
**Types of Paintings**

**First Grade**

**School Tour Packet**
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>3</td>
</tr>
<tr>
<td>Standards</td>
<td>4</td>
</tr>
<tr>
<td>The Feldman Method of Art Criticism</td>
<td>5</td>
</tr>
<tr>
<td>Vocabulary</td>
<td>10</td>
</tr>
<tr>
<td>Paintings &amp; Activities</td>
<td>11</td>
</tr>
<tr>
<td>The Lake</td>
<td>11</td>
</tr>
<tr>
<td>Brooklyn Bridge</td>
<td>15</td>
</tr>
<tr>
<td><em>Still Life with Fruit and Flowers</em></td>
<td>18</td>
</tr>
<tr>
<td>Resources</td>
<td>20</td>
</tr>
</tbody>
</table>
INTRODUCTION

This first grade tour is designed in line with NGSSS: Visual Arts Standards to introduce students to types of paintings such as cityscapes, landscapes and still life as well as the elements of art such as color, line, horizon, foreground and background. This tour is also aligned with selected language arts and social studies standards. A selection of artwork is included in each of our school tour packets, but not every piece of artwork will be included on the school tour. Pieces that are included in the packet and not highlighted on the tour are similar examples of what students will see and expose them to multiple pieces of artwork in our Permanent Collection. Encourage students to look for all the pieces covered in the packet while in the Museum. A PowerPoint has been created to assist in your presentation on materials in this packet. The presentation will accompany the packet in the email sent to each teacher two to three weeks in advance of the scheduled tour. Please email schooltours@cummermuseum.org if the presentation is not included in the email.
STANDARDS

VISUAL ART:
- VA.1.C.1.1 Create and discuss works of art that convey personal interests.
- VA.1.C.2.1 Describe visual imagery used to complete artwork.
- VA.1.C.3.1 Identify vocabulary that is used in both visual art and other contexts.
- VA.1.O.1.1 Identify and use the structural elements of art and organizational principles of design to support artistic development.

SOCIAL STUDIES:
- SS.1.A.2.1 Understand history tells the story of people and events of other times and places.
- SS.1.A.2.2 Compare life now with life in the past.

LANGUAGE ARTS:
- LA.1.1.6.1 Use new vocabulary that is introduced and taught directly.
- LA.1.1.6.2 Listen to, read, and discuss both familiar and conceptually challenging text.
- LA.1.5.2.1 Listen attentively and understand directions for performing tasks (e.g., multi-step oral directions), solving problems, and following rules.
- LA.1.5.2.2 Retell specific details of information heard.
- LA.1.5.2.4 Use formal and informal language appropriately.
- LA.1.5.2.5 Communicate effectively when relating experiences and retelling stories read and heard.
- LA.1.5.2.6 Participate courteously in conversation, such as asking clarifying questions, taking turns, staying on topic, making eye contact, and facing the speaker.
THE FELDMAN METHOD OF ART CRITICISM

Art educator Edmund Burke Feldman of the University of Georgia developed this technique of art criticism. He separates art criticism into four distinct steps. When these stages are complete, the viewer will have a critical identification of the artwork.

1. Description: What do you see?
2. Analysis: How is it arranged?
3. Interpretation: What does it mean?
4. Judgment: Is it significant?

It is also important to identify the scholarly information of any artwork: the title of the work, the artist, the date it was made, the place and (if possible) the medium and materials used.

Using the Feldman Method With Young Learners

Using this method with students not only builds their observational skills and critical thinking ability, but also plays a role in the development of self-esteem by giving them permission to have an opinion and the skills to develop an “informed” opinion.

1. Description: What do you see?
Describe the work in terms of what can be seen, including the subject and the sensory elements of art: color, line, texture, shape, and space. Scholarly information can also be observed in this step.

Key Questions/Prompts:
- What do you see?
  - Landscapes: trees, rivers, clouds, etc.
  - Still lifes: flowers, cups, cloth, etc.
  - Portraits: people, clothing, accessories, etc.
  - Abstracts: line, shape, color, etc.
- How was the piece of art made?
- Describe in more detail the things in the artwork that are familiar.
- Discover as much as possible about the work of art.

