harmonious setting. The designs of Frank Lloyd Wright, one of the most influential architects of the 1900s, are unique works of art as well as important architectural statements. Wright began his career as an apprentice to Louis Sullivan, the “father of the American skyscraper”. Sullivan’s architectural philosophy was that “form should follow function.” When Wright began to design his own houses, he was able to put this design concept into practice.

The Kaufmann House illustrates perfectly the combination of form, function, and setting. Wright placed the house on a ravine over a stream so that the flowing water became part of the design itself. The shelf-like, or cantilevered, balconies mimic the rock ledges below. Together, the house and setting are an organic whole.

Observing for Detail

1. What are your reactions to this design? Would you like to live in this house? ____________________________

2. What special problems do you think Wright encountered in designing and building this house?

3. What geometric shapes and forms do you see in the design? ____________________________

4. What materials has Wright used to help the house fit into its environment? ____________________________

Enriching Your Knowledge

5. Research the life of Frank Lloyd Wright, focusing on his contributions to world architecture.

6. Imagine that you have enough money to build a house for yourself. Where would you build it and what style would you use?

7. CRITICAL THINKING Frank Lloyd Wright designed houses, public buildings, furniture, entire rooms, stained glass windows, and even dinnerware. Research and write a paper explaining how his design philosophy was characterized in all of his works.
TEACHING STRATEGIES

Objective
Students will analyze a historical photograph.

Introductory Activity
Ask students to explain the phrase “a picture is worth a thousand words.” Then have them give current examples of how this phrase rings true, asking them such questions as the following: Would you be more likely to give money if you saw (a) an advertisement that reads “Help feed the world’s hungry,” or (b) a photograph showing an emaciated child? Would you be more likely to support (a) a candidate who lists all of his or her qualifications in print, or (b) a candidate who is shown visiting schools, playing with his or her children, and shaking hands with farmers?

Dorothea Lange’s job during the Great Depression was not merely to record visual images of the nation’s impoverished. The goal of her photographs, and of others working for the Farm Security Administration, was to reveal the plight of the rural poor to people living in the cities, and to win urban support for relief programs. Display Transparency 30 on the overhead projector and ask the following questions.

Discussion Questions

Personal Reaction How does this photograph affect you? (Answers will vary.)

Expressive Content What emotions do you think the mother is expressing? (Students may note that she has a look of resignation, apprehension, concern, or worry.)

Composition Do you think Lange is sympathetic towards her subjects? (Most students will answer that yes, she appears to have sympathy for the mother and her children.)

Answers to Activity, p. 60
1. Students might suggest that the photograph illustrates the hopelessness and despair faced by these migrant workers. They should note the condition of the subjects’ clothing, and the fact that the mother and her children are dirty.

2. Answers will vary but may include fear, despair, anxiety, worry, fatigue, and hopelessness.

3. The fact that the faces of the children are turned away from the camera is very moving. They may be crying, or tired, or clinging to their mother for warmth and protection. They might be afraid of the photographer.

4. Answers will vary.

Events of the Period—c. 1936

Politics
• 1936 German troops occupy the Rhineland.
• 1936 The Spanish Civil War begins.
• 1936 Koki Hirota becomes Premier of Japan.
• 1936 Chiang Kai-shek declares war on Japan.

Science and Technology
• 1936 The dirigible Hindenburg makes a transatlantic flight.
• 1937 Insulin is first used to control diabetes.
• 1937 The Lincoln tunnel between New York and New Jersey is completed.
• 1937 The Golden Gate Bridge in San Francisco opens.

Society and Culture
• 1936 Margaret Mitchell writes Gone With the Wind.
• 1936 Charlie Chaplin stars in Modern Times.
• 1937 Picasso paints Guernica.
About the Photograph

President Franklin Roosevelt’s New Deal provided many jobs for the 13 million Americans who were out of work during the Great Depression. One federal project, funded by the Farm Security Administration (FSA), hired a group of photographers to record the impact of the Depression on farming families, small towns, and resettlement camps. The most poignant and vivid pictures were those of sharecroppers driven from their farms.

Possibly the most famous photograph of the project was the stark, black-and-white photo of a mother and her children taken by Dorothea Lange. Viewers were shocked by the reality of the terrible poverty they saw. *Migrant Mother* is both a powerful example of photojournalism and a symbol of the grim realities of life in America during the Great Depression. The 32-year-old mother in the photograph had just sold her car tires to buy food for her seven children. So effective was this image, that the death of the mother decades later was marked by national recognition. Even today, the picture retains its message of hopelessness and desperation.

Observing for Detail

1. What does the photograph tell you about these individuals and their time? ____________

2. What words come to mind when you look at this picture? ____________

3. How do the positions of the mother and children capture the emotions of the time? ____________

4. What title would you give this photograph? ____________

Enriching Your Knowledge

5. CRITICAL THINKING Research the social and economic impact of the Great Depression on rural America, or read John Steinbeck’s *The Grapes of Wrath*. Organize your information into a written report.

6. Skim your history textbook to see if you can find other pictures that have an emotional impact similar to this one. Discuss the reasons they affect the viewer.
TEACHING STRATEGIES

Objective
Students will analyze a folk art painting.

Introductory Activity
Display Transparency 31 on the overhead projector without showing the name of the painting. Ask students to write a short story about what they think is going on in the painting. Students should notice that the man on the wagon is bound with rope, the occasion seems solemn, the time frame is early American history, the season is late fall or winter, and the African American woman facing the viewer does not look happy. Tell the students the name of the painting and that it is an example of folk art by Horace Pippin.

Paintings in the folk art style typically have a number of characteristics in common. The works are usually symmetrical and formal, almost classically arranged, which results in a feeling of tranquility and stillness. There are no shadows, the light is flat, and the perspective lacks depth.

Discussion Questions

Personal Reaction Would you like to have this painting hanging in your home? Explain.

Subject Matter Pippin’s work is known for the details he includes. What details in this painting show the season of the year? (the mufflers, hats, coats, bare trees, and smoke from the chimneys)

Visual Elements Describe the use of color in this painting. (Black and shades of gray are prevalent and pose a stark contrast with the use of white on the building, mufflers, and horses. Pippin’s grandmother, besides being the only member of the crowd facing the viewer, is the only one dressed in a bright color. The blue of her dress matches the blue of the sky.)

Expressive Content Does this painting appear tranquil to you? (Yes, the subject matter is volatile, but the painting evokes tranquility. Even John Brown sits quietly, awaiting his fate.) Where is the most emotion shown in the painting? (the woman facing the viewer and, to a lesser degree, the men nearest her; She seems angry and turns her back on the scene to show her disgust. Her role in the painting has been described by some as being the “narrator.”)

Composition Does this painting adhere to the characteristic of stillness in traditional folk art style? (There is no movement in the painting. It could be compared to a photograph frozen in time.)

Answers to Activity, p. 62
1. Students should notice that the crowd, with the exception of the woman and a few men in the lower right corner, is facing away from the viewer. The woman is the only person totally facing the viewer. Students may also notice the dark clothing and that each person wears a hat.

2. Answers will vary, but the stillness of this painting provides a solemn, somber feel. The use of dark colors also contributes to the serious nature of the event being depicted.

3. John Brown is sitting on the wagon and is bound with rope.

Events of 1942

Political
• The naval battle of Midway takes place.
• Many Japanese Americans are moved to relocation centers, some for the duration of the war.

Science and Technology
• Enrico Fermi achieves the first controlled nuclear chain reaction.
• Glenn T. Seaborg and Edwin McMillan first synthesize plutonium.

Society and Culture
• The Coconut Grove nightclub fire in Boston kills 492.
• Ellen Glasgow wins the Pulitzer Prize for her book In This Our Life.
About the Painting

This painting by Horace Pippin is an example of American folk art. Folk art is made by people who have little or no schooling in art. They create their art based on their own experiences and vision and do not follow the conventions of formal art. Horace Pippin’s paintings are fine examples of the excellence that can be found in folk art.

Although a bullet shattered his shoulder and arm in World War I, Pippin faithfully painted scenes depicting the feelings and experiences of African American life. The theme of “home” is evident in his paintings, and many of his works are scenes filled with dignity and tranquility. This painting is about John Brown, the white abolitionist who was executed in 1859. Pippin’s grandmother, shown facing the viewer in the lower right corner, was present at the hanging. She had often told Pippin about Brown’s raid on Harper’s Ferry as well as his trial and execution.

Observing for Detail

1. What do you notice about the crowd? __________________________________________

2. Do you think the painting conveys the seriousness of the situation? Why or why not? ________________

3. How do you know which figure is John Brown? __________________________________________

Enriching Your Knowledge

4. Research and write a biography about Horace Pippin, emphasizing his commitment to his own vision and methods of creating art even after being discovered by the “art world.”

5. CRITICAL THINKING Choose a current event and either draw, paint, or write a description of how you think Horace Pippin would depict the event.

6. Do further research on the folk art style. Then find examples of some of Pippin’s home-themed paintings, such as Christmas Morning Breakfast, Interior, or The Domino Players. Share the examples with the class and point out the details in the paintings that can be classified in the folk art style.
The Red Stairway (1944)
Ben Shahn (1898–1969)

TEACHING STRATEGIES

Objective
Students will evaluate the use of art as social commentary.

