



Beyond the Macaroni Necklace

Utah Museum of Fine Arts

Evening for Educators

October 1, 2003, 5:30 p.m. - 8:30 p.m.

Table of Contents

<u>Page</u>	<u>Contents</u>
2	List of Postcards
3	Study for ' <i>The Christian Martyrs' Last Prayer</i> ' - Jean-Léon Gérôme
4	Getting a Perspective on Perspective lesson plan for <i>Study for 'The Christian Martyrs' Last Prayer'</i> Written by Vicki Gehring
7	<i>The Ambush of Captain Allan McLane</i> - James Peale
8	Through the Artists' Eye: Art and Representation lesson plan for <i>The Ambush of Captain Allan McLane</i> Written by Matt Bradley
14	Exploring the Elements of Art lesson plan ideas for <i>The Ambush of Captain Allan McLane</i> Written by Doug Allen
16	<i>Japanese Samurai Armor</i>
18	Exploring Pattern, Samurai Helmet lesson plan for the <i>Japanese Samurai Armor</i> Written by Tiya Karaus
22	<i>Northwest Coast Raven Mask</i>
23	Northwest Coast Indian Hat lesson plan for the <i>Northwest Coast Raven Mask</i> Written by Tiya Karaus
46	<i>Ethnic Man</i> - Viola Frey
47	Check 'All of the Above': Ethnic Man and Measuring Diversity in the US lesson plan for <i>Ethnic Man</i> Written by Kim Nusco
55	<i>Study of Turkeys</i> - Karl Bodmer
56	Turkeys: From the Master to You lesson plan for <i>Study of Turkeys</i> Written by Arlo Johnson

This packet was compiled and designed by UMFA Intern Rebecca L. Hull

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List of Postcards

1. Jean-Léon Gérôme (1824-1904), French
Study for 'The Christian Martyrs' Last Prayer'
Oil on canvas
Gift by exchange of Mrs. Paul L. Wattis, Lloyd Anthony Ruocco, and Ilse Hamman Ruocco,
assisted by Friends of the Art Museum and the M. Belle Rice Endowment Fund
Museum # 1988.014.001
2. James Peale (1749-1831), American
The Ambush of Captain Allan McLane, 1803
Oil on canvas
Purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles
Collection of Masterworks, with assistance from Friends of the Art Museum
Museum # 1987.056.001
3. Japanese, Sengoku Period (mid-16th-17th century)
Samurai Armor
Steel, iron, silk, leather, wood, hemp, and lacquer
Gift of William Traeger
Museum # 2002.8.1A-D
4. America, Northwest Coast, Kwakiutl peoples
Raven Mask
Wood and pigment
The Ulfert Wilke Collection, purchased with funds from Friends of the Art Museum
Museum # 1981.016.002
5. Viola Frey (1933-), American
Ethnic Man, 1991
Glazed porcelain
Purchased with funds from the Phyllis Cannon Wattis Endowment for the Acquisition of
Twentieth-Century Art
Museum # 2000.11.1A-O
6. Karl Bodmer (1809-1893), Swiss
Study of Turkeys, 1841
Pen, pencil, and black ink on paper
Purchased with funds from the Enid Cosgriff Endowment Fund
Museum # 1991.051.001

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Study for *'The Christian Martyrs' Last Prayer'*

Jean-Léon Gérôme (1824-1904), French



Jean-Léon Gérôme (1824-1904), French
Study for *'The Christian Martyrs' Last Prayer'*
Oil on canvas
Gift by exchange of Mrs. Paul L. Wattis, Lloyd Anthony Ruocco, and Ilse Hamman Ruocco, assisted
by Friends of the Art Museum and the M. Belle Rice Endowment Fund
Museum # 1988.014.001

Gérôme was born May 11, 1824 and became a renowned French painter and sculptor. He was a pupil of Paul Delaroche and inherited his highly finished academic style.

The Christian Martyrs' Last Prayer was commissioned from Gérôme by William T. Walters of Baltimore around 1860. When finally finished in 1883, Gérôme sent a letter along with the painting explaining his delay: "I regret to have made you wait for it so long, but I had a difficult task, being determined not to leave it until I accomplished all of which I was capable. This picture has been upon my easel for over

twenty years. I have repainted it from the beginning three times. This, therefore, is really the third canvas, which you receive" (Catalogue of Paintings [Baltimore: Walters Art Gallery, 1929?], 38-39). That third canvas is now in the Walters Art Gallery. The historic scene depicted takes place in the Circus Maximus in Rome.

The Museum's unfinished painting is one of the two earlier versions referred to by Gérôme and gives insight into the artist's academic method. The visible grid lines were used to enlarge a smaller sketch accurately; they demonstrate the extent to which drawing formed the basis for his work. Thin layers of carefully applied paint establish compositional values. One can see that Gérôme originally painted the martyrs in the foreground, as the figures can faintly be seen. Gérôme painted over them and inserted the group farther back in the composition. This painting captures the dramatic moment at which the animals appear before the public. In the left foreground a fearsome lion emerges from a subterranean chamber, soon to be followed by another lion and a tiger. Christians of all ages huddle in prayer around a patriarchal figure. In the final version, other believers are bound to crosses and burned, a method of execution common during Nero's reign. An extremely influential painter and teacher in his day, Gérôme continued the traditions of academic realism into the late nineteenth century.

Excerpted from: <http://www.batguano.com/bgma/gerome.html> and UMFA Selected Works

Getting Perspective on Perspective

A math/art lesson plan for *Study for 'The Christian Martyr's Last Prayer'*
written by Vicki Gehring

Objective:

Students will work with various size scales in order to get a perspective on perspective.

Core Standard: Perceiving

View artworks and focus on the basis of objects within them. The artists have arranged objects that appear to be in the distance higher on the picture plane, and objects that appear closest lower on the picture plane. Draw a work of art using this same system.

Materials:

- Several sheets of paper for each student
- Pencils
- Rulers
- Colored pencils
- Picture of Jean-Leon Gérôme's painting, *Study for 'The Christian Martyrs' Last Prayer'*, and one or two other landscapes that illustrate perspective

Discussion:

1. Show a print or postcard of Jean-Leon Gérôme's, *Study for 'The Christian Martyrs' Last Prayer.'* Read the students some of the historical information about Gérôme and this painting, especially the part about him redoing the painting and moving the figures of the Christians from the foreground to the middle ground.
2. Discuss the setting and story of this picture.
3. Ask: Since this is a painting and done on a flat surface, how did the artist make the figures in the painting look farther away? Make sure the students understand they are both smaller and higher on the picture plane. Use a ruler or other straight object to point this out.
4. Discuss how Gérôme changed the painting and, if possible, point out the faint indications of where the figures used to be.
5. Ask: Why do you think he changed his mind about where to put the figures? The discussion should bring out the artist's intent of making the lions look large and more powerful than the people, etc.
6. Discuss what feelings they have about the painting and the event it portrays.
7. Ask: Do you think the artist succeeded in achieving his goal to accomplish all of which he was capable? (see information in history)
8. Ask: What are some other things the artist has done to make things look farther away? Help the students to notice the lessening of detail and the fainter colors.

Activity:

1. Do a step-by-step demonstration with students for this first part. See the example attached.
2. On one of the pieces of paper, have the students draw a horizontal (horizon) line three inches from the bottom of their paper. Make a dot on that line 2 1/2 inches from the right edge. Next have them draw a 2 inch horizontal line on the left side of their paper 1 1/2 inches from the left

edge and 1 inch up from the bottom. Then have them draw some very light “guidelines” from the dot on the horizon to each edge of the 2-inch line. This 2-inch line will be the bottom of a door that is 3 1/2 inches high. Suggest the door should look like the front door of their house.

3. When this door is complete they will draw a second door 1 inch wide. The students will use the guidelines to determine the placement of this door, which will be wherever a 1-inch horizontal line fits between the guidelines. They should do some math here to determine the height of this door using the same proportions as the first. This door can look the same as the first or be different as long it looks like a door.

4. Now they will draw a third door. This last door will be 1/2 inch wide. Its placement and height will be determined in the same way as the second.

5. Encourage the students to draw the first door with dark lines and the next one lighter and the last one the lightest. (See example)

6. On another piece of paper have the students draw a horizon line two inches from the top of the paper. Explain that by putting the horizon line higher on the paper they have increased the depth of the perspective. (Refer to the columns in Gérôme’s painting and discuss where they are on the drawing plane and the difference between their real height and their appearance in the painting.)