Further Questions/Prompts:
- Where are the subjects/objects/elements within the artwork?
- What takes up most of the work of art?
- If there are people, what are they doing?
2. Analysis: How is it arranged?
Analyze how the parts of the artwork that have been described are arranged and work together. Examine how the formal principles of art (balance, movement, proportion, rhythm, unity and contrast) relate to the organizational properties in the work of art.

Key Questions/Prompts:
- How is the work of art arranged?
- Why did the artist arrange the subjects/objects/elements as she/he did?
- Size relationships: Shapes are seen in groups. Which are larger? Which are smaller? Would these shapes have the same importance if their size were altered?
- Color and value: Are the colors of related shapes similar to or different from each other?
- Textural and surface relationships: Compare and contrast the textures. Do areas appear, rough, smooth, scratchy, or fuzzy?

Further Questions/Prompts:
- Is this picture balanced? Is it symmetrical or asymmetrical? Has the artist used color, shape, or space to create balance?
- Do you see pattern or repetition in the work of art? Does it make your eye move around the work of art?
- Where is the focus? How does the artist make the focal point stand out? Does another color, shape, space, or texture make it stand out?
- Is there depth created in the work of art? Is there a foreground, middle ground, or background?

When you have completed these first two steps, you will have accomplished the following goals:
- You encourage complete examination of the work of art.
- You slow down the viewer’s tendency to jump to conclusions.
- You help build skills in observation.
- You accumulate the visual facts that will form the basis for critical interpretation.

3. Interpretation: What does it mean?
Interpret the meaning based on the description (step 1) and analysis (step 2). Always come back to the things known about the artwork as evidence to support the interpretation. Multiple meanings are appropriate if they make sense based on the evidence, but some interpretations are better than others.
Key Questions/Prompts:
- What does it mean?
- What is the artwork about?
- What are all the possible meanings?

Further Questions/Prompts:
- What mood or feeling seems to be expressed in the work of art? Does it seem quiet, happy, powerful, or dreamy? What in the artwork makes this evident?

4. Judgment: Is it significant?
Judge the significance or value of the work of art. Judgment requires reasons. Evaluation can be viewed as a way to find value and significance rather than stamping approval or disapproval. With younger students, use the “thumbs up” and “thumbs down” exercise to prompt further discussion of their judgment. No answer is wrong, but by encouraging younger students to use evidence from what they see in the work of art justifies their opinion, which is more important

Key Questions/Prompts:
- Is it significant? Decide if it is good/important/worthwhile or bad/trivial/not worth examining.
- Do you like it? Remember to give careful reasons for your opinion.

Further Questions/Prompts:
- Is the artwork good/important/worthwhile or bad/trivial/not worth examining because of what it represents? Why?

PRINT OUT THE FOLLOWING ICONS TO HELP STUDENTS FOLLOW THE STEPS
Tell me what you see.

What do you look at first?
What did the artist do to make you look at it?
What is the painting about?

Do you like this painting? Why?
VOCABULARY

BACKGROUND
The part of a scene that is the furthest from the viewer.

CITYSCAPE
A painting, photograph or drawing of a city.

COMPOSITION
The arrangement of art elements to make a unified whole.

FOREGROUND
The part of a scene that is closest to the viewer.

GALLERY
A room where artwork is shown.

INTERIOR
A view or scene that is inside a building or room.

LANDSCAPE
A painting, photograph of drawing of natural scenery.

MIDDLE GROUND
The part of a scene that is in between the foreground and the background.

PORTRAIT
A painting, photograph, or sculpture of a person or a group of people, especially showing the face.

STILL LIFE
A painting, photograph or drawing of objects such as fruits or flowers.

TEXTURE
The surface quality or “feel” of an object.
PAINTINGS & ACTIVITIES


The Lake
About the Artist

A native of Philadelphia, William Glackens began his artistic career as a newspaper illustrator. In 1891, he enrolled in evening classes at the Pennsylvania Academy of the Fine Arts and met Robert Henri (1865-1929), who encouraged Glackens to paint. After the National Academy of Design rejected Glackens’ work in 1907, he joined Robert Henri and six others to establish a group of artists known as the Eight.
Much of the evolution of Glackens’ artwork can be attributed to his life-long love of France and everything French. Glackens’ first traveled to France in 1895 when he spent several months in a rented studio in Paris and frequented the Louvre. Glackens later returned to Paris in 1906 for his honeymoon and in 1912 Glackens traveled to Paris at the bequest of Dr. Albert C. Barnes, a millionaire who asked Glackens to purchase art for his personal collection.