Introductory Activity
Write the heading “Current Social (or Political) Issues” on the board. Have students suggest specific topics of concern and write these on the board under the heading. Then ask students for possible suggestions as to how they would portray these issues if they themselves were artists. For example, how would they “visualize” the plight of the homeless? Through sculpture? Through painting? If students are interested, have them choose one of the issues listed on the board and develop a work of art that portrays their personal image of the issue.

Explain to students that artists have a long history of involvement in politics and serious social and human issues. Art itself often has been used as a vehicle for political and social commentary.

Discussion Questions

PERSONAL REACTION Do you like this painting? Why or why not? (Answers will vary, but students should give reasons for their opinions.)

EXPRESSIVE CONTENT Do you think Shahn is successful in portraying the themes of cruelty and isolation? How has he done this? (Students should sense cruelty and isolation. Shahn has achieved this by showing one figure with crutches and an amputated leg, while another figure clears away the rubble in the midst of terrible devastation. The figures are isolated from each other, and there is an absence of any other signs of life. Nothing is growing.)

COMPOSITION How does Shahn keep your eye from moving off the canvas? (The eye is drawn to the old man, then up and down the diagonal lines of the stairway to the figure “rebuilding” the destruction, then along the horizontal line formed by the rocks, and back to the old man.)

Answers to Activity, p. 64
1. One figure is climbing the red stairway, while the other is carrying away some of the rubble. Encourage students to speculate on the deeper meaning of the painting by having them explore the symbolism of the stairway, what might have been there before it was destroyed, and whether the man clearing away the rubble is a positive sign for the future.

2. Shahn leads the viewer into the painting by setting a bright red stairway in the center of the icy blue composition.

3. The icy blue tones of the painting and the lonely, isolated human figures, combined with the devastation of the landscape, tend to create a depressing mood of emptiness, abandonment, and cruelty.

4. They add to the sense of isolation and provide an interesting focal point of geometric order in a scene that stands for ruin and hopelessness.

Events of the Period—c. 1944

POLITICS
• 1944 Franklin D. Roosevelt is elected to a fourth term as president of the U.S.
• 1945 War ends in Europe on May 8.
• 1945 Japan surrenders on August 14—World War II ends.

SCIENCE AND TECHNOLOGY
• 1943 Penicillin is successfully used in the treatment of chronic diseases.
• 1945 The first atomic bomb is detonated near Alamogordo, New Mexico.

SOCIETY AND CULTURE
• 1944 Tennessee Williams writes The Glass Menagerie.
• 1944 George Orwell writes Animal Farm.
• 1945 War dead estimated at 35 million, plus 10 million in Nazi concentration camps.
About the Painting

Ben Shahn was one of a group of painters known as social realists. Through their paintings, these artist-reformers drew attention to injustice, corruption, and human suffering caused by the Great Depression. They used a variety of techniques to make their point, drawing from Expressionist, Cubist, and Surrealist traditions as well as Realism. Shahn’s early works touched many social issues, ranging from the trial of Sacco and Vanzetti—two Italian immigrants accused of robbery and murder—to the elderly and the homeless.

By the end of the 1930s, Shahn began to move away from the art of direct social criticism. Instead, he painted humankind in the context of their emotions. The Red Stairway, painted while World War II was still raging, makes a statement about war and people’s cruelty to one another. In it, a disabled man climbs a surrealistic stairway that goes up only to descend again into destruction. Numbed by the war, he illogically continues to do what he always has done. Some critics believe the figure in the lower right represents the perpetual struggle to rebuild civilization.

Observing for Detail

1. What do you think the figures in the painting are doing? _______________________________
   _______________________________
   _______________________________

2. What device has Shahn used to lead the viewer’s eye into the painting? _______________________________
   _______________________________
   _______________________________

3. How has the artist used color to express mood? _______________________________
   _______________________________
   _______________________________

4. How are diagonal lines, perspective, and geometric shapes used to heighten the dramatic effect of this painting? _______________________________
   _______________________________
   _______________________________

Enriching Your Knowledge

5. Write a paragraph describing your feelings about this painting.

6. CRITICAL THINKING Research the year 1944, and prepare a time line of the major world events of that year. Choose two or three events that seem to fit the subject of this painting. Share your selections with the class to see if they agree.
TEACHING STRATEGIES

Objective
Students will understand that art takes many forms, some of them unexpected.

Introductory Activity
Write the following words on the board: mobile, circus, fun, and sense of humor. Tell the students that these words are clues about the artist who created the work shown on Transparency 33. If any of the students have encountered Calder’s art, possibly in their English or art classes, they will immediately understand the clues. Ask those students to explain the relevance of the clues to the rest of the class. If none of the students are familiar with his work, explain that Alexander Calder invented the mobile. It may surprise them that something as familiar as a mobile did not exist before 1930.

Calder loved the circus. He made an entire miniature circus from wire, bits of fabric, wood, and many other materials. His work clearly reflects and is noted for his sense of humor and capacity for having fun.

Discussion Questions

Personal Reaction  Take a good look at the transparency. Now close your eyes and imagine the mobile hanging from the ceiling. The actual piece is 26 inches by 60 inches. Picture a breeze slowly moving the parts around. Do you see poetry? In other words, do you see something special that touches your feelings? (Answers will vary. Encourage discussion. However, it may be difficult for students to articulate why they are touched by the art, and a simple answer without explanation is fine.)

Visual Elements  How many colors did Calder use in this mobile? (He used many colors of glass, painted red wire, and painted yellow steel rods.) Where do you look first? (Most students will be drawn first to the fish’s eyes. From there, one is drawn to the yellow “body” and red tail.) Do you sense movement even when looking at this motionless example? (Answers will vary, but most students should sense movement because of the open mouth of the fish and the colorful glass.)

Composition  Is the art both unified and balanced? (Yes. The cluster of colorful glass unified within the body of the fish balances the vivid red tail.)

Answers to Activity, p. 66

1. A fish is a good subject for a mobile because of the lyrical and undulating way that fish move through the water.

2. Answers will vary. If it is difficult for the students to get started, prompt them with these examples: Rhythm, Fins and Waves, or Gills in Motion.

3. Yes, because the definition of abstract art—works of art that stress the importance of the elements and principles of design rather than subject matter—applies to this mobile.

Events of 1950

Politics
• The Korean War begins when North Korean Communist forces invade South Korea.
• Communist Chinese forces invade Tibet.
• British atomic physicist Klaus Fuchs is convicted of spying for the Soviet Union.

Science and Technology
• The first Xerox machine is produced.
• Richard Lawler performs the first successful kidney transplant at Loyola University.

Society and Culture
• The New York Yankees defeat the Philadelphia Phillies to win baseball’s World Series.
• Saturday morning children’s programming begins on TV.
• Charles Schulz introduces the Peanuts comic strip.
• Ray Bradbury’s book The Martian Chronicles is published.
About the Sculpture

Alexander Calder, the son and grandson of traditional sculptors, invented the **mobile**. It was Calder’s friend and fellow artist, Marcel Duchamp, who used the word “mobile” to describe the sculptures. Calder’s first mobiles appeared in the 1930s and caused quite a sensation. He made three types of mobiles: ones with a stand, ones that were attached to walls, and ones that were free-floating and hung from a ceiling. Motors generated movement on some of the mobiles. Calder is quoted as saying, “To most people who look at a mobile, it is no more than a series of flat objects that move. To a few, though, it may be poetry.”

Many of Calder’s mobiles are based on natural forms—animals, birds, fish, or plants—and the motions were carefully planned to imitate the movement of his subjects. Calder’s sculptures, which are totally unique, fleeting, and changing, make movement and color the central elements. **Finny Fish** demonstrates a lyrical, rich work. It is a free-floating, symmetrical mobile that hangs from a ceiling and is set in motion by a current of air. The work is much larger than it appears here. Its actual dimensions are 26” x 60”.

Observing for Detail

1. Why is a fish a good subject for a mobile? ____________________________________________

2. What would you name this piece of sculpture? __________________________________________

3. Would you classify this piece of art as abstract? Why or why not? ________________________

Enriching Your Knowledge

4. Find examples of other forms of art made by Calder: wire sculptures, *Circus Calder*, wood sculpture, paintings, jewelry, **stabiles**. Share examples and information about each form with the class.

5. **CRITICAL THINKING** Research additional information about Calder’s work and personal history. Write a paper describing Calder’s art in the context of his outlook on life, his relationships with his many artist friends, and the time period during which he was creating his art.
TEACHING STRATEGIES

Objective
Students will analyze the “message” of early Pop Art.

Introductory Activity
Ask students to define the words “Pop Art.” Some students may know that the name “Pop” was given to this movement because its artists used popular objects as subject matter in their works. Works of Pop Art that emerged in Great Britain in the 1950s often were collages made of pictures clipped from popular magazines. While collages were not new, the message behind Pop Art collages was.

