



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



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# Meet the Masters

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## *III. Presentation of Prints* Kindergarten

### Portfolio A

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

### Portfolio B

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

### Portfolio C

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

### Portfolio D

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

### Portfolio E

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

### Portfolio F

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

### Portfolio G

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

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

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1233 KLEE, PAUL  
*Head of a Man*

Kunstmuseum,  
Basel



1361 MOILLIET, LOUIS  
*In the Circus*

Kunstmuseum,  
Basel

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# Meet the Masters

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## Kindergarten

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

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

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

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

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

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

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

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

PORTFOLIO A

PAIRED WITH: MOILLIET  
*IN THE CIRCUS*

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# Meet the Masters

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## Kindergarten

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

**PRINT:** *IN THE CIRCUS*  
KUNSTMUSEUM  
BASEL, SWITZERLAND

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

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

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

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

PORTFOLIO A

PAIRED WITH: KLEE  
*HEAD OF A MAN*

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# Meet the Masters

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Kindergarten

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

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## Meet the Masters

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1410 FRANKENTHALER, HELEN  
*Blue Atmosphere*

Collection of the Artist



1113 RENOIR, PIERRE AUGUSTE  
**In the Meadow**

Metropolitan Museum of Art  
New York

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# Meet the Masters

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## Kindergarten

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

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

Abstract Impressionism

Date: 1963

Size: 5'10" x 9'

Medium: Acrylic Paints on Canvas

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

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

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

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

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

PORTFOLIO B

**PAIRED WITH:**     **RENOIR**  
***IN THE MEADOW***



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# Meet the Masters

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## Kindergarten

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

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

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

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

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

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

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

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

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

## PORTFOLIO B

**PAIRED WITH:**     **FRANKENTHALER**  
                          ***BLUE ATMOSPHERE***

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# Meet the Masters

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Kindergarten

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

Red + yellow = \_\_\_\_\_  
\_\_\_\_\_ + blue = green  
Red + \_\_\_\_\_ = purple

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

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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# Meet the Masters

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1190 MIRO, JOAN  
*Portrait No. 1*

Baltimore Museum of Art  
Maryland



840 POLLACK, JACKSON  
*Composition*

Baltimore Museum of Art  
Maryland

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# Meet the Masters

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## Kindergarten

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

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

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

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

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

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

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

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

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

PORTFOLIO C

PAIRED WITH:     POLLOCK  
COMPOSITION

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# Meet the Masters

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## Kindergarten

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

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

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

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

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

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

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

PORTFOLIO C

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

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# Meet the Masters

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**Kindergarten**

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

## **QUESTIONS FOR DISCUSSION**

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

## **RELATED ACTIVITIES**

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

## **SKILLS REINFORCED - SUNSHINE STATE STANDARDS**

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

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# Meet the Masters

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1205 CHAGALL, MARC  
*Chambon-sur-Lac*



832 PICKETT, JOSEPH  
*Coryell's Ferry, 1776*

Whitney Museum  
New York

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# Meet the Masters

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## Kindergarten

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

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

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

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

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

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

PORTFOLIO D

PAIRED WITH:     PICKETT  
                      CORYELL'S FERRY, 1776



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# Meet the Masters

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## Kindergarten

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

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

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

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

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

PORTFOLIO D

PAIRED WITH:     CHAGALL  
                          *CHAMBON-sur-LAC*

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# Meet the Masters

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Kindergarten

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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# Meet the Masters

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867 HOMER, WINSLOW  
*Snap the Whip*

Butler Institute  
Youngstown, Ohio



1422 LINDNER, RICHARD  
*Cyclist*

Kunsthalle  
Hamburg, Germany

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# Meet the Masters

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## Kindergarten

**ARTIST:** HOMER, WINSLOW (1836-1910)

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

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

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

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

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

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

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

PORTFOLIO E

PAIRED WITH: LINDNER  
*CYCLIST*

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# Meet the Masters

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## Kindergarten

**ARTIST:** LINDNER, RICHARD (1901-1978)

**PRINT:** *CYCLIST*  
KUNSTHALLE  
HAMBURG, GERMANY

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

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

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

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

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

PORTFOLIO E

PAIRED WITH: HOMER  
*SNAP THE WHIP*

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# Meet the Masters

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Kindergarten

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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## Meet the Masters