Glackens purchased twenty modernist French works for Dr. Barnes. The new styles that Glackens saw - especially in the works of Pierre-August Renoir and Paul Cézanne - impressed him.

Upon arriving back in the States, Glackens’ newfound fascination with Renoir, especially, would be present in almost all of his subsequent paintings, and he quickly shifted his focus from gritty urban scenes to images of middle-class leisure. Some critics admonished Glackens for painting in a derivative manner of Renoir and titled him the “American Renoir.”

Glackens would later return to France with his wife for an eight-year stay from 1925 to 1932. Glackens lived in the town of Samois-sur-Seine, south of Paris, and traveled through France and other parts of Europe with artist friends such as Leon Kroll and Charles Prendergast.
About the Painting – A Landscape

This painting depicts a lake in the White Mountains near Conway, New Hampshire, where the Glackens family spent several summers. It is an example of Glackens’ shift from painting scenes of urban grit to creating images of middle-class leisure activity.

The brilliant, Renoir-inspired palette, tilted perspective, and loose brushstrokes found in this scene of languid boaters reflect the artist’s assimilation of the Impressionist style. The patterning in the water and heavy applications of paint create a dynamic, energized composition.

ACTIVITY 1 Brushstrokes

Examine the paintings various brushstrokes. Do they create movement, texture, or pattern in the painting? Have students create their own landscape painting using various brushstrokes to create texture and movement. Have students first make a practice texture chart using natural and manmade textured objects for inspiration (leaves, pine cones, shells, fabric, etc.) then incorporate those textures into a landscape painting.
ACTIVITY 2  Use Your Senses

If you asked your students to step into the painting and be in this scene, what would they hear and smell? What would the grass and tree trunk feel like? Is the air cool or warm? Is it windy or calm? Would they need sunglasses? Do the colors the artist chose influence what they think?

ACTIVITY 3  The Color Wheel

Go over the color wheel with your students. Then ask them to compare the colors in the painting The Lake to colors on the color wheel. Are most of the colors warm or cool?

Brooklyn Bridge
About the Artist

This small, grainy photograph of the artist and his wife is one of the few of Edmund Greacen (1877-1949). He was born to a wealthy family in New York City. After attending New York University, he enrolled at the Art Students League in New York in 1899. He left the League to attend an art school run by William Merritt Chase. In 1904 Greacen married Ethol Booth and the couple traveled widely in Europe before settling in Paris in 1906. Greacen was influenced by the work of Pierre-Auguste Renoir and Claude Monet, as were many American artists of the period. Soon after their return to the United States in 1909, the Greacens settled in an art colony in Old Lyme, Connecticut. In 1923, Greacen opened The Painters and Sculptors Gallery Association
(today called Grand Central Galleries). The artist opened The Grand Central Art School in 1924 and it operated successfully for twenty years.

Edmund and Ethel Greacen

About the Painting – A Cityscape

Edmund Greacen probably painted this view of the Brooklyn Bridge from the window of his apartment building on East 18th Street in New York City. With his use of broken brushwork and sketchy atmospheric color, the artist portrays the twin lives of the city, the industrial city in the foreground and the serene Brooklyn skyline and the East River in the background.

ACTIVITY 1 Which City?

Can the students guess what city this is? What other cities can they name that have bridges? Compare the bridges of Jacksonville with the one in the painting. Compare the colors and buildings with the ones near bridges in Jacksonville.

ACTIVITY 2 Postcards of Jacksonville

Using colored pencils, watercolors or markers have the students create three or four different scenes that represent Jacksonville.
ACTIVITY 3 Who Lives Here?

Are there any living things in the painting? Ask the students to make a list of the living things they think might live in this environment. Do they think fish could live in the East River? Birds? Plants?
Frans Snyders (Flemish, 1579 – 1657), *Still Life with Fruit and Flowers*, c.1630, oil on panel, 31 x 45 3/4 in., Purchased with funds from the Morton R. Hirschberg Bequest, AP.1984.11.