British and American Pop artists, such as Andy Warhol, combined pictures of familiar household objects, such as television sets, vacuum cleaners, and canned goods, to suggest that people were letting the mass media shape their lives. These artists wanted people to see how meaningless their lives were becoming, and to change. If students are interested, have them design a collage in the Pop Art style, displaying “trivial trappings” of modern life in an unusual way.

Discussion Questions

Personal Reaction Do you feel comfortable or uncomfortable when viewing this painting? Why? (Answers will vary, but students might suggest that, since it is an unusual depiction of the United States, they may feel uncomfortable.)

Subject Matter What do you see in this painting? (Students will see enough of the outline of states and their names to recognize a map of the United States. They will also probably recognize Mexico, Baja California, and Canada. Students may notice the basic color scheme, which serves to unify the painting.)

Composition Do you think the artist was interested in painting a map, or was he interested in communicating a message? (Johns was interested in looking at common objects in a different way. In this painting, he took a commonplace image and broke it down into its constituent parts. Then he invited the viewer to reassemble them into a unified whole through an aesthetic process that combines illusion and fact.)

Answers to Activity, p. 68
1. Answers will vary, but students should provide reasons to support their opinions.
2. The artist uses only the primary colors of red, yellow, and blue. Although students may see other colors, these are the result of overlapping the primary colors. It is his limited use of color that unifies the work into a meaningful whole.
3. Students should see state boundaries, as well as Mexican states and Canadian provinces. They will also see the Great Lakes and a suggestion of surrounding bodies of water.

Events of the Period—c. 1961

Politics
- 1958 Fidel Castro fights against the Batista government in Cuba.
- 1959 Hawaii becomes the 50th state.
- 1960 The Belgian Congo (present-day Democratic Republic of the Congo) in Africa is granted its independence.

Science and Technology
- 1958 The United States establishes NASA.
- 1959 The Soviet Union launches a rocket with two monkeys aboard.
- 1959 Louis S.B. Leakey finds the skull of “Nutcracker Man” (ca. 600,000 B.C.) in Tanganyika (present-day Tanzania).

Society and Culture
- 1958 Boris Pasternak writes Dr. Zhivago.
- 1958 The “Beat” movement spreads from California to Europe.
About the Painting

Pop Art emerged as a dominant painting style in the United States during the 1950s and 1960s. This style combined Abstract Expressionism—loose brushwork and varying intensities of light—with commonplace subject matter. Many Pop artists painted household objects to show people how meaningless their lives were becoming. Although Pop Art originated in London, the objects portrayed usually were taken from American media, which had flooded Great Britain after World War II.

One of the pioneers and masters of American Pop Art was Jasper Johns. Searching for new ways to show the world around him, he chose as his subjects such ordinary objects as circles, flags, numbers, targets, and maps. Characteristic of Pop Art, his results were part real and part illusion. In Map, Johns’s rendition of the United States can be isolated into its different parts. At the same time, however, its harmony of colors and hints of boundaries unify the piece into a familiar whole.

Observing for Detail

1. Do you like this painting? Why or why not? ____________________________________________

2. How has Johns used color to give the painting unity? ______________________________________

3. Would you have recognized the map if Johns had not included names? What other visual elements give you clues as to the subject? __________________________________________

Enriching Your Knowledge

4. CRITICAL THINKING Write a paragraph describing the symbolism that you, personally, see in this painting. Elaborate on what the colors, brush strokes, and varying intensities of light convey about the United States.

5. Research Abstract Expressionism and Pop Art, comparing the two styles of painting.

6. Visual unity in a work of art allows the viewer to see a complex combination of individual parts as a complete whole. List examples of unified objects in the world around you. That is, name an object and list as many of its individual parts as possible.
TEACHING STRATEGIES

Objective
Students will evaluate the artistic merit of assemblage-style sculpture.

Introductory Activity
Display Transparency 34 (Jasper Johns’s Map) on the overhead projector, reminding students that Pop Art, although it may have used Abstract Expressionist elements of style, had as its subject matter recognizable objects. True Abstract Expressionists rejected the idea of realistic subject matter. Instead, they placed emphasis on the physical action it took to paint or sculpt their works. Rather than use carefully planned brush strokes, artists dribbled, spilled, spattered, and splashed paints onto their canvases. Sculptors, too, broke away from their dependence on subject matter to invent new forms.

Students often are perplexed when viewing art that does not tell an obvious story. In Royal Tide II, many parts of Nevelson’s sculpture are easily recognized as odd pieces of furniture or scraps from Victorian houses. However, their original functions are now ignored. What they are or, more accurately, what they were is no longer important. It is the ingenuity with which they have been precisely fitted together to form a novel sculptural style that is important. Display Transparency 35 on the overhead projector and ask the following questions.

Discussion Questions

PERSONAL REACTION Do you like this style of art? Why or why not? (Answers will vary. The viewer, however, certainly has to think about what this is and how the artist has organized shapes and forms.)

VISUAL ELEMENTS Is this work two- or three-dimensional? (It is three-dimensional. Students should be invited to speculate whether it is freestanding or a relief designed to sit against the wall.)

EXPERIMENTATION How would you describe the difference between Royal Tide II and Jasper Johns’s Map? (Students should be able to see that Map is easier to “understand,” while Nevelson’s work does not seem to represent anything that is immediately understandable to the viewer.)

COMPOSITION Is there a central focus to this piece? (No, the artist invites the viewer to visually roam the work, looking at familiar objects in an unusual way.)

Answers to Activity, p. 70

1. Some items are rifle stocks, boxes, bedposts, chair legs, table legs, and scraps of wood.
2. Answers will vary, but students should provide reasons for their feelings.
3. Rectangles and circles are the prominent geometric forms in the work.
4. Answers will vary.

Events of the Period—c. 1962

POLITICS
- 1960 John F. Kennedy is elected president of the United States.
- 1961 The United Nations General Assembly condemns apartheid.
- 1961 The Berlin Wall is constructed.

SCIENCE AND TECHNOLOGY
- 1960 The United States nuclear submarine Triton completes the first underwater circumnavigation of the world.
- 1961 Soviet Yuri Gagarin orbits Earth. Alan Shepard makes the first United States space flight.

SOCIETY AND CULTURE
- 1960 Harper Lee writes To Kill a Mockingbird.
- 1961 The film West Side Story premieres.
Louise Nevelson was one of the most important sculptors of twentieth-century America. Early in her career, she was primarily a painter. However, some carpenter’s scraps from a remodeling project and the chance find of a discarded wooden box proved to be the inspiration for a series of nonobjective sculptures that soon filled several rooms. Hers is a sculptural style of assemblage, a kind of three-dimensional collage. The massive wooden “walls” of black, white, and gold that she began to construct in the 1950s firmly established her international reputation.

In Royal Tide II, Nevelson carefully assembled wood objects and scraps in boxes. These were then stacked together to make a very large composition (7’10” x 10’6” x 8”). The result is a rich variety of contrasting angles and curves, which was unified by spray painting the whole structure one color. What you see is a blend of the familiar and the unfamiliar.

**Observing for Detail**

1. One of the effects of an “assemblage” is that it invites the viewer to see what objects the artist has used to form the entire piece. List the objects in Royal Tide II that you can identify. ________________

2. What are your feelings about this work? ________________

3. What geometric forms seem to be the most prominent in the work? ________________

4. What do you think the artist is trying to say by calling the work calling Royal Tide II? ________________

**Enriching Your Knowledge**

5. Research other examples of sculpture that do not tell an obvious story. Describe the sculptures and explain their symbolism to you.

6. **CRITICAL THINKING** Compare Royal Tide II to medieval religious sculptures, which also were designed to fit neatly within their assigned niches. Note the similarities and differences between the use of “walls,” repetition, and form.
TEACHING STRATEGIES

Objective
Students will compare Andrew Wyeth’s work to the Photo-Realism style of painting.

Introductory Activity
Place Transparency 36 on the overhead projector and ask students to list all of the details they see. Explain that Photo-Realism was one of the leading art styles of the 1970s. It paid exaggerated homage to the literal qualities that Abstract artists had objected to earlier. Although he is not regarded as a Photo-Realist, Andrew Wyeth is noted for paintings in which careful attention is directed to literal qualities. In his paintings, however, Wyeth goes beyond showing what people or places look like. Instead, he tries to capture their essence and thoughts on canvas.

Discussion Questions

Personal Reaction
Do you like this style of painting? Why or why not? (Answers will vary, but students should provide reasons for their responses.)

Visual Elements
What textures has the artist created in this piece? (wood, plaster, skin, material, hair)

Expressive Content
Do you think Wyeth was successful in creating a mood or expressing an idea? How? (Yes. Students should suggest such evidence as the look of the girl’s face, her pose, the barenness of the room.)

Composition
Would you describe this painting as lifelike? Why or why not? (Yes. Wyeth includes enough detail to make the painting lifelike.)

Answers to Activity, p. 72
1. He has isolated the figure of the young woman in a room with bare walls. Although the scene includes a window, we only see a small corner of it, and the view through the window consists of just a glimpse of a few leaves on a tree. The brownish-gray tonalities also serve to enhance the sense of loneliness.
2. the young woman
3. browns and grays
4. Answers will vary, but students should be prompted to link their interpretation to the title of the painting.