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972 OVERSTREET, PHILLIP  
*Justice and Peace*

Collection of the Artist



1420 VASARELY, VICTOR  
*Tridem K*

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# Meet the Masters

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**Kindergarten**

**ARTIST:**     **OVERSTREET, JOE** (1934-    )

**PRINT:**        *JUSTICE AND PEACE*  
                    COLLECTION OF THE ARTIST

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

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

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

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

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

PORTFOLIO F

PAIRED WITH:     *VASARELY*  
                         *TRIDEM K*



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# Meet the Masters

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**Kindergarten**

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

**PRINT:** *TRIDEM K*

Op Art  
Date: 1968  
Size: Unknown  
Medium: Unknown

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

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

PORTFOLIO F

PAIRED WITH; OVERSTREET  
*JUSTICE AND PEACE*

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# Meet the Masters

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Kindergarten

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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## Meet the Masters

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1022 PICASSO, PABLO  
*Enamel Saucepan*

Musée d'Art Moderne,  
Paris



874 DEMUTH, CHARLES  
*Figure Five in gold*

Metropolitan Museum of Art  
New York

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# Meet the Masters

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## Kindergarten

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

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

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

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

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

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

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

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

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

PORTFOLIO G

PAIRED WITH:     DEMUTH  
                      *FIGURE FIVE IN GOLD*

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# Meet the Masters

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## Kindergarten

**ARTIST:** DEMUTH, CHARLES (1883-1935)

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

20th Century America

Date: 1928

Size: 36" x 29 3/4"

Medium: Oil on composition board

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

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

This poem inspired the painting:

The Great Figure

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

PORTFOLIO G

**PAIRED WITH:** PICASSO  
*THE ENAMEL SAUCEPAN*

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# Meet the Masters

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Kindergarten

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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# Meet the Masters

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

### **Portfolio A**

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

### **Portfolio B**

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

### **Portfolio C**

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

### **Portfolio D**

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

### **Portfolio E**

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

### **Portfolio F**

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

### **Portfolio G**

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

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

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



525 BECKMANN, MAX  
**Self-Portrait**

Bavarian State Collection  
Munich



## Meet the Masters

### Pre-First

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

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

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

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

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

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

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

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

## PORTFOLIO A

PAIRED WITH: BECKMANN  
*SELF PORTRAIT*

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# Meet the Masters

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Pre-First

**ARTIST:** BECKMANN, MAX (1884-1950)

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

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

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

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

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

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

PORTFOLIO A

PAIRED WITH: FRAGONARD  
*LE BILLET DOUX*

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# Meet the Masters

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Pre-First

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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## Meet the Masters

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1040 CASSATT, MARY  
*Child With Red Hat*  
Clark Institute  
Williamstown, Massachusetts



1341 MIRO, JOAN  
*Portrait 1938*  
Kunsthhaus  
Zurich

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# Meet the Masters

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**Pre-First**

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

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

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

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

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

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

PORTFOLIO B

PAIRED WITH: MIRO  
*PORTRAIT 1938*

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# Meet the Masters

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**Pre-First**

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

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

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

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

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

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

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

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

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

PORTFOLIO B

**PAIRED WITH:**     CASSATT  
                          *CHILD WITH RED HAT*

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# Meet the Masters

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Pre-First

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

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## Meet the Masters

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



207DR WATTEAU, JEAN ANTOINE  
***Three Negro Boys***



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# Meet the Masters

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Pre-First

**ARTIST:** RUBENS, PETER PAUL (1577-1640)

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

Dutch and Flemish Masters

Date: circa - 1620

Size: Unknown

Medium: Chalk

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

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

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

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

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

PORTFOLIO C

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

## Meet the Masters

### Pre-First

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

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

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

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

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

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

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

PORTFOLIO C

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

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# Meet the Masters

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Pre-First

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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## Meet the Masters

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1041 DEGAS, EDGAR  
*Girl at Ironing Board*