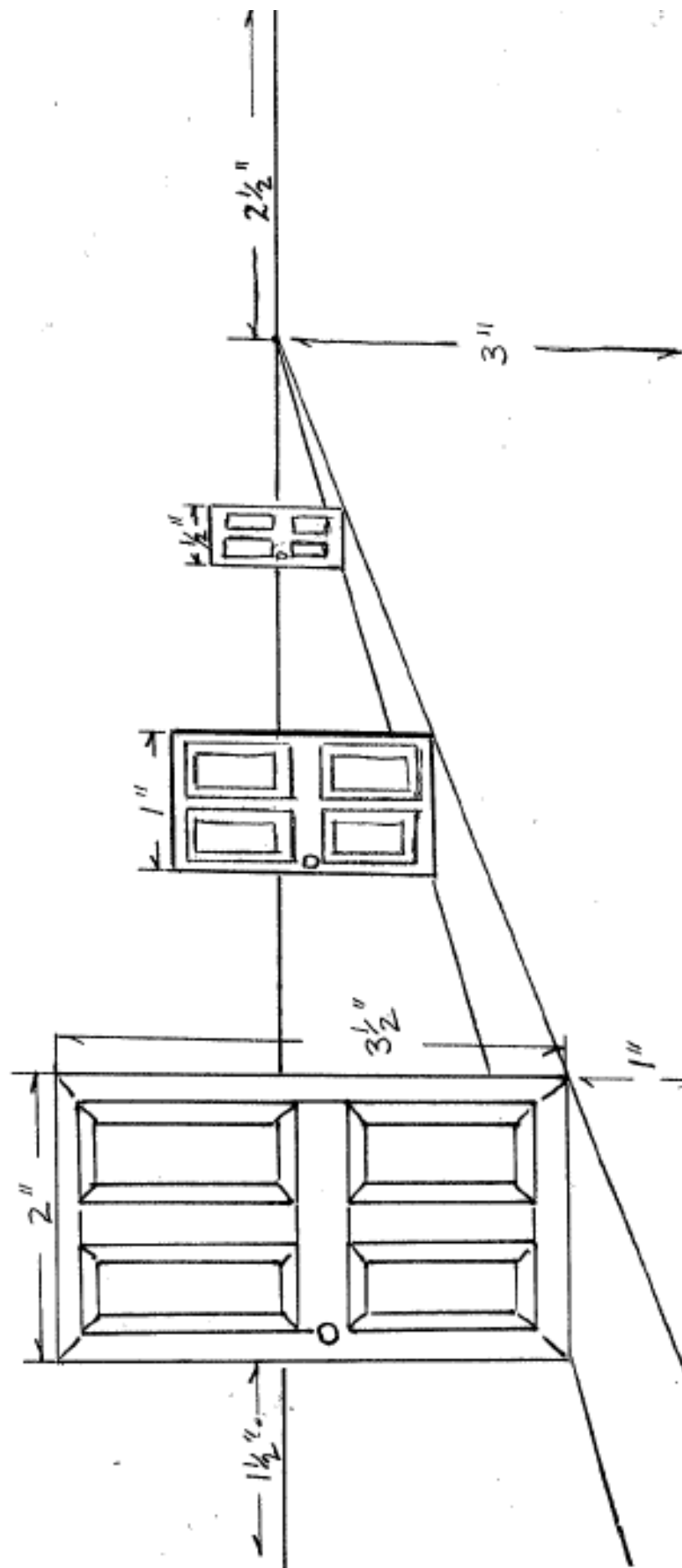
7. Now, using the same format and math to determine size and placement, have them experiment with shapes or objects of their own. (It could be trees, houses, cars, etc.)

Assessment:

*On a new sheet of paper have the students do a finished landscape drawing using the calculation methods they have learned to determine the perspective. Have them color the drawing using the principles of lessening the details and the colors of the objects in the background. (Show landscape picture(s) which illustrate similar perspective.)

*Give the students a chance to express their feelings about their pictures and what they have learned about perspective. If the class can handle it, have them critique each other’s work.

*Make a poster explaining what has been learned about perspective and exhibit the class’s art in the hall by the classroom or other area in the school.





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The Ambush of Captain Allan McLane

James Peale (1749-1831), American



James Peale (1749-1831), American
The Ambush of Captain Allan McLane, 1803
Oil on canvas
Purchased with funds from the Marriner S. Eccles Foundation
for the Marriner S. Eccles Collection of Masterworks, with assistance from Friends of the Art Museum
Museum # 1987.056.001

Born in 1749 in Chestertown, Maryland, James Peale was the youngest of five children. His father died when he was still an infant, and early in life James began work in the trade of cabinetmaking. He was raised in Annapolis and was a student of his famous older brother, Charles Willson Peale.

Peale's steady progress as a portraitist was interrupted by the American Revolution, in which he served as an officer in the Continental Army. While in the army, he painted two full-length portraits of George Washington. At the Battle of Long Island, Peale's regiment was reduced from 1,000 men to a little over 150. Peale painted the

Ambush of Captain McLane at the request of

his brother, who had heard of McLane's military exploits. Captain McLane himself told Peale the story of his encounter with a British ambush in 1778 near Philadelphia, when he shot one dragoon (cavalryman

armed with a musket) and clubbed another with his pistol, then escaped. The captain posed for Peale to re-create this dramatic moment, thus lending historical interest to the work. Attentive to naturalistic details, Peale simultaneously endowed McLane with a sense of strength and nobility that serves to commemorate the struggle for independence in heroic overtones.

Peale settled in Philadelphia where in 1782 he began his painting career. He first exhibited his still lifes at the Peale Museum in Baltimore, and he was a regular exhibitor at the Pennsylvania Academy of the Fine Arts. His still life paintings were generally of two types: formal compositions around a porcelain container and more natural arrangements of fruit.

Peale can be described as a still-life specialist who painted his still lifes with the same detail and realistic effect as he did his portraits and miniatures. According to Alfred Rubinstein, Peale can be "regarded as the founding father of the Philadelphia still life tradition" (*The Reality of Appearance*). He married the daughter of artist James Claypoole, and their children included artists Sarah Miriam and Margaretta Angelica.

Excerpted from: <http://www.askart.com/Biography.asp>

Through the Artist's Eye: Art and Representation

A lesson plan for *The Ambush of Captain Allan McLane*
written by Matt Bradley

Objectives:

1. Students will gain familiarity with genres and styles of art including still-life, portraiture, and realism and will be able to identify components of each in *The Ambush of Captain Allan McLane*.
2. Students will gain an understanding of artists' points of view (political, social, artistic) and be able to describe Peale's point of view in *The Ambush of Captain Allan McLane*.

State Core Links:

The following lesson plan incorporates many of the Utah State core curricula guidelines for visual arts. Specifically, a number of objectives in Standards Three and Four of the 6th-grade Visual Arts curricula are addressed in the following areas:

Standard 3

The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Objective 1

Explore possible content in art prints or works of art.

- * Select themes or symbols appropriate for describing an idea or personal experience in art.
- * Group artists and their works according to style or similar visual characteristics.

Objective 2

Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for art-works.

- * Portray a familiar environment using linear perspective.
- * Evaluate a significant work or works in terms of craftsmanship, concepts, objectives, creativity, beauty now, and beauty when it was created.
- * Create a work of art portraying an object or animal important to the student.

Standard 4

The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 1

Compare the arts of different cultures to explore their similarities and diversities.

- * Compare/contrast art forms, past or present, in terms of subject matter, culture, and history.
- * Infer ways the availability of resources, technologies, and social conditions have affected artworks.

Objective 2

Connect various kinds of art with particular cultures, times, or places.

- * Explain how experiences, ideas, beliefs, and cultural settings can influence the students' perceptions of artworks.
- * Describe the impact of significant works of art in the time and place they were created.
- * Hypothesize if the meanings of significant works of art change over time.

Many of these same themes and ideas are included in the Secondary Visual Arts, Art History and Criticism Curricula. With some adjustments for age and level of the students, the following lesson plan can be used with secondary students as well. Specifically Standards Two and Three of Secondary Visual Arts, Art History and Criticism Curricula are covered:

Standard 2

Students will find meaning by analyzing, criticizing, and evaluating works of art.

Objective 1

Critique works of art.

- * Analyze artworks regarding effective use of art elements and principles.
- * Examine the functions of art.
- * Interpret works of art.

Objective 2

Evaluate works of art.

- * Analyze and compare works of art using a variety of aesthetic approaches.
- * Evaluate works of art based on forming techniques, effective use of art elements and principles, fulfillment of functions, impact of content, expressive qualities, and aesthetic significance.

Standard 3

Students will discover meaning in art.

Objective 1

Perceive content in works of art.