EVENTS OF THE PERIOD—C. 1963

Politics
• 1963 Civil rights demonstrations occur in Birmingham, Alabama, culminating in the arrest of Martin Luther King, Jr.
• 1964 Kenya becomes an independent republic.
• 1965 Americans demonstrate over the United States bombing of North Vietnam.

Science and Technology
• 1963 Dr. Michael De Bakey first installs an artificial heart to circulate blood during a patient’s surgery.
• 1964 Ranger VIII takes close-up photographs of the moon’s surface.

Society and Culture
• 1963 Andy Warhol, Jasper Johns, and other artists exhibit their works in New York’s Guggenheim Museum show of Pop Art.
• 1965 Ralph Nader writes Unsafe at Any Speed.
• 1965 The Beatles dominate rock and roll music.
About the Painting

One of the most intriguing of American artists is Andrew Wyeth. Painting in a style similar to Photo-Realism, his work is far from the Abstract art that has dominated modern painting in the United States since 1945. He learned to paint from his father, N.C. Wyeth, a famous illustrator of children’s books. It was his father who taught him to study his subjects carefully and sketch them repeatedly until he captured their character on canvas. Wyeth chose as his subjects the people and landscapes of Maine and Chadd’s Ford, Pennsylvania, his home for many years.

Many of Wyeth’s works hint at a world of human solitude and loneliness linked to nature. In Day of the Fair, Wyeth portrayed Cathy Hunt, a girl who lived in Chadd’s Ford. Wyeth described her as a mischievous child who would challenge her grandfather’s authority and ask him questions just to irritate him. When she posed for this painting, wearing a dress she bought for her school’s May Fair, she had grown into a young, pretty girl.

Observing for Detail

1. What has the artist done to emphasize a feeling of loneliness in the painting? ________________
   ________________
   ________________

2. What is the central focus of the painting? ________________
   ________________

3. What are the dominant colors used in this work? ________________
   ________________
   ________________

4. How do you interpret Day of the Fair? ________________
   ________________

Enriching Your Knowledge

5. CRITICAL THINKING Imagine that you are sitting alone at a school function, such as the young girl in this painting is doing. Write one or two paragraphs describing your thoughts.

6. Give this painting another title, and then explain why you chose the title you did.
Objective

Students will relate an example of African American art to the historical time frame during which it was painted.

Introductory Activity

Before displaying Transparency 37, have students read about the Civil Rights Act of 1964 and the Voting Rights Act of 1965 in their textbooks. Students should understand that although this legislation ended de jure (legal) segregation, de facto (actual) segregation continued throughout the country. Wide gaps in economic, social, and educational opportunities between African Americans and white Americans remained. In 1967, the year Lawrence painted Forward, racial tensions had sparked riots in many of America’s cities. Feeling alienated from the mainstream of American life and left out of President Johnson’s Great Society, African Americans rose in anger and frustration. Tragically, the increased tensions only served to strengthen the resolve of many white Americans to resist the call for African American equality.

Display Transparency 37 on the overhead projector and ask the following questions.

Discussion Questions

PERSONAL REACTION Do you like this painting? Why or why not? (Answers will vary, but students should provide reasons for their responses.)

VISUAL ELEMENTS How are lines in the painting used? (The diagonal line of the painting, formed by the repetitive figures, serves to highlight the rhythm of the whole composition.)

EXPRESSION CONTENT How do you feel when viewing this painting? (Answers may include fearful, determined, hopeful.)

COMPOSITION Where in the painting do your eyes look first? Why? (Eyes are drawn to the figure of Harriet Tubman, who is shown in bright red and white. Her strong bodily gestures help to unite the entire composition.)

Answers to Activity, p. 74

1. Students should identify the central figure of Harriet Tubman leading a group of enslaved Africans to freedom. The figure on the far left is looking back over his shoulder in fear of capture by pursuers. Harriet Tubman pushes another enslaved person, who appears afraid, forward to the freedom that lies ahead.

2. The artist uses flat, abstract figures organized into a tightly compressed space. The colors are flat and few. This allows the artist to simplify the composition in order to focus on the straightforward, yet powerful, theme of repression and freedom.

3. She is the woman in red and white. She is leading and pushing the enslaved people on their journey.

Events of 1967

POLITICS
• The Israeli-Syrian war worsens.
• A “black power” conference is held in Newark, New Jersey.

SCIENCE AND TECHNOLOGY
• Stanford University biochemists produce a synthetic version of DNA.
• The People’s Republic of China explodes its first hydrogen bomb.
• Dr. Christiaan Barnard performs the world’s first human heart transplant operation.

SOCIETY AND CULTURE
• The film Guess Who’s Coming to Dinner? is released.
• Barbara Streisand performs in Central Park before 135,000 listeners.
• Mickey Mantle hits his 500th career home run.
About the Painting

Stimulated by the Harlem Renaissance in New York City, African American art and literature emerged to national prominence in the 1920s and 1930s. Art in particular became a device for expressing the African American identity and heritage. The desire to portray urban life and to look back upon their role in American history mingled into a style of painting that was both serious and representative of African American culture.

Jacob Lawrence became one of the most well-known African American artists through such works as The Migration of the Negro and Harlem Series. As one of many artists who were part of the WPA Artists Relief Program during the Great Depression, Lawrence painted pictures that told the stories of important people and events in African American history. In Forward, he uses as his subject the life of Harriet Tubman, who helped enslaved people escape from the pre-Civil War South through the Underground Railroad. Lawrence uses abstract figures and strong colors to illustrate the universal theme of freedom from repression.

Observing for Detail

1. What do you think is happening in this painting? ________________________________

2. How does Lawrence use form and color to convey the message of the painting? ________________________________

3. Which figure in the piece is Harriet Tubman? How can you tell? ________________________________

Enriching Your Knowledge

4. Research the Harlem Renaissance, focusing on the artists and writers who played a major role in the movement, including examples of their works.

5. CRITICAL THINKING Using the title Forward, write a poem or short story that conveys your personal message of human rights, prejudice, and the condition of minorities.

6. Research the life of Harriet Tubman and the Underground Railroad. Include the major routes and stations she used, and the dangers experienced by the enslaved people she led to freedom.
TEACHING STRATEGIES

Objective

Students will evaluate a monument designed in the Minimalist style.

Introductory Activity

Tell the students that when the Vietnam Veterans Memorial in Washington, D.C., was dedicated, its design caused it to be one of the most bitterly disputed public monuments in American history. It is now one of the most visited memorials. Maya Lin’s design won a nationwide competition judged by a panel of architects and artists. Those entering the competition were given four criteria: the design must be reflective and contemplative, it must be harmonious with the site, it must be inscribed with the names of the dead and missing, and it must make no political statement about war.

Lin’s interpretation of these criteria and her sensitivity to the site and the subject of the monument led her to use a Minimalist style of design, which caused the dispute. Point out to the students that Minimalist artists stress the idea of reducing a work of art to the minimum number of colors, shapes, lines, and textures in order for the viewer, rather than the artist, to become involved in the work.

Discussion Questions

Personal Reaction If you have visited the memorial, what was your reaction to it? If you have not visited the memorial, what do you think would be foremost in your mind when viewing it? (Answers will vary. Some students may comment on the unrelenting flow of names on the wall.) What do you think the veterans whose names are carved in the wall would think of the design? (Students may think the veterans who lost their lives would approve of the design because it is dignified, or they would not approve because it is too simple.)

Subject Matter With no previous knowledge of what this monument represents, do you think a viewer would be able to figure it out? (Students should note that a viewer probably would find the list of names, the color, and the solemn feeling evoked from the simplicity of the granite slabs as evidence that the structure memorializes lives that have been lost.)

Visual Elements Is the color, shape, line, and texture of this monument consistent with the definition of Minimalism? (Yes. There is one color, a simple shape, straight lines, and the surface is polished with no texture other than the carved names. It does not attempt to realistically represent war or soldiers.)

Answers to Activity, p. 76

1. Answers will vary, but students should give reasons for their answers.

2. The use of one color, the simple shape and line, the polished granite, and the flow of names as the only ornamentation contribute to the feelings that visitors experience. As described in the activity, the landscape also contributes to the overall reaction to the memorial.

3. Answers will vary, but students should explain their responses. The color was hotly disputed at the time. Many opponents of the design thought it represented a black scar and wanted it changed to white.

Events of the Period—c. 1980

Politics

• 1981 American hostages are released by Iranian followers of the Ayatollah Khomeini.
• 1982 Israel invades Lebanon in an attack on the PLO.

Science and Technology

• 1978 The first “test tube baby” is born in England.
• 1979 Rubik’s Cube is invented by Hungarian Erno Rubik.

Society and Culture

• 1982 Gabriel García Márquez from Colombia is awarded the Nobel Prize for Literature.
• 1982 Cats opens on Broadway.
About the Memorial

The Vietnam Veterans Memorial in Washington, D.C., is a monument designed in the Minimalist style. Minimalism is an art movement of the 1960s, in which artists show the “atmosphere” of their subject matter, but do not portray the realism of its form. The simple, yet powerful design of this memorial is a V-shaped wall of polished black granite, with the names of those killed and missing in action carved on it in chronological order. The landscape also contributes to the design. The path along the wall descends down a gentle slope to the center of the V-shape and then back up to ground level. When descending into the memorial, visitors feel as if they have moved into a private, secluded space of contemplation. When ascending out of the memorial, they are again in the busy world.