Musee du Louvre  
Paris, France



1310 ROUSSEAU, HENRI  
*Self-Portrait*

National Gallery  
Prague

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# Meet the Masters

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**Pre-First**

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

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

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

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

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

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

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

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

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

PORTFOLIO D

PAIRED WITH:     **ROUSSEAU**  
                      ***SELF PORTRAIT***

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# Meet the Masters

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Pre-First

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

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

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

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

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

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

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

PORTFOLIO D

PAIRED WITH:     DEGAS  
                      *GIRL AT IRONING BOARD*

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# Meet the Masters

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**Pre-First**

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

## **QUESTIONS FOR DISCUSSION**

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

## **RELATED ACTIVITIES**

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

## **SKILLS REINFORCED - SUNSHINE STATE STANDARDS**

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

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## Meet the Masters

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1126 MATISSE, HENRI  
*The Purple Robe*

Baltimore Museum of Art  
Maryland



305 VELAZQUEZ, DIEGO  
*Prince Balthazar-Carlos on a Pony*

Prado, Madrid



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# Meet the Masters

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**Pre-First**

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

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

Fauvism  
Date: 1937  
Size: Unknown  
Medium: Unknown

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

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

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

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

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

PORTFOLIO E

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

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# Meet the Masters

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## Pre-First

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

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

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

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

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

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

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

## PORTFOLIO E

**PAIRED WITH:**     **MATISSE**  
***THE PURPLE ROBE***

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# Meet the Masters

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Pre-First

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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## Meet the Masters

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981 WYETH, ANDREW  
*Mrs. Kuerner, 1957*



1309 PICASSO, PABLO  
*Head of a Harlequin*

National Gallery  
Prague

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# Meet the Masters

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**Pre-First**

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

**PRINT:**        **MRS. KUERNER**

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

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

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

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

PORTFOLIO F

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

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# Meet the Masters

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**Pre-First**

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

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

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

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

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

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

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

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

PORTFOLIO F

PAIRED WITH:     WYETH  
                      MRS. KUERNER

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# Meet the Masters

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**Pre-First**

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

## **QUESTIONS FOR DISCUSSION**

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

## **RELATED ACTIVITIES**

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

## **SKILLS REINFORCED - SUNSHINE STATE STANDARDS**

Visual Arts: Uses art materials and tools to develop basic processes and motor skills in a safe and responsible manner.

Mathematics: Understands and describes basic two dimensional shapes.

Mathematics: Visualizes and illustrates ways in which shapes can be combined, subdivided and changed.

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## Meet the Masters

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880 SARGENT, JOHN SINGER  
*Black Brook*

Tate Gallery  
London



1087 KLEE, PAUL  
*Girl with Flag*

Kunstmuseum  
Basel



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# Meet the Masters

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Pre-First

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

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

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

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

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

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

PORTFOLIO G

PAIRED WITH:     KLEE  
*Girl with a Flag*

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# Meet the Masters

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Pre-First

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

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

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

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

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

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

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

PORTFOLIO G

PAIRED WITH: SARGENT  
*BLACK BROOK*

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# Meet the Masters

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**Pre-First**

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

## **QUESTIONS FOR DISCUSSION**

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

## **RELATED ACTIVITIES**

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

## **SKILLS REINFORCED - SUNSHINE STATE STANDARDS:**

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

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# Meet the Masters

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## *III. Presentation of Prints* Grade One

### Portfolio A

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

### Portfolio B

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

### Portfolio C

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

### Portfolio D

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

### Portfolio E

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

### Portfolio F

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

### Portfolio G

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

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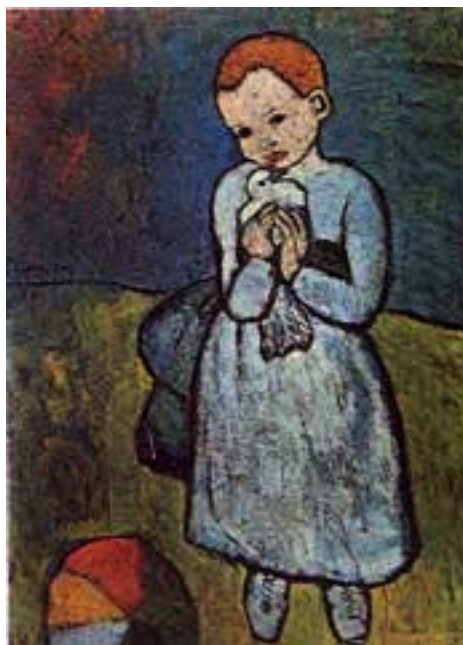
# Meet the Masters

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870 CASSETT, MARY  
*Woman with Dog*

Corcoran Gallery  
Washington, D.C.