- * Identify subject matter, metaphor, themes, symbols, and content in works of art.
- * Assess which works of art effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content.
- * Interpret subject matter, metaphor, themes, symbols, or content through divergent, novel, or individually inspired applications of art media and art elements and principles.

Materials:

- Recent periodicals with photographs of political or social events
- Prints, slides, or internet access to depictions of *Guernica* (Picasso), *The Third of May, 1808* (Goya), and *Liberty Leading the People* (Delacroix).
- Drawing paper
- Crayons, markers, or colored pencils
- Postcard of *The Ambush of Captain Allan McLane* by James Peale

Activity:

Show students the print/slide of *The Ambush of Captain Allan McLane*. Ask them to describe what they see. Write down student comments on a chalk board or white board. Let the students make their observations for a little while and record their remarks; then, as needed, ask directing questions that will guide their observations. For example:

What is the color of the coats the men are wearing?

Why? What is the significance of the colors?

What is happening?

Which one is Captain McLane?

What does "ambush" mean?

What kinds of things did Peale include in the painting?

What kinds of details does he depict?

If none of the students has noticed, point out the faint image of horses and riders in the background that were deleted. After students have made their comments, build upon their observations to introduce James Peale and the event the painting depicts.

James Peale was born in 1749 in Chesterton, Maryland. Peale learned to paint as a portraitist, but his career as an artist was interrupted by the American Revolution, during which he served as an officer in the Continental Army. While in the army he painted two full-length portraits of George Washington. After the war Peale settled in Philadelphia where he continued his painting career. Peale specialized in still-lives, which became very popular with the buying public.

Peale painted *The Ambush of Captain Allan McLane* in 1803 at the request of his older brother Charles who had heard of McLane's military exploits. Captain McLane himself told James the story of his encounter with the British ambush in 1778 near Philadelphia. McLane shot one of the British cavalymen and clubbed another one with his pistol, then escaped. McLane posed and re-created the event so that Peale could paint it.

Ask students if they know what a portrait and still life is. Build on their ideas to define portrait and still life. If you are visiting the Utah Museum of Fine Arts, ask the students to look at the paintings of *Mr. and Mrs. Wheelock* by Samuel Lovett Waldo, or *Mr. and Mrs. Simon Walker* by Gilbert Stuart, as examples of portraits. They may also look at *Still Life with a Lobster, Römer, Oysters, Grapes, and a Knife* by Abraham Susenier as an example of a still life. You may also find prints of other portraits or still lifes such as Willem Kalf's *Still Life with the Drinking Horn of St. Sebastian Archer's Guild*, *Lobster and Glasses* or Rembrandt's *Self-Portrait*.

After defining and talking about still lifes and portraits, ask students to look at *The Ambush of Captain Allan McLane* and identify similarities. Although *The Ambush of Captain Allan McLane* is not a traditional portrait, ask the students if they can identify characteristics of portraits or still

life in this painting. Point out, for example, the detailed depiction of the plant in the front bottom-left of the painting, which makes it identifiable as Common Mullein, a plant found all over North America, which some students may have seen in the mountains and foothills of Utah. Ask students what they notice about the uniforms, the trees, the fence. Point out the dust on the road from the hooves, and the smoke in the air from Captain McLane's pistol. Also have them notice the pose of Captain McLane. How is this similar to a portrait? How does it reflect McLane modeling for Peale while Peale was painting the scene? How closely does it represent what probably really took place?

At this point you can introduce other paintings that depict war scenes, such as Picasso's *Guernica*, 1937, Goya's *The Third of May, 1808*, 1815, or Delacroix's *Liberty Leading the People*, 1830.

If you are visiting the UMFA, you may also want to have the students look at *The Battle of Bunker Hill* by G. Nordheim. Ask the students to compare the different ways that war or battles are depicted. Compare the emotion of *The Third of May*, or the dynamic lines of *Liberty Leading the People* or *The Battle of Bunker Hill* to the more composed, almost stately, depiction of the ambush of Captain McLane.

Ask students to describe what they see again, but this time, have them write down their observations on paper. In addition, ask them to write how Peale's training and experience as a portraitist and still-life painter are evident in *The Ambush of Captain Allan McLane* (length and detail will vary depending on grade level).

Next, ask the students to share how they feel or what they think about Captain McLane from Peale's depiction. After discussing this, follow up by asking how they think Peale felt about Captain McLane, and how this is evident in his depiction of the ambush. You may want to remind students that Peale fought against the British during the Revolutionary War. Ask the students what Peale wanted to communicate to viewers about this event. You can also pose the question, how might the depiction be different had it been painted by a British artist?

Again, return to the other prints, and ask students to comment on the feelings about war depicted by artists in *Guernica*, *The Third of May*, or *Liberty Leading the People*. You may want to provide some brief background about the Nazi bombing of the city of Guernica that left hundreds of men, women, and children dead; explain that Goya is depicting the execution of Spaniards by Napoleon's troops which had invaded Spain; and that Delacroix's work responded to the July revolution of 1830 against Charles X (king of France 1824-30) and absolutism in France, which ended with serious democratic reforms. Have students discuss how they think Picasso, Goya, and Delacroix felt about war and, again, how that gets depicted in the paintings. What are the artists' points of view? What did the artists want to communicate about the events they chose to depict? Compare and contrast these paintings with *The Ambush of Captain Allan McLane*.

Next, distribute periodicals or magazines with photographic depictions of current political or social events. Depictions of U.S. troops in Iraq, for example, will work well for this exercise. Have students work in small groups to discuss one or two photographs that they choose. Again, ask students to discern the point of view of the photographer. How has the photographer chosen to depict the events? What did the photographer choose to photograph? What, perhaps, did the photographer choose not to photograph? What feelings or sentiments do the photographs communicate? How do they make you feel about the subject?

After students have had a chance to talk about the photographs they chose, have each group present one photograph to the rest of the class and share their observations.

For the final exercise, distribute paper and art materials to the students. Have the students choose an event they would like to depict. This could be something that happened to them personally or to someone they know, or it could be a larger political or social event. First, have them decide how they would like to depict the event, i.e., how do they feel about what happened. Then, have them draw or depict this event in a way that shares their feelings about it. On the back of the drawing, or on a separate piece of paper which can be attached to their drawing, have them write how they felt about the event, and what they did as an artist to depict that.

Assessment:

Throughout the lesson, student comments can be monitored for understanding and comprehension of the concepts being presented. The lesson is built on a dialogic model that encourages student participation and learning through a process of student comments being built upon and developed through teacher comments.

As students first share their observations about *The Ambush of Captain Allan McLane*, note what kinds of observations they make. Compare these observations with the written comments they write after discussing Peale's painting and still-life and portrait painting. Students should be able to point out the attention to detail with specific examples and the portraitesque pose of Captain McLane. Students should also be able to comment on the historicity of the event depicting an ambush of a Captain McLane (in blue) by the British red coats. Depending on the level of the students, comparisons to the other paintings may be made, in which the students can compare and contrast Peale's painting with the other art. Students should be able to identify Peale's realism as compared to the overt emotion and expressionism of Goya, or the obvious cubism of Picasso. Likewise they should see the posed, portraitesque nature of *The Ambush of Captain Allan McLane* as opposed to the dynamic lines and action of *Liberty Leading the People*, but should note the similarities in the romantic realism of Peale and Delacroix.

Students can be evaluated when they present the photograph(s) they have chosen as a group. During the time the students are discussing their photograph(s) the teacher can listen in and assess where the students are and provide additional comments or assistance as needed. The reporting of their discussion by each group will give the teacher additional opportunity to assess the students' learning.

Finally, the picture and written description of the picture will provide the teacher the opportunity to assess how well the students have understood the concept of point of view. This particular exercise enables students to express their point of view about a particular topic in a way that facilitates learning for different learning styles. Teachers will be able to assess, based on the written and visual depictions, how well students comprehend the idea that artists choose how to depict events and use different art techniques to communicate that message. Most importantly, for younger audiences, students should have understood that artists do have a point of view and don't simply depict "Reality."

Sources:

Artworks from Utah Museum of Fine Arts

The Battle of Bunker Hill, G. Nordheim

Mr. Wheelock of the Wheelock Family of Boston, Samuel Lovett Waldo

Mrs. Wheelock of the Wheelock Family of Boston, Samuel Lovett Waldo

Mr. Simon Walker, Gilbert Stuart

Mrs. Simon Walker, Gilbert Stuart

Still Life with a Lobster, Römer, Oysters, Grapes, and a Knife, Abraham Susenier

Altshuler, Thelma C. and Richard Paul Janaro. The Art of Being Human: Humanities for the 21st Century. 6th Edition. New York: Longman, 2000.