This memorial lacks realistic statues and depictions of war and soldiers. Many people felt the lack of realistic art was not appropriate for a veterans’ memorial. As a compromise, the Three Servicemen Statue was placed nearby in 1984, and the Vietnam Women’s Memorial was installed in 1993. Lin’s original design was not changed by the additions.

Observing for Detail

1. In your opinion, is the Minimalist style appropriate for this memorial? Why or why not? 

2. Many visitors use the words serene, haunting, and powerful to describe the memorial. What elements of the design contribute to those descriptions? 

3. Do you think the choice of black granite was appropriate for this memorial? If not, what color would you have chosen to use? 

Enriching Your Knowledge

4. Research the artistic style of Minimalism in painting. Describe how and why it originated and list several of its major artists.

5. CRITICAL THINKING Using the Minimalist style, draw an object, reducing it to its most basic geometric forms and colors. Show your drawing to others and ask them to title the drawing.
TEACHING STRATEGIES

Objective

Students will identify the predecessors of Latino artists.

Introductory Activity

Before displaying Transparency 39, give students some background information on Mexican art in the 1900s. The early 1900s were marked by much unrest as poor, landless peasants struggled to be free of corrupt landlords. In 1911 this struggle reached a bloody climax with the fall of dictator Porfirio Díaz and the start of the Mexican Revolution, which ended in 1921.

The years following the conflict saw the emergence and rise of Mexican mural painting. As subject matter, Mexican muralists chose the political and social problems of the Mexican people. Two of the most famous of these Mexican muralists were Diego Rivera and José Clemente Orozco. Rivera recorded in art the gallant struggle of the Mexican peasant. Orozco expressed his anger for all forms of tyranny. By painting murals, these artists took their work directly to the people. They did not want their paintings placed in museums, galleries, or private homes where only a few people would see and respond to them. Instead, their works were intended to be public property and not the property of the wealthy and powerful. Display Transparency 39 on the overhead projector and ask the following questions.

Discussion Questions

Personal Reaction  Do you like this painting? Why or why not? (Answers will vary, but students should provide reasons for their responses.)

Visual Elements  Describe the texture the artist achieves through his bold brush strokes. (By using the short brush strokes of Expressionism, the artist achieves a rough texture that gives a rich, emotional, and vivid appeal to his work.)

Composition  Does this look like a realistic portrayal of the objects in the painting? (Students should observe that, although the objects are easily recognized, the perspective is distorted in the Expressionist style.)

Answers to Activity, p. 78

1. The dominant color is red.
2. The central focus is the tabletop with its objects, but particularly the red car. Its color and prominent position in the center foreground of the composition draw your attention to it.
3. The addition of a red Chevrolet is the artist’s symbol of Latino experience.
4. Answers will vary, but students should provide reasons for their opinions.

Events of the Period—c. 1986

Politics
- 1985  Gorbachev takes power in the Soviet Union.
- 1986  Ferdinand Marcos is ousted from the Philippines.

Science and Technology
- 1986  The space shuttle Challenger explodes, killing all seven aboard.
- 1986  A nuclear disaster strikes the Chernobyl plant in the Soviet Union.
- 1986  Superconductors are invented in Switzerland.
- 1987  The Alzheimers disease gene is discovered.

Society and Culture
- 1986  Rock stars perform the Live Aid concert to raise money for famine victims.
- 1986  Wole Soyinka of Nigeria wins the Nobel Prize for Literature.
- 1988  Total United States AIDS cases reach 61,000.
About the Painting

Internationally acclaimed artist Frank Romero was born and raised in East Los Angeles, a community historically populated by many different ethnic groups such as Mexican Americans, Russians, European Jews, and families of Japanese ancestry. Recognizing his interest in art, his mother encouraged him to develop his artistic talent at a young age. Early in his career, Romero came under the influence of figurative painters Edward Hopper and Ben Shahn, and the great Mexican muralists José Clemente Orozco and Diego Rivera. In 1974 Romero and three other Hispanic artists formed Los Four, a group that painted and exhibited what became known as Chicano art (now called Latino art).

When the Chicano movement ended in the late 1970s, Romero went his own way. In Still Life with Red Car 1986, Romero used Expressionism to paint a traditional still life, but he added the unusual subject of a red Chevrolet. The artist’s fondness for bright colors and striking textures continues to identify his distinct style. His dominant inspiration, however, continues to be Mexican folk art with its simple, effective style of communicating directly to the viewer.

Observing for Detail

1. What is the dominant color in the painting? ______________
   ______________

2. What is the central focus of the painting? How does the artist bring your attention to that focus?
   ______________
   ______________

3. Why do you think the artist placed a car in this still life? ____________________________
   ____________________________

4. How do you feel about this painting? ____________________________
   ____________________________

Enriching Your Knowledge

5. Research the work of muralists José Clemente Orozco and Diego Rivera to see how they influenced Romero’s works.

6. CRITICAL THINKING Frank Romero uses cars, horses, and hearts as personal symbols of his life and culture. Think about your own background and make a list of images or symbols of your life and culture that you might use in a painting.
TEACHING STRATEGIES

Objective
Students will examine the architecture of a modern public building.

Introductory Activity
Ask students for words to describe what they consider to be modern architecture. Explain to them that as an architectural style, “modern” is not a specific style but is more of an attitude toward design. Modern or twentieth-century architecture generally refers to a structure that is contemporary or up-to-date in style, technique, or technology. We learned in Transparency 22, the Guaranty Building, that Louis Sullivan is considered this country’s first modern architect. In Transparency 29, Fallingwater, Sullivan’s work influenced Frank Lloyd Wright, another important modern architect. Two German-born architects who moved to the United States, Ludwig Mies van der Rohe and Walter Gropius, have also had a huge impact on modern architecture in America and around the world.

Place Transparency 40 on the overhead projector and tell students that the designer, I.M. Pei—thought to be one of our greatest architects living today—studied under Walter Gropius at the Harvard Graduate School of Design. Gropius created innovative designs with a strong emphasis on materials and methods using modern technology. Pei is considered one of his disciples due to Pei’s use of abstract forms and materials such as stone, concrete, glass, and steel.

Discussion Questions

Personal Reaction For what other type of public building do you think this design is appropriate? (Some students may think of a museum for modern art or a university building.) Do you think buildings should be considered pieces of art?

Subject Matter Does the building look “modern” to you? Why or why not? (Most students will agree the building looks modern. Some people even refer to it as ultramodern. The use of different shapes connected to one another in unexpected ways adds to the contemporary feel of the building. The building materials also contribute to its modern look.)

Expressive Content What type of building design is more meaningful to you personally—a building similar to this one or one similar to Independence Hall shown in Transparency 5? (Answers will vary, but students should explain their responses.)

Answers to Activity, p. 80
1. Answers will vary, but students should explain why they like or dislike the design.
2. Most people believe the design is indeed appropriate to rock ‘n’ roll music—a bit rebellious, dynamic, exuberant, and over the top.
3. Some people see a guitar in the area that juts out over the lake. Pei never intended a representation of any particular object.

Events of 1995

Politics
• Fighting escalates in Bosnia and Croatia. A cease-fire is agreed on, and a peace treaty is signed by the end of the year.
• Israel agrees to transfer the West Bank to the Palestinians.

Science and Technology
• The Russian space station Mir greets the first Americans when the U.S. shuttle docks with it.
• F. Sherwood Rowland, Mario Molina (both from the United States), and Paul Crutzen (from the Netherlands) win the Nobel Prize for Chemistry for their work explaining the chemical processes that deplete the earth’s ozone shield.

Society and Culture
• Thunder Gulch wins the Kentucky Derby.
• The movie Babe opens.
• Carol Shields’s book The Stone Diaries wins the Pulitzer Prize for fiction.
About the Architecture

M. Pei is considered one of the greatest architects of modern times. His works include many famous buildings around the world, such as the John F. Kennedy Library in Massachusetts; the National Gallery of Art in Washington, D.C.; an addition to the Louvre Museum in Paris, France; and the Bank of China in Hong Kong. His designs reflect his concern to maintain a sense of fun and ease of use for each building's intended purpose.

Geometric forms, one of Pei’s trademarks, are prominent in the design of the Rock and Roll Hall of Fame and Museum, located in Cleveland, Ohio. The simple, interlocking shapes make the building look like a piece of sculpture. The building looks dramatically different from every side, forming a new piece of art from each direction. A theater juts out over Lake Erie on one side, and it is balanced by a circular performance area on the other side. The glass and steel shape visible in the back is another Pei trademark. He often uses glass and steel to form geometric shapes, such as trapezoids and pyramids.

Observing for Detail

1. Do you like this building? Why or why not? 

2. Do you think the style is appropriate for its use? 

3. Does the shape of the building from this angle remind you of an object? What is it? 

Further Your Knowledge

4. CRITICAL THINKING Write a descriptive paragraph showing how you think the shapes of this building should be changed if the museum was dedicated to a different type of music. Choose from classical, blues, or country music for your paragraph.