**Still Life with Fruit and Flowers**

**About the Artist**

Frans Snyders was one of the great Baroque masters. He was born in Flanders (now present-day Belgium) in 1579 and was a student of another master painter, Pieter Brueghel the Younger. He traveled to Rome and Milan before returning to Antwerp. He was a close friend of the Baroque master of portraiture, Antony Van Dyck, who painted a dual portrait of Snyders and his wife. Snyders specialized in still lifes, with fruit, flowers, and animals. He was appointed principle painter to Archduke Albert of Austria, governor of the Low Countries (now Belgium and the Netherlands). He became prosperous, owning a large estate in a time when artists were no longer considered just craftsmen, but gentlemen and diplomats at court.
About the Painting – A Still Life

Baroque still lifes are seldom what they appear to be, and are often filled with hidden meaning. In *Still Life with Fruit and Flowers*, the sumptuously laden table is strewn with expensive glasses, gold chalices, and porcelain bowls. These items indicate worldly prosperity. The grapes allude to the sacrament of the Eucharist and the Passion of Christ, an association that is strengthened by the presence of the chalice. The knight on the chalice is often seen in still lifes of the period as a symbol of the Christian soldier. The flowers may symbolize the concept of *vanitas*, that earthly beauty is ephemeral and subject to decay. Notice Snyders use of reflective surfaces as well as many different textures within the piece.

**ACTIVITY 1 Texture**

What are some of the textures the artist portrays? If students could actually touch the pieces in the painting, what would the feel like?

**ACTIVITY 2 Prized Possessions**

The objects in this painting were not native to Belgium and the Netherlands where the artist lived. Instead they were newly discovered riches from the growing world trade as new lands were explored by European nations in the 17th century. Grapes, exotic plants and flowers, and woven tapestries were brought from the newly discovered countries at great expense. One of the ways people in the 17th century displayed their wealth was through paintings of these possessions. Have your students make a list of their most prized possessions that they can them transform into a still life.
RESOURCES

Reading Resources:
- *The Best Town in the World*, Byrd Baylor
- *Bridges!: Amazing Structure to Design, Build & Test* by Elizabeth Rieth
- *Come Look With Me: Exploring Landscape Art with Children* by Gladys S. Blizzard
- *How Artists See Cities* by Colleen Carroll
- *How Artists Use Color* by Paul Flux
- *How Artists Use Line and Tone* by Paul Flux
- *How Artists Use Pattern and Texture* by Paul Flux
- *How Artists Use Perspective* by Paul Flux
- *How Artists Use Shape* by Paul Flux
- *What It Feels Like to Be a Building* by Forrest Wilson

Music Resources:
- *Appalachian Journey/Ma Meyer, O’Connor, Taylor, Krauss* by Stephen Foster
- *Our Town* by Betty Comden and Adolph Green
- Baroque musical selection by Antonio Vivaldi and Johann Sebastian Bach
- *New World Symphony* by Antonin Dvorak

Visual Resources: Artwork by any of the following:
- Thomas Hill
- Albert Bierstadt
- William Keith
- Thomas Cole
- John James Audubon
- Winslow Homer
- Andy Goldsworthy
- Andrew Wyeth

Internet Resources:
- Arts ConnectEd: Tools for Teaching the Arts - [www.artsconnected.org](http://www.artsconnected.org)
- Color Wheel Activities - [www.kidzone.ws/science/colorwheel.htm](http://www.kidzone.ws/science/colorwheel.htm)
- Types of Lines video - [www.youtube.com/watch?v=NjHM_gcooq4](http://www.youtube.com/watch?v=NjHM_gcooq4)
- Color Video - [www.youtube.com/watch?v=Gf33ueRXMzQ](http://www.youtube.com/watch?v=Gf33ueRXMzQ)
- Abstract Art Video - [www.youtube.com/watch?v=AnkoRUNfrgw&list=PLWCzYQSgrmL0fXH8eIP6HCB8WZtXS2y6u](http://www.youtube.com/watch?v=AnkoRUNfrgw&list=PLWCzYQSgrmL0fXH8eIP6HCB8WZtXS2y6u)
- Types of Paintings Video - [www.youtube.com/watch?v=OC_ArE9TxmY](http://www.youtube.com/watch?v=OC_ArE9TxmY)
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