Variations:

For older or more advanced students the concepts of subjectivity and objectivity can be introduced. Students can debate questions such as: should an artist or photographer be objective? Can an artist or photographer be objective? What kinds of different standards do we have for artists or journalistic photographers? Are these realistic?

Particular movements in Art History, including Romanticism, Expressionism, Cubism, and Realism, can also be addressed in more advanced Art History classes.

Teachers should use discretion in determining whether to use *The Third of May, 1808* (Goya), and *Liberty Leading the People* (Delacroix) with younger students since *The Third of May* may be deemed graphic in its representation of the executions and Liberty, as depicted by Delacroix, is bare-breasted.

Additional James Peale Lesson Plan Ideas

An art lesson plan for *The Ambush of Captain Allan McLane* written by Doug Allen

Objectives:

Using the elements of art (i.e., line, color, value, texture, shape, space and form), increase understanding of art terminology through specific assignments

Examine art principles (contrast, balance, emphasis, harmony, repetition, rhythm and unity) within each art form

Line:

The use of line:

- In the development of linear perspective
- To direct your eyes throughout the painting
- To create movement within the painting
- To organize the foreground, middle ground, and background

Projects:

Perspective drawings, overlapping, detail, placement, composition

Color:

The use of color as a:

- Complementary color scheme
- Analogous color scheme
- Warm and cool color scheme
- Way to show emphasis
- Way to create aerial perspective

Projects:

Bright colors closer/dull colors farther away, complementary colors, analogous colors, painting realism, placement within the painting, painting that conveys emotion, historical documentation

Value:

The use of value:

- In creating the differences between the light and dark areas in the painting
- To show differences in texture within the painting
- To create visual balance
- To provide understanding as to time of day, season, place, etc.
- To examine the light source

Projects:

Modeling created through the use of value study, black and white studies, color studies, understanding of contrast, effects of light on objects, three-dimensional qualities represented

Texture:

The use of texture:

- To show surface qualities of the variety of things within the painting
- To visually understand differences between rough versus smooth

Projects:

More detail up close/less detail farther away, pattern, variety, observation of light source and effects on surface of objects

Shape:

The use of shape:

- To represent a realistic image
- To provide balance within the painting
- To overlap other shapes
- Organization of the composition

Projects:

Overlapping, placement, size relationships, visual balance, repetition

Space:

The use of space:

- To visually view depth within the painting
- To understand the differences between positive and negative objects

Projects:

To create deep versus shallow space in a drawing or painting

Form:

The use of form:

- To understand the three-dimensional qualities of the objects
- To understand the proportion and scale of the objects in relation to each other
- To provide imagery that enhances understanding of the object, such as realistic qualities

Projects:

To create images representing the sounds of the location, horses running, guns being fired, men yelling

Beyond the Macaroni Necklace

Utah Museum of Fine Arts

Evening for Educators

October 1, 2003, 5:30 p.m. - 8:30 p.m.

Japanese Samurai Armor

Samurai Armor



This samurai ranking officer's armor was produced in some of the most turbulent times for the island of Kyushu and Imperial Japan. During the latter part of the "Sengoku period (1560 - 1605), three samurai clans were fighting for control of Kyushu: The Otomo in the north, the Shimazu in the south, and the Ryuzoji in the west. Simultaneously, Oda Nobunaga and his successor Toyotomi Hideyoshi, and Tokugawa Ieyasu were campaigning to bring all of Japan under their respective banner. This suit of armor provided its wearer protection from the dangers of late 16th-century warfare. Musket balls made the five indentations found on the front and back plates of this armor. Portuguese merchants brought the first muskets to Japan in the 1550s. Samurai warlords, seeing their power, had factories built to mass-produce these firearms. Muskets soon became as common as swords, bows and arrows on the battlefield. Japanese armorers responded to this new threat by hardening the iron and steel plates on body armor. In fact, each piece of armor as well as the weapons were hand-made for a specific individual (never factory-produced). This craftsmanship and precision allowed the plates to absorb the impact of the shot without harm to the wearer.

What was the Sengoku Period?

Sengoku is the shortened form of *Sengoku jidai* that literally means the "Era of the country at war." From the late 15th to the early 17th century, Japan was in the grips of civil war. Samurai warlords, or *daimyo*, constantly fought each other for more land and power. A *daimyo* was a powerful samurai clan that controlled one or more provinces in Japan. Weaker or "retainer" clans would join themselves to a *daimyo* for a share of rewards reaped from war.

Japanese, Sengoku Period (mid-16th-17th century)
Samurai Armor
Steel, iron, silk, leather, wood, hemp, and lacquer
Gift of William Traeger
Museum # 2002.8.1A-D

In the mid-1500s Oda Nobunaga (1534-1582), the first of the three great unifiers of Japan, rose to power. He fought a series of campaigns that brought much of Japan under his control. On his death, his general Toyotomi Hideoyoshi (1536-1598) continued the campaign to unify Japan. It was not Toyotomi but one of his generals, Tokugawa Ieyasu (1543-1616), who finally unified Japan. Tokugawa established himself as *shogun*, the supreme ruler. His family then held the shogunate for another 250 years, a time known as the Edo period.

Who were the Samurai?

The word *samurai* translates as “One who serves.” A samurai shared many similarities with the medieval European knight. One had to be born into a samurai or knightly family; only infrequently, as in the case of Toyotomi Hideoyoshi, was one made a samurai. A samurai was part of the ruling elite and had many privileges afforded him. These warriors held land or fiefs given to them by their lords in exchange for service. Tax revenue and the produce from the land enabled the samurai to devote their time to martial training. Some samurai, especially during the unification period, did not have lords. These samurai were known as *ronin*, “wave men.” Frequently, these men turned to banditry to make money, a not so honorable profession.

Like European medieval knights, samurai had a strict code of conduct on how to lead their lives. Chivalry was the code for knights, while *Bushido* was the code of the samurai. Honor and the upholding of it was very important to the samurai. If one lost honor through defeat in battle, the code expected the samurai to kill himself. However, *Bushido* and Chivalry were the ideals, but not the norm. Sometimes these warriors would commit acts not allowed by their code but would not be punished.

During the Edo period, when the Tokugawa shoguns ruled Japan, samurai no longer needed to train for war. Instead, they concentrated on running the government and on gentlemanly pursuits like calligraphy or painting. In 1868, the Tokugawa shogun rule came to an end and the samurai disbanded. The emperor of Japan, who was only a figurehead during the shogunate, reasserted his power. One of his acts was officially dissolving the samurai as a class in Japan. Although the samurai are gone, their code and way of life are still admired to this day.

Exploring Pattern, Samurai Helmet

A lesson plan for *Samurai Armor* written by Tiya Karaus

Objectives:

1. Students will create a patterned design to fold into an origami samurai helmet.
2. Students will learn the following vocabulary: samurai, bushido, Sengoku period, origami

State core links: (Standard 2, Objective 2)

The student will analyze, reflect on, and apply the structures of art.

Create works of art using the elements and principles.

Create the illusion of common patterns and textures by the repetition of dots, lines, shapes, tones, colors, and value contrasts.

Materials:

- Square sheet of paper (one per student)
- An 8 1/2 inch sheet makes a helmet that is 6x3 inches
- Black felt-tip pens (one per student)
- Scrap paper