1093 PICASSO, PABLO  
*Child with a Dove*

Lady Aberconway Collection  
London

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# Meet the Masters

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Grade One

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

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

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

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

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

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

PORTFOLIO A

PAIRED WITH: PICASSO  
*CHILD WITH A DOVE*

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

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

PORTFOLIO A

PAIRED WITH:     CASSATT  
                      *WOMAN WITH DOG*

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# Meet the Masters

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Grade One

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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



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## Meet the Masters

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1206 RENOIR, PIERRE AUGUSTE  
*Children on the Seashore*

Museum of Fine Arts  
Boston, Massachusetts



803 HOMER, WINSLOW  
*Boys in a Pasture*

Museum of Fine Arts  
Boston, Massachusetts

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

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

PORTFOLIO B

PAIRED WITH:     HOMER  
                      *BOYS IN A PASTURE*

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# Meet the Masters

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Grade One

**ARTIST:** HOMER, WINSLOW (1836-1910)

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

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

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

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

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

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

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

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

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

PORTFOLIO B

**PAIRED WITH:** RENOIR  
*CHILDREN ON THE SEASHORE*

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# Meet the Masters

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Grade One

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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# Meet the Masters

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200 MOORE, HENRY  
*Family Group*

National Gallery  
Canada



929 ALSTON, CHARLES  
*Family, No. 1*

Whitney Museum  
New York

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# Meet the Masters

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Grade One

**ARTIST:** MOORE, HENRY (1898-1986)

**PRINT:** *FAMILY GROUP*  
NATIONAL GALLERY  
CANADA

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

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

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

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

PORTFOLIO C

PAIRED WITH: ALSTON  
*FAMILY NO. 1*

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

PORTFOLIO C:

PAIRED WITH: MOORE  
*FAMILY GROUP*

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# Meet the Masters

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Grade One

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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



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# Meet the Masters

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1230 PICASSO, PABLO  
*The Artists's Son*

Musee d'Arte Moderne  
Paris, France



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

Musee du Louvre  
Paris, France

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

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

PORTFOLIO D

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

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# Meet the Masters

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Grade One

**ARTIST:** WHISTLER, JAMES McNEILL (1834-1903)

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

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

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

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

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

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

PORTFOLIO D

**PAIRED WITH:** PICASSO  
*THE ARTIST'S SON*

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# Meet the Masters

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Grade One

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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# Meet the Masters

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1133 DEGAS EDGAR  
*The Ironers*

Musee du Louvre  
Paris, Franch



1223 MORISOT, BERTHE  
*The Cradle*

Musee d'Orsay  
Paris, Franch

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

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

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

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

PORTFOLIO E  
PAIRED WITH:     MORISOT  
                         *THE CRADLE*

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

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

PORTFOLIO E

PAIRED WITH: DEGAS  
*THE IRONERS*

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# Meet the Masters

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Grade One

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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



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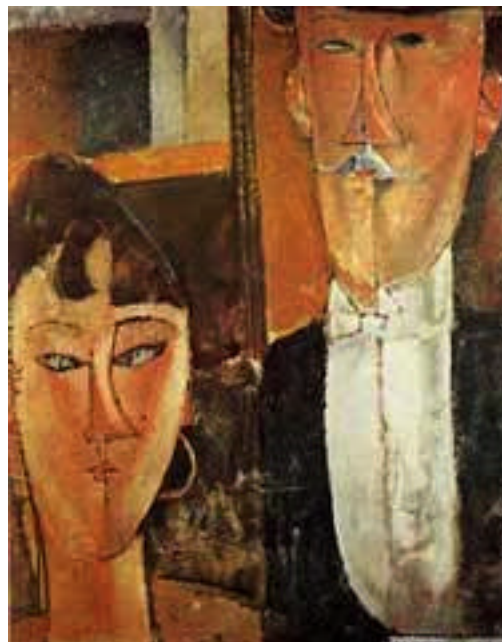
## Meet the Masters