5. Make a chart showing influential architects of the 1900s. List the architects’ names, the buildings they designed, a brief description of their philosophy, and trademarks of their works.

6. Find visual examples of Pei’s other designs. Show them to the class and lead a discussion about the similarities and differences in the designs. Also discuss how the designs reflect the purpose of each building.
Abstract Art  Artworks that stress the importance of the elements and principles of design rather than the subject matter. Abstract artists select and then exaggerate or simplify the forms suggested by the world around them. Famous abstract artists include Picasso, O’Keeffe, and Nevelson.

Abstract Expressionism  American style of art that first developed in New York in the 1940s. Artists applied their paint freely to their huge canvases in an effort to show feelings and emotions. The style is characterized by a strong dependence on chance, and there is no effort to represent subject matter. Famous Abstract Expressionists include Pollack, de Kooning, and Frankenthaler.

Adobe  Spanish word for sun-baked clay.

Age of Reason  Also called the European Enlightenment, the Age of Reason was a political, social, and philosophical movement that reached its height in the mid-1700s. Its emphasis on order and reason also was reflected in literature, music, and the arts. In painting and architecture, this meant a simple and elegant style called Neoclassicism that owed much of its ideas to Classical Greece and Rome.

Appliqué  Decoration or design, usually made of fabric, that is cut out and fastened to another piece of fabric by needle and thread or other means.

Apse  Semicircular area at the end of the church opposite the main entry. It is here that the altar is placed.

Art Nouveau  Art movement and style of decoration and architecture practiced throughout Europe and the United States in the late nineteenth and early twentieth centuries. A distinguishing characteristic of Art Nouveau is its undulating, or wavy, asymmetrical lines that often take the form of flower stalks and buds, vines, and other natural objects. Art Nouveau is a French term meaning the “New Art.”

Ashcan School  Group of early twentieth-century American artists who painted pictures of city life. Critics who did not appreciate their choice of subject matter—alleys, tenements, and slum dwellers—called this group The Ashcan School, a label that is now better known than the group’s original name, “The Eight.” Famous Ashcan painters include John Sloan, while George Bellows painted in a similar style.

Assemblage  Painting and sculpture using ordinary discarded objects organized into a three-dimensional artwork. It was a widely popular style in the United States at the end of the 1950s.

Asymmetrical  Way of balancing the parts of a design so that one side differs from the other without destroying the overall harmony. Also known as informal balance.

Belfry  Part of a tower or steeple that holds a bell or bells.

Caricature  Picture in which the character’s features are exaggerated for the purpose of satire or humor.

Chinking  Material used to fill cracks, openings, or fissures in exterior walls.

Classical Revival  American style of architecture that originated in the late 1700s and continued into the 1800s. Drawing its inspiration from Classical Greek and Roman models, it was used for such structures as the United States Capitol and the University of Virginia. Its foremost champion was Thomas Jefferson, who designed his home Monticello in this style. Classical Revival is also known as Monumentalism or the Monumental style.

Classical Style  Art and architecture of ancient Greece during the fifth and fourth centuries B.C. and Rome. Used to describe perfection of form, with an emphasis on harmony and unity and restraint of emotion. Usually, it is applied to works that are representational but idealistic. Classical forms influenced Neoclassicism and Classical Revival in the 1700s.

Colonnade  Line of columns, each one an equal distance apart. The Parthenon in Athens, Greece, is an excellent example of the use of colonnades.

Composition  The combination or organization of the various elements of a painting or any work of art.

Court Painter  Artists who devoted their efforts to executing portraits of a royal European family. Famous court painters include Velazquez, Reubens, Holbein, and Trumbull.

Cubism  Twentieth-century art movement developed by Picasso and Braque in which the subject matter is broken up, analyzed, and reassembled in an abstract form.

Cupola  Domed accent on a roof with either a round or polygonal base.

Depth  Term that helps to define the degree of recession or perspective in a painting. The way in
which an artist gives the viewer a sense of three-dimensional space to a flat surface.

**Design**  The organization, plan, or composition of a work of art. An effective design is one in which the elements have been combined to achieve an overall sense of unity.

**Distort**  To deform or stretch an object or figure out of its normal shape to exaggerate its proportions.

**Dome**  Large roof or ceiling in the form of a hemisphere. This architectural device was developed by the Romans and further refined during the Italian Renaissance. Among the largest domed structures in the world are St. Peters Basilica in Rome and the United States Capitol.

**Effigy Mound**  An earthen mound representing an image such as the shape of an animal.

**English Colonial Style**  Style of architecture in the American colonies prior to the American Revolution. It was strongly influenced by the work of Sir Christopher Wren’s eighteenth-century designs in England. High-pitched roofs, a formal symmetry of elements, and the frequent use of brick for construction are characteristic of this style. It is also referred to as the “Georgian” style because of its connection to the reign of George III in England.

**Expressionism**  Twentieth-century art movement in which artists tried to communicate their strong emotional feelings through artworks. A simplified outline of form and the use of strong colors characterize this movement. Famous Expressionists include Van Gogh and Munch.

**Façade**  Front of a building.

**Figurative Paintings**  Paintings of the human figure in representational ways instead of abstract.

**Folk Art**  Art made by people who have little or no formal schooling in art. Folk art is usually tied to the artist’s personal experiences and vision rather than the conventions of formal art. Paintings, sculptures, ceramics, metalwork, costumes, tools, and other everyday objects may be considered folk art.

**Form**  Element of art that is three-dimensional (height, width, and depth) and encloses volume. Cubes, spheres, pyramids, and cylinders are examples of various forms.

**Genre Painting**  Art that portrays subjects and scenes from everyday life.

**Georgian Style**  In the United States, a style of architecture that originated during a period of increasing architectural richness, beginning with the reign of George I (1714–1727) and continuing to the Revolution. Details derived from the Classical style of architecture and the use of symmetry are both characteristic of this style.

**Harlem Renaissance**  Name for the cultural developments that took place in Harlem during the 1920s. African American artists, writers, and musicians drew their inspiration and themes from the ghetto life of New York City.

**Harmony**  Principle of art that refers to a way of combining elements to accent their similarities and bind the picture parts into a whole. It is often achieved through the use of repetition and simplicity.

**History Painting**  Painting that draws its subject matter from history or mythology. The word *history* usually meant Classical history. By the 1700s, however, British painters began to use scenes from contemporary history. History paintings are usually very large in size and are executed in a grand style.

**Impressionism**  Style of painting that started in France during the 1860s. Impressionist artists tried to paint candid glimpses of their subjects and emphasized the momentary effects of sunlight. Generally applying their paint in small short strokes of pure color, their pictures capture an “impression” or essence of their subject.

**Inlaid**  Process by which craftsmen set small pieces of one material into another in order to show a design. It was especially popular in the making of furniture.

**Jacobean Style**  The term *Jacobean* is used to designate the period in England when James I was king (1603–1625). The Jacobean style of furniture was prevalent in the early 1600s in England and was reflected in the design of colonial furniture in the mid-1600s. Even though its origin is English, it came to be known as Pilgrim furniture. It is characterized by heavy turnings used for legs and spindles, or turnings split in half and applied to a surface for decoration. Pieces of this design are solid, square, and substantial.

**Line**  Element of art that refers to the continuous mark made on some surface. Lines are one-dimensional and can be described in terms of length, width, and direction, and are used by the artist to delineate form and lead the viewer’s eye through space.

**Luminism**  A quality of light, found in certain mid-nineteenth-century American landscape paintings,
that causes objects to be seen with great clarity. This type of light is rendered in exacting detail. The special lighting of a sunrise or sunset is often one of the main themes in such pictures.

**Minimalism**  Twentieth-century art movement and style stressing the idea of reducing a work of art to the minimum number of colors, values, shapes, lines, and textures. No attempt is made to represent or symbolize any other object or event.

**Mobile**  Delicately balanced construction or sculpture made of objects that are arranged on wire arms and suspended so as to move freely. It is propelled either mechanically or by currents of air. Alexander Calder introduced the art form in the 1930s.

**Molding**  Decorative strip that adds variety and interest to a surface by creating areas of light and shadow.

**Monument**  Building, sculpture, or other structure built to memorialize and honor a person or event.

**Mood**  Emotional impact of a work of art.

**Mortar**  Building material that hardens and is used between bricks or stones to hold them together.

**Movement**  Principle of art that pertains to the creation of action in a painting or causes the viewer's eye to sweep over the work in a certain manner.

**Mural**  Large design or picture, generally created on the wall of a public building.

**Naturalist**  Person who advocates or practices Realism in art, emphasizing the scientific aspects of natural life.

**Nave**  Major, central part of a church where the congregation gathers. It leads from the main entrance to the altar and is usually flanked by side aisles.

**Neoclassicism**  Nineteenth-century French art style that originated as a reaction to the excesses of Baroque. It sought to revive the ideals of ancient Greek and Roman art. Neoclassic artists used Classical forms and cool colors to paint themes from Classical history or contemporary scenes with Classical references. Famous Neoclassic artists include Jacques-Louis David and Benjamin West.