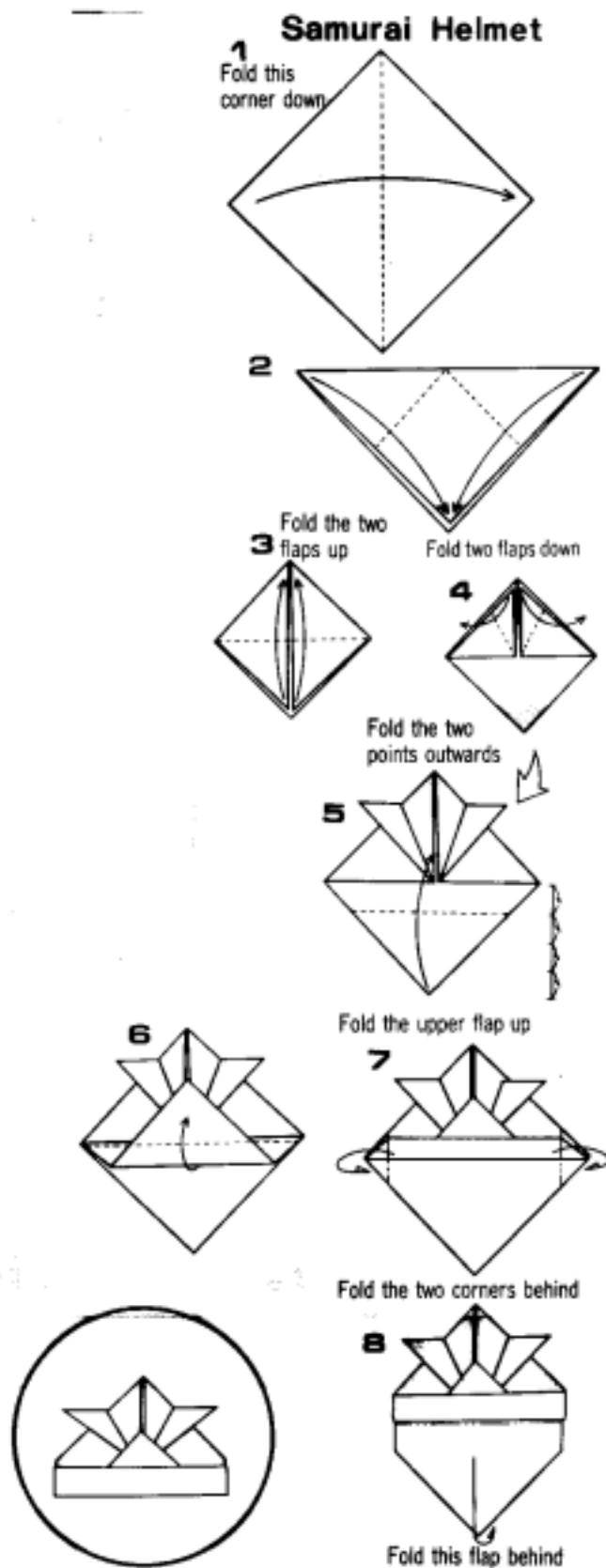
Initiation: Discussion of Samurai Armor

Ask students where they think this piece of armor came from and during which period of time. Who wore this suit? What led to the musket ball marks on the torso of the armor? Specific information on this piece of armor is attached to assist you in leading the discussion. It may be helpful to display the following terms for the discussion: samurai, bushido, Sengoku period, origami.

Points to highlight: The Samurai were the warrior class in Japan. They operated under a strict code of conduct called *Bushido*. Honor, loyalty, and truthfulness were important principles of *Bushido*. It is said that on the battlefield, samurai warriors would call out their years of experience in order to find a worthy adversary to fight. The Sengoku period (1560-1605) was a time when warlords were using samurai to fight for control of land in Japan.

Ask students why this suit of armor is in a fine arts museum, rather than a history museum. Students may further be questioned about what materials the armor is made of and how it was constructed. Ask students to observe and describe patterns on the armor. Pattern is the repetition of a series of shapes or forms. Close inspection of the samurai suit of armor reveals an amazing variety of pattern. Look at the armor from left to right as well as top to bottom. Students can be invited to draw some of the patterns they notice in the armor on the chalkboard or overhead projector. Explain that today's project will focus on pattern; however, the end product will be an origami samurai helmet. (Students will probably be familiar with origami. Folding paper has a long tradition in Japan, and may well have been a leisure pursuit of the samurai.)

Project:



1. Give students 5 minutes to create interesting patterns using only straight lines, rectangles, and circles on a scrap piece of paper.

2. Pass out square sheets of paper. Students will fill only one side of the paper with at least three different patterns composed of lines, circles, and squares.

3. The directions for folding an origami samurai helmet can be displayed as an overhead, copied to be used individually, or the teacher can model the folds while giving step-by-step directions.

Assessment: see attached rubric

Samurai Helmet Rubric

The helmet is extremely neat in appearance.	5 points		
The helmet is very neat in appearance.	4 points	3 points	
The helmet is pretty neat.	2 points	1 point	
The helmet is not neat in appearance.	0 points		
Pattern is entirely complete and high quality	5 points		
Pattern covers one side of paper and is folded into a helmet	4 points	3 points	
Pattern covers one side of paper, but helmet is incomplete	2 points	1 point	
Neither pattern side of paper nor helmet is complete	0 points		
4 or more patterns are present	5 points		
3 or more patterns are present	4 points	3 points	
At least two patterns are present	2 points	1 point	
Only one pattern is present	0 points		
Patterns contain lines, circles, squares and another shape	5 points		
Patterns contain only lines, circles, and squares	4 points	3 points	
Patterns contain mostly lines, circles, and squares	2 points	1 point	
Patterns contain no lines, circles, or squares	0 points		

Total: 20 points

Sources:

Books on Japan:

Japan by Irene Flum Galvin

Japan by Carol Greene

Japan by Rebecca Stefoff

Books on the samurai:

Samurai warriors by Jenny Roberts; illustrated by Tony Smith

A Samurai warrior by Anne Steel; illustrated by John James

Samurai-related websites:

<http://www.samurai-archives.com/>

<http://www.northnet.org/americankangdukwon/samurai.html>

Bushido-related website:

<http://mcel.pacificu.edu/as/students/bushido/bindex.html>

Variations:

The samurai helmet may be designed with a wide variety of materials including crayons, markers, colored pencils. (Black pen was chosen for the lesson on pattern). Younger students may find shape stencils helpful in creating pattern, as well as assistance in folding their helmets.

Extension(s):

Social Studies: This introduction into Japanese history is a great jumping-off point for a comparison between Asian, European, and North American history. Timelines can be created by groups of students for a specific time span (1500-1800).

The samurai lived by *Bushido*. How is their code of conduct similar and different from the code of chivalry practiced by European knights?

Art: When the samurai were not needed in warfare they turned their attention to pursuits like calligraphy and painting. Both calligraphy and *sumi-e* (oriental brush painting) make interesting follow-up projects.

Mathematics: Numerical patterns can be explored in conjunction with this lesson. Ask students what pattern a series of numbers follows and what the next three numbers would be. For example:

0, 1, 4, 5, 8, 9, 12, 13, 16* (the pattern is add 1, add 3)

0,4,3,7,6,10,9,13,12* (the pattern is add 4, subtract 1)

1,8,4,32,16,128, 64*(the pattern is multiple by 8, divide by 2)

Beyond the Macaroni Necklace

Utah Museum of Fine Arts

Evening for Educators

October 1, 2003, 5:30 p.m. - 8:30 p.m.

Northwest Coast Indian Raven Mask



Northwest Coast, Kwakiutl peoples
Raven Mask
Wood and pigment
The Ulfert Wilke Collection, purchased with funds from Friends of the Art Museum, Museum
1981.016.002

Raven Mask

Raven was the chief god and culture hero. He is credited with teaching the people how to fish, build their houses, etc. In myth he is the creator of the earth and people. He is also the Trickster who perpetrates practical jokes on people. For this reason, the people were very careful when they prayed to the Raven. They used precise terms to specify exactly what they wanted so that confusion (and the occasional practical joke) might be avoided.

Raven is the original organizer, playing roles of trickster, transformer, teacher,

catalyst and chief spirit. He is also a relentless schemer and practical joker, lustful, impulsive, cunning, shameless and without remorse. Full of magical, supernatural power, Raven could turn himself into anything at any time. He could live beneath the sea, ascend into the sky or make anything happen by willing it to be so. His legendary antics were often motivated by insatiable greed and he loved to tease, cheat, woo and trick.

All too often, however, the tables would turn on the hapless Raven. Raven is also an important totem figure of prestige and is one of the two main crests of the Haida. *The Kwakiutl Raven Mask* represents Raven from the North End of the world. This mask is part of the Hamatsa or “cannibal” society. As part of the Hamatsa ceremony, members of the society would perform the story of the Raven coming to the village to steal a novice (a young man of the Raven clan not yet initiated into one of the shaman societies) and teach him to be a “cannibal.” In order to become a full-fledged member a man must dance a total ceremonial cycle of twelve years.

This mask is only part of the costume that would have been worn during the ceremony. Usually the member would wear long wings composed of feathers to simulate the bird in flight. He would have a bare chest and a grass skirt as well. Unfortunately, the mask is the only thing that remains of the costume today.

Courtesy of the National Museum of Natural History

Northwest Coast Indian Hat

A lesson plan for *Raven Mask* Written by Tiya Karaus

Objectives:

Students will construct a hat in the style of the Kwakiutl. (kwä'kēōō'təl)

The hat will contain shapes common to the Kwakiutl and be painted with only black, red, and green or blue paint.

Students will identify common features of Northwest Indian art, including common materials, shapes, animals, and colors used in the artwork.

State core links:

Standard 4: Student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 2: Connect various kinds of art with particular cultures, times, or places.