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112 BRONZINO  
*Eleanore and Son*

Uffizi Gallery  
Florence, Italy



1181 MODIGLIANI, AMEDEO  
*Bride and Groom*

Museum of Modern Art  
New York

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# Meet the Masters

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Grade One

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

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

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

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

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

PORTFOLIO F

PAIRED WITH:     MODIGLIANI  
                      *BRIDE AND GROOM*

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

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

PORTFOLIO F

**PAIRED WITH:** BRONZINO  
*ELEANORE AND SON*

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# Meet the Masters

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Grade One

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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# Meet the Masters

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1314 LE NAIN, ANTOINE AND LOUIS  
*Family Of Peasants*

Musee Du Louvre  
Paris, France



891 CURRIER & IVES  
*Happy Family*

Museum of the City of New York  
New York

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

PORTFOLIO G

PAIRED WITH:     CURRIER & IVES  
                         *HAPPY FAMILY*

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# Meet the Masters

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Grade One

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

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

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

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

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

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

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

PORTFOLIO G

PAIRED WITH: Le NAIN  
*FAMILY OF PEASANTS*

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# Meet the Masters

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Grade One

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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



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# Meet the Masters

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## *III. Presentation of Prints* Grade Two

### Portfolio A

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

### Portfolio B

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

### Portfolio C

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

### Portfolio D

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

### Portfolio E

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

### Portfolio F

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

### Portfolio G

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

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

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



1155 SEURAT, GEORGES  
*Circus*

Musee du Louvre  
Paris, France

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# Meet the Masters

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**Grade Two**

**ARTIST:**     **BROWN, W.H.**

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

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

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

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

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

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

PORTFOLIO A

PAIRED WITH:     SEURAT  
                      *THE CIRCUS*

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# Meet the Masters

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**Grade Two**

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

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

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

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

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

## PORTFOLIO A

**PAIRED WITH:** BROWN  
*BAREBACK RIDERS*

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# Meet the Masters

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**Grade Two**

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

## **QUESTIONS FOR DISCUSSION**

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

## **RELATED ACTIVITIES**

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

## **SKILLS REINFORCED - SUNSHINE STATE STANDARDS**

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

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## Meet the Masters

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809 HOMER, WINSLOW  
*Breezing Up*

National Gallery of Art  
Washington, D.C.



1428 ROUSSEAU, HENRI  
*Surprised! Storm in the Forest*

Mr. and Mrs. H. Clifford Collection

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# Meet the Masters

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## Grade Two

**ARTIST:** HOMER, WINSLOW (1836-1910)

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

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

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

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

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

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

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

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

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

## PORTFOLIO B

**PAIRED WITH:** ROUSSEAU  
*SURPRISED! STORM IN THE FOREST*

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# Meet the Masters

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**Grade Two**

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

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

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

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

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

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

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

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

PORTFOLIO B

PAIRED WITH:     HOMER  
                      *BREEZING UP*



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# Meet the Masters

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Grade Two

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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# Meet the Masters

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1295 PICASSO, PABLO  
*Guernica*

Prado  
Madrid, Spain



120 UCCELLO, PAOLO  
*Battle of San Romano*

Musee du Louvre  
Paris, Franch

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# Meet the Masters

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**Grade Two**

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

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

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

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

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

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

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

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

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

**PORTFOLIO C**

**PAIRED WITH:**     **UCCELLO**  
                          **BATTLE OF SAN ROMANO**

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# Meet the Masters

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## Grade Two

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

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

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

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

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

PORTFOLIO C

PAIRED WITH: PICASSO  
*GUERNICA*

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# Meet the Masters

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**Grade Two**

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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