**Pastel**  Pigments mixed with gum and pressed into a stick form for use as crayons. Works of art done with such pigments are referred to as pastels.

**Perspective**  Method for representing three-dimensional objects on a two-dimensional surface.

**Photojournalism**  Presentation of news stories in the form of pictures or photographs rather than written copy.

**Photo-Realism**  Style of painting in which exaggerated attention is paid to the literal qualities of a subject, making the work look almost like a photograph.

**Pictorial Symbols**  Images that stand for ideas.

**Pilaster**  Column that establishes wall divisions but plays no structural role in a building.

**Plate**  Prepared surface from which printing is done.

**Plein-air**  French term meaning “open air,” pertaining to a picture painted out of doors rather than in a studio. It is most closely associated with the Impressionists who believed that the artist could only capture the true reality of color and light by painting on the scene.

**Pop Art**  Artistic style that had its origins in Great Britain in the 1950s and made its way to the United States during the 1960s. Pop artists focused their attention upon familiar images of the popular culture such as billboards, comic strips, magazine ads, and supermarket products. Famous Pop artists include Claes Oldenburg, Andy Warhol, and Roy Lichtenstein.

**Poster**  Large, colorful sheet of paper with a picture that conveys a message. Used for many purposes, including propaganda and advertising.

**Quilling**  Using the quills of porcupines to produce and decorate articles of clothing. Developed by Native American nations.

**Realism**  Mid-nineteenth century art style in which artists discarded the formality of Neoclassicism and the theatrical drama of Romanticism to paint familiar scenes and events as they actually looked. Influenced by the introduction of photography, Realist artists sought to reproduce what they saw in a detailed and accurate way. Famous Realist artists include Courbet and Audubon.

**Rhythm**  Principle of art referring to a way of combining art elements to produce the look and feel of movement. It is often achieved through the careful placement of repeated elements, which invites the viewer's eye to jump rapidly or glide smoothly from one to the next.

**Romanticism**  Style of art that flourished in the early nineteenth century. Beginning as a revolt against the cold formal style of Neoclassicism, it instead emphasized the emotions rather than

Rotunda Latin word for the circular space inside a circular building.

Setbacks In skyscrapers, a receding of the design at intervals to allow more sun to reach the street. Also, a space or an area of a plot that cannot be built on due to zoning laws that were devised to prevent the creation of dark canyons in the streets by skyscrapers.

Shape Element of art that is an enclosed space defined and determined by other art elements such as line, color, value, and texture. Shapes are two-dimensional, having width and length.

Sketch Quick drawing that captures the appearance or action of a place or situation. Sketches are often done in preparation for larger, more detailed works of art.

Space Element of art that refers to the empty area between, around, above, below, or within objects in a composition.

Spandrel In high-rise construction, the spandrel is the panel between the windowsill above and window head below.

Spanish Baroque Style of painting and architecture found in Spain that was a variation of the European Baroque style. Characterized by elaborate ornamentation and religious purpose.

Spanish Missions Series of churches and their surrounding buildings and walls built by the Spanish in the 1500s, 1600s, and 1700s.

Spire Tapered section of a steeple.

Stable Sculpture or construction usually made of metal plates screwed together. It is similar in appearance to a mobile, but is designed to remain stationary.

Still Life Painting of inanimate objects.

Stucco Special plaster used to decorate and ornament the interior or exterior walls of a structure.

Style Distinctive form of expression or design typical of a certain period or of the work of a particular artist or architect.

Surrealism Twentieth-century art style in which dreams, fantasy, and the subconscious served as the inspiration for artists. Often, the images found in Surrealist works are confusing and startling. Famous surrealists include Dali and Miró.

Symbolism Use of visual images or symbols that represent an idea.

Symmetrical Way of balancing the parts of a design so that one side duplicates, or mirrors, the other. Also known as formal balance.

Textile Art Works produced using fabric or fibers such as yarn. Materials might include fibers of wool, cotton, linen, silk, or synthetics, among others. Rug-making, quilting, sewing, needlework such as embroidery, and knitting are some examples of textile arts.

Texture Surface quality or “feel” of an object; its smoothness, roughness, softness. The manner in which the object’s surface appears to the eye.

Transept Aisle between the apse and nave. It cuts across the nave and side aisles to form a cross-shaped floor plan.

Turner Craftsman who worked mainly with a lathe to produce turnings. The tools used by early craftsmen were able to accomplish anything that modern tools do, only not as quickly. For example, the lathe was powered by the turner's own leg.

Turnings A part, such as a spindle, leg, rung, or baluster (a columnar post that supports a railing) that is rounded or shaped on a lathe.

Unity Quality of wholeness or oneness that is achieved in the composition.

WPA Artists Relief Program Depression-era program designed to provide work for artists and photographers. During its administration, the program employed more than 5,000 artists who produced murals and paintings for many public buildings throughout the United States.

Watercolor Any paint that uses water as a medium. Paintings done with this medium are known as watercolors.
Chronology of Selected Periods, Styles, and Artists

Prehistory
22,000 B.C. Woman’s Ivory Head from Grotte du Pape
15,000 B.C. Cave paintings at Lascaux and Altamira

Ancient Egypt
5000 B.C. Prehistoric hunters and their families settle in Nile River Valley
2686 B.C. Old Kingdom: Architecture (Mastabas, Step Pyramids, Pyramids); Sculpture (Sphinx, Portrait of Khafre); Relief Sculpture and Painting (Portrait of Hesire)
2160 B.C. Old Kingdom ends
2050 B.C. Middle Kingdom: Sculpture (Portrait)
1800 B.C. Middle Kingdom ends
1570 B.C. New Kingdom: Architecture (Temple of Karnak); Sculpture (Portrait of Ikhnaton, Portrait of Nefertiti); Relief Sculpture and Painting (Tomb of Nakht paintings)

Ancient Greece
1100 B.C. Dorian invasion of Greece, followed by growth of small city-states
900 B.C. Geometric Period: Vase Decoration (Geometric Jug, Vase from Dipylon Cemetery)
700 B.C. Archaic Period: Vase Decoration (Exekias’s Ajax and Achilles Playing Draughts); Sculpture (Kouros, Hera of Samos)
480 B.C. Classical Period: Architecture (Parthenon, Shrine to Athena Nike, The Erechtheum, Monument to Lysicrates); Sculpture (Myron’s Discobolus, Phidias’ Parthenon Sculptures, Polyclitus’ Doryphorus)
323 B.C. Hellenistic Period (Greek culture spreads after conquests of Alexander the Great): Sculpture (Dying Gaul, Nike of Samothrace, Seated Boxer)
146 B.C. Greece conquered by Romans

Ancient Rome
509 B.C. Romans drive the Etruscans from their city and establish a republic: Architecture—Temple (Temple of Fortuna Virilis, Sanctuary of Fortuna Primigenia, Pantheon); Public Buildings and Monuments (Baths of Caracalla; Colosseum; Amphitheater at Tarragona, Spain; Basilica of Constantine; Arch of Constantine; Arch of Bara, Tarragona, Spain); Sculpture (Portrait of a Roman)/Mural Painting (Architectural View, Pompeii; Maiden Gathering Flowers, Pompeii)

Early Christian and Byzantine Periods
A.D. 313 Early Christian Period begins when Constantine legalizes Christianity: Painting (Catacomb of Sts. Pietro and Marcellino)
A.D. 330 Byzantine period begins with dedication of Constantinople: Architecture and Mosaics (Hagia Sophia, San Vitale)
Early Medieval Period
A.D. 476
Fall of the Roman Empire in the West marks start of Early Medieval Period:
Architecture—Churches built like Roman basilicas; growth of monasteries (like San Juan de la Peña); Illuminated Manuscripts (St. Matthew from the Gospel Book of Archbishop of Reims); Sculpture (Adam and Eve Reproached by the Lord, St. Michael’s, Hildesheim, Germany)

Romanesque Period
1050 Churches with similar features built throughout western Europe. This new artistic style comes to be known as Romanesque: Architecture (Castles at Peñafiel and near León, Spain; City Walls, Avilá, Spain; San Sernin, Toulouse, France; Cathedral of St. James, Santiago de Compostela, Spain); Relief Sculpture (Leyre Monastery, Spain; Santa Maria, Sangüesa, Spain; Three Marys at the Tomb, San Miguel, Estella, Spain); Capital Carving (Santes Crues Monastery, Spain); Miniature Painting in Religious Manuscripts (Annunciation from a Swabian Gospel); Church Wall Painting (Christ in Majesty, San Clemente, Tahull, Spain)

1150 Romanesque style gives way to Gothic style

Gothic Period
1150 Church construction moves away from Romanesque heaviness and solidity to structures that are light and graceful: Architecture (Cathedrals of Tarragona, Burgos, Chartres, and León); Sculpture (Cathedrals of Chartres and Tarragona; Golden Virgin, Cathedral of Amiens; Gargoyles, Monastery of Santes Creus); Relief Sculpture (Sarmental Portal, Cathedral of Burgos; Death of the Virgin, Cathedral of Pamplona); Manuscript Illumination (“Christ Child in the Temple,” Queen Mary’s Psalter; Limbourg Brothers’ Book of Hours); Painting (Duccio, Giotto)