Collaborate in small groups to describe and list examples of major uses or functions of significant works of art over various periods during our nation's history; e.g., philosophy or religion, utility and use, documentation or history, ornamentation or decoration, self-expression.

Create a work of art that reflects a positive part of past or present American culture.

Materials:

- Brown paper grocery bag (one per student)
- Scissors
- Pencils
- Scratch paper
- Crayons
- Tempera paints (black, red, green)
- Brushes
- Shape template
- Glue
- Hole punch
- Yarn

Initiations:

Read a Raven myth aloud to students (see attached stories). Ask students to think about how each of the characters in the myth would move. The Indians of the Northwest Coast told stories through dance and movement.

To the Kwakiutl and other Northwest Tribes, Raven was a central figure in myth. He appears as the creator, teacher, and trickster. Ask students to spend five minutes journaling about a practical joke they have played or one they would like to play.

Discussion:

Northwest Indian tribes who live along the coasts of Oregon, Washington, and Southeast Alaska developed a unique art form common to all tribes despite their geographical isolation from each other. Most of the elements of the art are constant throughout the tribes. Wood was the primary material used for construction of artwork. It was carved and painted in many forms, including masks, totem poles, boxes, and dishes. Black is by far the most common color, followed by red, blue-green, and occasionally white and yellow. The pigment was made from items found in nature such as lignite, charcoal, and graphite (black), ochers, cinnabar (red), copper materials (greens and blue), until the tribes began trading with white settlers. To make these colors permanent, salmon eggs and cedar bark were chewed and then spit into a paint dish with the pigments. This mixture was painted on the wood with brushes made of porcupine hair.

The shapes in the artwork were also fairly uniformed and standardized. (A list of the common shapes and body parts they represent is attached.)

Animals were depicted by emphasizing their most prominent features. A list of Northwest animals and some of these features from Robert Bruce *Inverarity's Art of the Northwest Coast Indians* follows:

Raven: Long straight beak

Eagle: Curved beak with tip turned downward

Hawk: Curved beak with tip turned inward; generally touching the face.

Beaver: Big teeth; round nose; scales on tail; stick held in forefeet.

Frog: Wide toothless mouth; flat nose; no tail

Bear: Large mouth with prominent teeth; protruding tongue; standing ears; large paws.

Sea lion: large teeth; round nose; eye near nose; small ear.

Wolf: long snout; many teeth; ears slant backwards.

Killer whale: long and large head; round eyes; large nostrils; blow hole; big mouth set with teeth; dorsal fin.

Sea monster: bear's head; paws with flippers; gills and body of killer Whale; several dorsal fins.

The above information can be used to lead a discussion and view attached examples of Northwest Indian art from Bill Holm's *Northwest Coast Indian Art: An Analysis of Form*.

Project:

1. Ask students to choose a Northwest animal design for a hat. Using the shape template, have students sketch out their design on scratch paper. The hat will be made in two parts, a large cone shape and a bill. The head or face of the animal will be on the cone shape and a beak or paws on the bill shape. Students will only be using black, red, and green paint on their hats. It is helpful to have students color their rough drafts with crayons as a reference for painting.
2. Cut and construct pieces of the hat. Directions with diagrams are attached. Keep in mind that the hat should be laid flat to paint and only glued once all decoration is complete. (The paint can get messy if not allowed to dry completely. Extending this project over several periods or days will help allow paint to dry and lead to a neater finished project.)
3. Assemble hat by gluing the cone shape, as well as the bill to the underside of the cone. Joints may be reinforced with staples. Tape can also be used, especially to reinforce the holes for the yarn to be tied. A second cone shape glued into the hat will make it ever sturdier.

Assessment: Northwest Indian Hat Rubric

Extremely neat appearance.	5 points	
The hat is very neat in appearance.	4 points	3 points
The hat is pretty neat.	2 points	1 point
The hat is not neat in appearance.	0 points	
High-quality Northwest Indians Shapes were used.	5 points	
Northwest Indian shapes were used.	4 points	3 points
Mostly Northwest Indian shapes were used.	2 points	1 point
No Northwest Indian shapes were used.	0 points	
Good use of red, black and green.	5 points	
Only black, red, and green were used.	4 points	
Only two of the three colors were used.	3 points	
Only one of the colors was used.	2 points	
A color other than black, red, or green was used.	1 point	
Two colors other than black, red, or green were used.	0 points	
Hat is complete and high in quality.	5 points	
Hat is decorated and assembled.	4 points	3 points
Hat is either decorated or assembled.	2 points	1 point
Hat is neither decorated nor assembled.	0 points	
Total:	20 points	

Sources:

From *Raven's Roost*

<http://www.eldrbarry.net/rabb/rvn/roost.htm> -- © 2000 Barry McWilliams

Raven, Mouse Woman and the myths and legends of the Pacific Northwest.

Gail Robinson, *Raven the Trickster and Coyote* are delightfully written collections of stories of these two Northwest Tricksters.

Christie Harris: One of my favorite authors - and prolific - her books include *The Trouble with Adventurers*, *The Trouble with Princesses*, *Once Upon a Totem*, *Once More Upon a Totem*, *Mouse Woman and the Mischief Makers*, *Mouse Woman and the Muddleheads*, *Mouse Woman and the Vanished Princesses*. But alas, they are out of print, so look at your local library or used book-store. One, however, for which she is noted, is in print - *Raven's Cry* - it is a novel about the coming together of the Haida and European cultures and a tribute to a vanished way of life. The illustrations are by Bill Reid - a noted Haida artist.

Myths and Legends of Haida Indians of the Northwest : The Children of the Raven by Martine Reid (wife of the late Bill Reid) has drawings with Haida legends interspersed, a good book to introduce children to native artwork and styles.

Anne Cameron has published several Raven stories individually as well as her *Daughters of Copper Woman* (her stories came from a storyteller on Vancouver Island named Klopimum, which means "keeper of the river of copper") and *Dzelarhons: Myths of the Northwest Coast*, (Dzelarhons was the "Frog Woman"). Both these volumes contain stories which focus on feminist issues. She has a book forthcoming, *Loon and Raven Stories*.

Mary Giraudo Beck: *Heroes and Heroines in Tlingit-Haida Legend*, and *Shamans and Kushtakas: North Coast Tales of the Supernatural*. Mary Beck has a keen ability to relate the stories and myths to the life and culture of the Tlingit and Haida peoples. I highly recommend her book - *Potlatch* - which helps us understand the traditions of this important aspect of Northwest culture by describing the ceremonies and customs of the various kinds of potlatches as they were observed in the nineteenth century. She gives Raven stories told in their ceremonial contexts.

Robert Ayre, *Sketko the Raven*

James Wallas and Pamela Whitaker, *Kwakiutl Legends*

Vi Hilbert (Narrator), *Coyote and Rock And Other Lushootseed Stories*: (The Parabola Storytime Series), an audio cassette of stories.

Vi Hilbert, *Haboo: Native American Stories from Puget Sound*. Her efforts to keep the Lushootseed language alive have included the passing on of these Skagit stories.

Fran Martin, *Raven-Who-Sets-Things-Right*

Ronald Melzack, *Raven, Creator of the World*

Norman Lerman, *Once Upon An Indian Tale*

J. Houston, *Eagle Mask*

For older readers:

Peter Goodchild, *Raven Tales: Traditional Stories of Native Peoples* (1991). A thorough study of the Raven cycles of myths in both the old and new worlds, this paperback has probably the best summary of the Raven cycles of tales. He also covers the Old World raven tales and offers some theories as to their origins.

Dale De Armond, *Raven*. This book was illustrated with woodcuts, and has the Raven cycle of tales in their more traditional form.

Bill Reid and Robert Bringhurst, *The Raven Steals the Light* contains ten Haida stories - some of the most significant myths - told and illustrated by Bill Reid, an outstanding Haida artist who is noted for his monumental sculptures as well as carvings and drawings. *The Black Canoe: Bill Reid and the Spirit of Gwaii* by Robert Bringhurst describes the making of a sculpture by Bill Reid for the Canadian Embassy in Washington, D.C. A revised edition of *Bill Reid* by Doris Shadbolt has recently been published by The University of Washington Press.

Robert Bringhurst has some new books on Reid and the Haida. *Solitary Raven : Selected Writings of Bill Reid* has writings by Bill Reid both during his time as a radio journalist, and essays from the time when he was on the verge of returning to his people and art. This book collects, for the first time, the most important of these widely scattered writings: seminal statements on the art of the Northwest Coast, on the role of the Native American artist in a multicultural world, and on the quintessential role of both the artist and the environment in the survival of human culture. *A Story As Sharp As a Knife: The Classical Haida Mythtellers and Their World* are Bringhurst's renderings of the verbal masterpieces of classical Haida storytellers. They are truly astounding, as it is his reconstruction of the facts surrounding their collection by American anthropologist John Swanton.