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## Meet the Masters

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899 HAYES, GEORGE  
*Bare Knuckles*

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



825 BELLOWS, GEORGE  
*Dempsey and Firpo*

Whitney Museum  
New York

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# Meet the Masters

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(1813) ROCKWELL, NORMAN  
*The Dugout*

The Brooklyn Museum  
Brooklyn, New York

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# Meet the Masters

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**Grade Two**

**ARTIST:** BELLOWS, GEORGE (1881-1925)

**PRINT:** *DEMPSEY & FIRPO*  
WHITNEY MUSEUM  
NEW YORK

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

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

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

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

PORTFOLIO D

**PAIRED WITH:** HAYES  
*BARE KNUCKLES*  
ROCKWELL  
*THE DUGOUT*



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# Meet the Masters

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**Grade Two**

**ARTIST:** HAYES, GEORGE

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

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

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

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

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

PORTFOLIO D

PAIRED WITH: BELLOWS  
*DEMPSEY & FIRPO*  
ROCKWELL  
*THE DUGOUT*

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# Meet the Masters

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## Grade Two

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

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

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

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

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

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

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

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

## PORTFOLIO D

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

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# Meet the Masters

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**Grade Two**

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

## **QUESTIONS FOR DISCUSSION**

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

## **RELATED ACTIVITIES**

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

## **SKILLS REINFORCED - SUNSHINE STATE STANDARDS**

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

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# Meet the Masters

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900 CRITE, ALLAN  
*Parade on Hammond Street*

Phillips Collection  
Washington, D.C.



1405 TOBEY, MARK  
*Broadway 1936*

Metropolitan Museum of Art  
New York

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# Meet the Masters

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**Grade Two**

**ARTIST:** CRITE, ALLAN (1910- )

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

20<sup>th</sup> Century American  
Date: 1935  
Size: Unknown  
Medium: Unknown

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

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

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

PORTFOLIO E

**PAIRED WITH:** TOBEY  
*BROADWAY 1936*

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# Meet the Masters

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**Grade Two**

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

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

Abstract Impressionism

Date: Unknown

Size: 26" x 19 1/2"

Medium: Tempera on Masonite Board

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

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

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

**PORTFOLIO E**

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

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# Meet the Masters

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**Grade Two**

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

## **QUESTIONS FOR DISCUSSION**

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

## **RELATED ACTIVITIES**

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

## **SKILLS REINFORCED - SUNSHINE STATE STANDARDS**

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

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# Meet the Masters

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889 CURRIER & IVES  
*Central Park: Winter*

Museum of the City of New York



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

Marlborough Gallery  
London, England



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# Meet the Masters

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**Grade Two**

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

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

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

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

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

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

PORTFOLIO F

PAIRED WITH:     MORISOT  
*SKATING IN THE PARK*

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# Meet the Masters

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## Grade Two

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

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

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

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

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

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

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

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

PORTFOLIO F

**PAIRED WITH:** CURRIER & IVES  
*CENTRAL PARK, WINTER*

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# Meet the Masters

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**Grade Two**

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

## **QUESTIONS FOR DISCUSSION**

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

## **RELATED ACTIVITIES**

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

## **SKILLS REINFORCED - SUNSHINE STATE STANDARDS**

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

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# Meet the Masters

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992 REMINGTON, FREDERIC  
*"Turn Him Loose, Bill"*

Anschutz Collection



1258 DUFY, RAOUL  
*The Race Track*

Annonciade Museum  
St. Tropez

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# Meet the Masters

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**Grade Two**

**ARTIST:** REMINGTON, FREDERIC (1861-1909)

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

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

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

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

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

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

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

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

PORTFOLIO G

PAIRED WITH: DUFY  
*THE RACE TRACK*

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# Meet the Masters

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**Grade Two**

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

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

Fauvism  
Date: 1928  
Size: Unknown  
Medium: Unknown

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

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

PORTFOLIO G

**PAIRED WITH:**     REMINGTON  
*TURN HIM LOOSE, BILL*

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# Meet the Masters

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Grade Two

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

## QUESTIONS FOR DISCUSSION

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

## RELATED ACTIVITIES

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

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

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