Renaissance in Italy
1400 Italian artists study Classical sculpture and nature to make their own works look more lifelike: Painting (Masaccio, Fra Angelico, Uccello, Piero della Francesca, Botticelli, Leonardo, Michelangelo, Raphael, Sofonisba Anguissola); Sculpture (Ghiberti, Donatello, Michelangelo); Architecture (Brunelleschi)

1520 Death of Raphael signals an end to the Renaissance and the rise of Mannerism

Renaissance in the North
1400 Northern artists uninterested in Classical art. They focus attention on precise detail and symbolism in their work: Painting (Jan van Eyck, Rogier van der Weyden, Hugo van der Goes)

Sixteenth Century
1500 Venice, Italy: Painting (Giorgione, Titian)
Italy: Painting—Mannerism (Parmigianino, Tintoretto)
Spain: Painting—Mannerism (El Greco)
Northern Europe: Painting (Grünewald, Dürer [also prints], Bosch, Bruegel, Holbein)

Baroque Period
1600 Italy: Architecture (Borromini); Sculpture (Bernini); Painting (Caravaggio, Artemisia Gentileschi)
Flanders: Painting (Rubens)
Holland: Painting (Hals, Rembrandt, Steen, Vermeer, Leyster)
Spain: Painting (Ribera, Velázquez, Murillo)
Rococo Period
1700  
**France:** Architecture (Palace of Versailles); Painting (Watteau, Fragonard, Chardin)  
**England:** Painting (Reynolds, Gainsborough, Hogarth); Architecture (Wren)  
**Spain:** Painting (Goya)

Early and Mid-Nineteenth Century
1800  
**France:** Painting—Neoclassicism (David, Vigée-Lebrun, Ingres); Romanticism (Géricault, Delacroix); Realism (Courbet, Manet, Bonheur); Impressionism (Monet, Renoir, Degas, Cassatt, Morisot)/Sculpture (Rodin)  
**England:** Painting (Constable, Turner)

Late Nineteenth Century
About 1880  
**France:** Painting (Cézanne, Gauguin)  
**Holland:** Painting (van Gogh)  
**United States:** Painting (Homer, Eakins, Ryder, Bannister, Tanner)

Early Twentieth Century
About 1900  
**France:** Painting—Fauvism (Matisse, Rouault); Nonobjective Art (Kandinsky [born in Russia]); Cubism (Picasso, Braque)/Sculpture (Maillol)/Architecture (Eiffel)  
**Germany:** Painting—Expressionism (Kirchner, Kollwitz)  
**Norway:** Painting (Munch [influenced the Expressionists])  
**Spain:** Architecture (Gaudi)  
**Mexico:** Mural Painting (Rivera, Orozco, Siqueiros)  
**United States:** Painting (Sloan [Ashcan School], Bellows); Architecture (Morgan, Sullivan)

Mid-Twentieth Century
1920  
**France:** Painting—Dada (Duchamp); Architecture—(Le Corbusier [born in Switzerland])  
**Spain:** Painting—Surrealism (Miró, Dali)  
**Switzerland:** Painting—Fantasy (Klee [often referred to as a German artist])  
**United States:** Painting—Surrealism (Sage); Regionalism and the American Scene (Benton, Curry, Wood, Hopper); Social Protest (Grosz, Levine); Other Directions (Davis, O’Keeffe, Neel, Lawrence, Pippin); Abstract Expressionism (de Kooning, Pollock, Frankenthaler)/Sculpture (Lipchitz [born in Lithuania], Smith, Calder, Nevelson, Noguchi, Houser)/Architecture (Wright, Pei)

About 1960  
**United States:** Painting—Pop Art (Oldenburg, Warhol); Op Art (Vasarely, Agam, Albers [influenced Op, Minimal, and Hard-edge artists]); Minimal Art (Reinhart, Newman, Bladen, Diebenkorn); Hard-edge Painters (Noland, Kelly, Stella); Photo-Realism (Leslie)

About 1980  
**England:** Sculpture—Abstract (Moore, Hepworth)
Serpent Mound (c. 800 B.C.–A.D. 1)

Adena People or Fort Ancient Indians

Larry Hamill
Cliff Palace (c. 1100)

Ancestral Puebloan (Anasazi) Cliff Dwelling

Ric Ergenbright/CORBIS
Brewster Chair (1640)

Plymouth Colony

The Metropolitan Museum of Art, gift of Mrs. J. Insley Blair, 1951. (51.12.2)
Photograph © 1982 The Metropolitan Museum of Art.
Independence Hall (South Façade)
Andrew Hamilton (1676–1741)

Kelly Harriger/CORBIS
Penn’s Treaty with the Indians
(c. 1770)
Benjamin West (1738–1820)

Courtesy the Pennsylvania Academy of the Fine Arts, Philadelphia.
Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr., Collection)
The Declaration of Independence, July 4, 1776 (1786-1797)

John Trumbull (1756-1843)

Yale University Art Gallery, Trumbull Collection
University of Virginia, Charlottesville
(1817–1826)

Thomas Jefferson (1743–1826)

Mark Burnett
The Great Blue Heron (1821)

John James Audubon (1785–1851)

Francis G. Mayer/CORBIS
The Buffalo Chase, Mouth of the Yellowstone (1832)

George Catlin (1796–1872)

Smithsonian American Art Museum, Washington, DC/Art Resource, NY
Baltimore Album Quilt (1850)

Sarah Anne Whittington Lankford, Mary Evans, and possibly others

Abby Aldrich Rockefeller Folk Art Museum, Williamsburg, VA
Washington Crossing the Delaware (1851)

Emanuel Gottlieb Leutze (1816–1868)

The Metropolitan Museum of Art, Gift of John Stewart Kennedy, 1897. (97.34) Photograph © 1992 The Metropolitan Museum of Art
A Rainy Day in Camp (c. 1864)

Winslow Homer (1836–1910)

(23.77.1) Photograph © 1995 The Metropolitan Museum of Art
Merced River, Yosemite Valley (1866)

Albert Bierstadt (1830–1902)

The Metropolitan Museum of Art, Gift of the sons of William Paton, 1909. (09.214.1)
Photograph © 1998 The Metropolitan Museum of Art
Chief Joseph (not dated)

Edward S. Curtis (1868–1952)

Courtesy Edward E. Ayer Collection, The Newberry Library, Chicago
Let Us Prey

Thomas Nast (1840–1902)

In the Garden (1893)

Mary Cassatt (1844–1926)

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland BMA 1950.193
Favrile Glass Vase by Tiffany Glass and Decorating Company (1892–1902)

Louis Comfort Tiffany (1848–1933)

Guaranty Building (1895–1896)
Louis Henri Sullivan (1856–1924)
The Stampede (1908)
Frederic Remington (1861–1909)

From the Collection of Gilcrease Museum, Tulsa, Oklahoma 0127.2329
Cliff Dwellers (1913)
George Bellows (1882–1925)

Los Angeles County Museum of Art, Los Angeles County Fund.
Photograph © 2001 Museum Associates. LACMA 16.4
I Want You for the U.S. Army (1917)

James Montgomery Flagg (1877–1960)

file photo
Gift of Ethelyn McKinney in memory of her brother, Glenn Ford McKinney, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington
Yellow Cactus Flowers (1929)

Georgia O’Keeffe (1887–1986)

The Dallas Museum of Art, The Patsy Lacy Griffith Collection, bequest of Patsy Lace Griffith; © 2003 Georgia O’Keeffe Foundation/Artists Rights Society (ARS), New York
Empire State Building (1930–1931)

Shreve, Lamb, & Harmon Associates, Architects

Yann Arthus-Bertrand/CORBIS
(Inset) Bettmann/CORBIS
Migrant Mother (1936)
Dorothea Lange (1895–1968)
John Brown Going to His Hanging (1942)

Horace Pippin (1888–1946)

Courtesy the Pennsylvania Academy of the Fine Arts, Philadelphia. John Lambert Fund
The Red Stairway (1944)

Ben Shahn (1898–1969)

The Saint Louis Art Museum. Museum Purchase/© Estate of Ben Shahn/Licensed by VAGA, New York, NY
Finny Fish (1948)

Alexander Calder (1898–1976)

Gift of Mr. And Mrs. Klaus G. Perls, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington; © 2003 Estate of Alexander Calder/Artists Rights Society (ARS), New York
Map (1961)

Jasper Johns (1930– )

Royal Tide II (1961–1963)
Louise Nevelson (1900–1988)

Collection of Whitney Museum of American Art, New York; Gift of the artist;
© 2003 Estate of Louise Nevelson/Artists Rights Society (ARS), New York
Day of the Fair (1963)
Andrew Wyeth (1917–)
Forward (1967)

Jacob Lawrence (1917–2000)

North Carolina Museum of Art, Raleigh, Purchased with funds from the State of North Carolina
Still Life with Red Car (1986)

Frank Romero (1940– )

Douglas M. Parker Studio, Los Angeles
Rock and Roll Hall of Fame and Museum (1995)

I.M. Pei (1917– )

Pei Cobb Freed & Partners/Photo by Timothy Hursley