Bill Holm, a student of Bill Reid, has written *Northwest Coast Indian Art: An analysis of Form*, a volume which has been an important part of the rebirth of this Native American art style. You can see some his own work at the Burke Museum at the University of Washington in Seattle. If you are travelling in the Puget Sound Region and would like a guide to the Native American Art in the area, get a copy of *Northwest Coast Native and Native Style Art: A Guidebook for Western Washington*, by Lloyd Averill and Daphne Morris. Besides a lengthy chapter on the forms and "language" of Northwest Coast art, and locations where you can view it, the book also gives information about the artists and tribes in the region. If you are travelling in the Pacific Northwest and would like to visit the Indian Reservations, *Native Peoples of the Northwest* by Jan Halliday and Gail Chehak, prepared in cooperation with the Affiliated Tribes of the Northwest Indians, lists directions for more than a 1,000 things to see and do with Native people from all 54 tribes in Western Montana, Idaho, Northern California, Washington, Oregon, Alaska and British Columbia, Canada.

For more on the Northwest Indians and their life, customs and art:

Hilary Stewart has drawn for us vivid portraits of North coast life and art - her books are full of drawings and descriptions of how they made use of the natural resources of the Northwest. Her fascination with unearthing those cultures during a summer archeological dig on the Katz River in 1971, led her to a career of bringing to life a marvelous way of life. I love to browse through her books. *Cedar: Tree of Life* shows how they built their homes, seagoing canoes and even made their clothing from the abundant cedar forests. *Indian Fishing: Early Methods* illustrates how they fished the rivers using wooden hooks and fishing line made of kelp, and even hunted whales at sea in their wooden canoes. *Stone, Bone, Antler and Shell: Artifacts of the Northwest Coast* - a new revision of her first book - helps us understand how they made use of the other natural resources of the Pacific Northwest. All of her books give you a sense of how well the first peoples had adapted to their environment and made use of its bounty, which left them time to produce wonderful art.

Looking at Totem Poles teaches us how to understand and read the stories found in the carved poles so characteristic of the Pacific coasts. A companion, *Looking at Indian Art of the Northwest Coast*, helps us appreciate the beauty of what continues to be a major art form. I found this volume quite helpful while designing my Raven storytelling screen. Bill Holm's Native American-inspired paintings are in *Sun Dogs and Eagle Down: The Indian Paintings* of Bill Holm.

Understanding Northwest Coast Art: A Guide to Crests, Beings and Symbols is a dictionary of the beings that are the subjects of Northwest art. It was written by Cheryl Shearer and published in 2000.

Viola Garfield's and Linn Forest's *The Wolf and The Raven: Totem Poles of Southeastern Alaska* is back in print. A survey of totem poles gathered by the U.S. Forest Service and placed in natural settings near Ketchikan, Wrangel and Sitka, it was written in 1948 and revised in 1961. It describes the characters and includes numerous stories about them in the text.

Aldona Jonaitis - The natural history museums have preserved most of our artifacts of Pacific Northwest life, and this noted scholar has published a number of illustrated volumes, including *Chiefly Feasts: The enduring Kwakiutl Potlatch* and *From the Land of The Totem Poles: The Northwest Coast Art Collection of The American Museum of Natural History*. Both are available in paperback and are lavishly illustrated with colorful pictures of carved poles and dance masks and other artifacts.

Alas, most of the carvings and poles of the Northwest have been collected and there are more totem poles in the museums than in Native American villages. Franz Boas, one of those collectors, studied and saved for us much about a way of life that was swiftly being lost. An anthology of his writings is found in *A Wealth of Thought: Franz Boas on Native American Art*, edited by Aldona Jonaitis. It has several very instructive chapters on the styles of animal forms used in the Northwest Coast art and weaving. Douglas Cole has narrated how this happened in his book *Captured Heritage: The Scramble for Northwest Coast Artifacts* which tells about the competition among the museums to gather artifacts and knowledge. Were they saving or stealing a culture?

A new book on the *Peoples of the Northwest Coast : Their Archaeology and Prehistory* by Kenneth M. Ames and Herbert D. G. Maschner is an excellent book covering the various tribes of the Northwest coasts.

Several recent "coffee table paperbacks" have been published by the University of Washington Press. *A Time of Gathering : Native Heritage in Washington State* by Robin K. Wright presents the cultures of the region around Puget Sound. *Northern Haida Master Carvers*, also by Robin Wright, highlights for the first time the distinctive achievements of several of the most important Northern Haida artists and analyzes the art-historical developments and stylistic changes in pole carving. This book traces the making of monumental poles from the days of first white contact to the present, illuminating the variations in style that resulted from historical, cultural, and individual circumstances, with a particular focus on the Edenshaws and their artistic heirs.

Kwakiutl Art by Audrey Hawthorn covers the cultures of the central British Columbian coasts.

Haida Monumental Art : Villages of the Queen Charlotte Islands by George F. MacDonald, Richard J. Huyda, and George MacDonald includes a large number of photographs as well as site plans and detailed descriptions of 15 villages and several smaller sites. Images of the Haida's cedar houses and totem poles were captured by photographers who traveled to these then-remote villages during the last quarter of the 19th century.

The Great Canoes : Reviving a Northwest Coast Tradition by David Neel - The cedar canoe was central to the lives of the Northwest Coast's first peoples and in the mid-1980s the great canoes

began to be built again. This book, by Kwakiutl photographer David Neel, explores the rebirth of the Northwest Coast canoe. Neel combines 70 of his most spectacular photographs with words from elders, builders, paddlers, chiefs and young people documenting the impressive canoe gatherings of the last few years.

Native Visions : Evolution in Northwest Coast Art from the Eighteenth Through the Twentieth Century by Steven C. Brown, Paul MacApia (Photographer) will take you through the development of the various styles of Northwest Coast art.

Mythic Beings : Spirit Art of the Northwest Coast by Gary Wyatt connects the artwork to the mythological beings of the inter-related but distinct earth, sky and water realms.

Haida Art by George F. MacDonald illustrates the definitive collection of Haida art - the holdings of the Canadian Museum of Civilization.

Down from the Shimmering Sky : Masks of the Northwest Coast by Peter MacNair, Robert Joseph and Bruce Grenville is about the costumes of the Pacific Coastal peoples, in particular their masks.

The Chilkat Dancing Blanket and *The Raven's Tail* by Cheryl Samuel discusses their weaving and colorful dancing blankets.

Many of the early paintings on bentwood boxes, paddles, or house front boards have rotted, faded, or been obscured by a patina of oil, dirt, and wood smoke. *The Transforming Image : Painted Arts of Northwest Coast First Nations* was written by Bill McLennan, University of British Columbia Museum of Anthropology Curator. He developed a technique of photographing the pieces with infrared film to bring out the original lines of design, then transferring them, with the help of artists, onto Mylar sheets and sometimes onto boards like the originals in order to bring the original designs back to life.

Northwest Coast Indian Painting: House Fronts and Indian Screens by Edward Malin deals with the art form applied to houses. It has both extensive text and numerous photographs. He also has books on *Totem Poles of the Pacific Northwest Coast* and *A World of Faces: Masks of the Northwest Coast Indians*.

Want to try making art yourself? *Learning by Designing Pacific Northwest Coast Native Indian Art*, vol.1, and *Learning by Doing Northwest Coast Native Indian Art* by Karin Clark and Jim Gilbert from Raven Publishing will help get your started.

And if you are interested in carving, *Carving Totem Poles and Masks* by Alan Bridgewater and Gill Bridgewater might be a good beginning.

See also:

Gerber, *Indians of the Northwest Coast*

Philip Drucker, *Indians of the Northwest Coast*

Variations:

This project is best suited for students fourth grade and above. Adaptations for younger students include cutting common Northwest Indian shapes out of construction paper to be glued on by students. Paper plates can also be used to create a mask rather than a hat.

Extensions:

Performing Arts: With the hats constructed, students are ready to perform Raven myths in small groups. Myths may either be adapted to play form or read expressively aloud by a narrator while the characters tell their parts through movement. To complete the costume, a blanket can be draped over the student's shoulders like a cape and secured with a safety pin.

Language Arts: Myth writing is a natural extension for this lesson. Focus students on natural phenomena that can be explained through myths. Why are there rainbows? Why do leaves fall off the trees? Why do animals hibernate?

The character of the trickster is common in myths of other cultures. Collect and read trickster myths from other cultures.

Social Studies: This lesson is an excellent introduction to a unit on Northwest Indian tribes. These tribes developed unique political, economic, and social structures.

Raven and the Man that Sits on the Tides

A Telling by Eldrbarry

(<http://www.eldrbarry.net/rabb/rvn/rvn.htm>)

Long ago the oceans had no tides and the shores no shallows. Raven knew there was lots of food in the sea - oysters and clams, mussels and crabs. But how to get to it? He was lazy and preferred getting into mischief. Raven wondered, "If only there was a way to move the water out of the way, so I could gather food from the sea!"

Raven knew nothing about the sea, but he knew the Fog Man did. He would find the Fog Man and ask him. Raven started asking around. He asked the sandpipers, and like a single bird, the flock darted and swooped this way and that, but Raven could not figure out which way they wanted him to go. Raven asked the gulls, but they seemed to be lost souls endlessly searching themselves. Raven asked the cormorants, perched like lonely sentinels on the offshore rocks, but they didn't know where the Fog Man was to be found either.

Finally Raven decided to look far to the north, where the fogs came from. He searched until one day he saw an island bouncing from wave to wave, like a raft free of its moorings. On it was a wrinkled old man with a long straggly beard. When he saw the Raven coming, he snatched up his hat and pulled it down on his head. Fog began to pour out from under its brim, hiding the fog man and his island.

Raven swooped down and snatched off his hat. "What, do you throw a fog in a friend's face?"

"Hey, Raven! Give me my hat, I've fog to make," he cried.

Raven asked: "Why do you make fog anyway?"

"It's my job. It's what I do, I'm the Fog Man."

"Well, do you know how the sea can be moved away from the shore?"

"I don't know; please give me my hat, the sun is getting too warm."

"Do you know someone I could ask?"

"Go ask the Man who sits on the Tide."

"What is the tide? And why does he sit on it? Where do I find him?"

The Fog Man pleaded: "Please leave me my hat, and go to where the sun sleeps."

Raven laughed "I'll just take your hat. It's time we had a sunny day"

Leaving the Fog Man cursing on the shore, Raven flew towards the setting sun. For many days, he pursued the sun and was just about to give up his search when he spotted a solitary Rock crag, with sea birds swooping around its head and shoulders. Raven was about to ask the birds, when the crag yawned, then it blinked. What looked like a rock, was a giant man, sitting in the water. Three times Raven asked him: "Have you seen the man who sits on the tide?" with no answer.

On the fourth the Giant roared "I AM THE MAN WHO SITS ON THE TIDE!!" His breath blew Raven back several miles.

Avoiding his mouth, Raven shouted in his ear. "Do you know the secret of how to move the sea aside?"

"I KNOW MANY SECRETS, BUT I CAN'T REMEMBER THEM."

"Well, maybe if you told me one, it would jog your memory."

"GO AWAY, I CAN'T REMEMBER ANY."

"Well, what is the tide, and why do you sit on it?"

"IT'S MY JOB, IT'S WHAT I DO. I AM THE MAN WHO SITS ON THE TIDE."

Curious, Raven tried to see what he was sitting on. "Maybe if you stood on it."

"NO, I HAVE ALWAYS SAT ON THE TIDE - IT'S WHAT I DO!"

"Come on, get up."

"GO AWAY, YOU BOTHER ME."

Raven began circling him. Raven spotted an exposed portion of his "backside" and got an idea. Flying up high in the sky, he pointed his sharp beak right at it and dropped like hawk, jabbing the

giant real good. With a mighty roar, the giant rose up and started howling in pain, jumping around and holding his "backside." But his wail was drowned out by the sound of a hundred waterfalls, as the sea poured into a large hole where he had sat. The giant danced around in pain. The sea was almost all gone, leaving sand and floundering fish as far as the eye could see. Finally, rubbing the "tender spot," the giant sat down. As he did the sea spurted up and refilled to its former water line.

Raven knew the giant's secret. "So that's what the tide is, now if we can just teach him some new habits."

Raven perched on his shoulder and with his most persuasive trickster voice suggested: "From now on, how about taking a little stretch twice a day - just a short one, so the people can gather food from the sea."

"NO, SITTING IS WHAT I DO, I AM THE MAN WHO SITS ON THE TIDE. I HAVE ALWAYS DONE THIS AND ALWAYS WILL. IT'S MY JOB."

"Come on, everybody needs a break now and then, just a short stretch twice a day?"

"GO AWAY, YOU'RE UPSETTING ME."

"I know, it's my job. It's what I do. I am the Raven. I upset things. I upset the darkness when I stole the sun and put it in the sky. I upset the cold when I stole fire from Owl and gave it to the people, and now I will upset you twice a day."

As Raven began circling for another jab, the giant roared "WHY, I CAN SWAT YOU LIKE A MOSQUITO! YOU ARE NO BIGGER TO ME THAN A MINNOW TO A WHALE." He began to swing his arms wildly at the circling Raven. Giant waves were formed. As the two struggled, Raven trying to jab the giant, the giant trying to crush the Raven, a great storm struck the shores, and they say that this was when Mountain Goat first tasted salt and why sea shells are found in the mountains.

Trying as hard as he could, Raven could not get near a tender spot on the Giant. Then Raven remembered Fog Man's hat. Raven pulled the hat down on his head. Fog began pouring out, thicker and thicker. A fog bank enveloped the Giant. He looked around, trying to spot Raven, but all he could see was Fog. Then, "YEOWWW!" Raven jabbed him good. For a little while, he jumped and danced around, then settled back on his spot.

Meanwhile as the waters receded, Raven was able to gather food from the seashore. The waters were shallow enough to fish, and there were oysters and clams and mussels and crabs. The sandpipers and gulls and cormorants found plenty to eat. Then, as the giant had settled down, the waters returned to their former level. Raven began to visit the giant twice a day at different times to catch him by surprise, upsetting him each time. Sometimes he used Fog Man's hat, or came in the dark of the moon. And as the tide went out and came in, there was plenty of food to eat.

Finally, one day, as the Raven was about to pull on the fog man's hat, he saw a surprising sight. All by himself, without Raven's reminder, the Giant stood up, stretched, looked around and after a bit, sat down. Raven was puzzled. He disguised himself as a sea bird and flew to the giant's shoul-

der. "Why did you just stand up and sit down?"

"IT'S MY JOB. IT'S WHAT I DO. AS LONG AS I REMEMBER IT'S WHAT I HAVE DONE. I AM THE MAN WHO MAKES THE TIDE GO OUT AND COME IN."

And as Raven flew off, relieved he would have to upset the Giant no longer, he laughed. "I am the Raven. I upset things. It's my job. It's what I do!"

Raven Myth

Time was, there were no people on earth. The first man still lay inside the pea pod.

Four days passed, and on the fifth day, he pushed with his feet. He broke through the bottom of the pod and fell to the ground. When he got up, he had become a grown man. He looked at everything and himself, his arms and legs, his hands; felt his neck. The pod that had held him still hung on the vine with a hole in its bottom.

The grown man walked a little away from the pod where he had started. The ground under him felt as if it were moving, too. It was not firm, but soft.

The way it moved under him made him feel sick. He stood still, and slowly a pool of water formed at his feet. He bent down and drank from the pool. It felt good the way the water went from his mouth down inside of him. It made him feel better.

He stood up again, refreshed. Next, he saw something. It was a dark thing flapping along, and it was coming. Then it was there before him. It stood looking at him.

It was Raven. Raven lifted one of his wings and pushed his beak up to his forehead. He raised it like a mask. And when he moved his beak up, Raven changed into a man. He walked all around the first man to get a good look at him.

"Who are you?" Raven asked, at last. "Where did you come from?"

"I came from the pea pod," said the man, pointing to the vine and the broken pod.

"I made that vine!" said Raven. "I never thought something like you would come from it. Here, this ground we're standing on is soft. I made it later than the rest. Let's go to the high ground. It's hard and thick."

Man and Raven went to the high ground, and it was quite hard under them.

"Did you have anything to eat?" Raven asked.

Man told him about the wet stuff that had pooled at his feet.

"Ah, you must have drunk water," Raven said. "Wait here for me."

He drew the beak-mask down and changed once more into a bird. Raven flew up into the sky and disappeared.

Four days later, he returned. The whole time, Man had been waiting.

Raven pushed up his beak and was again a man. He had four berries--two raspberries and two heathberries.

"I made these for you," he said. "I want them to grow all over the earth. Here, eat them."

Man put the berries in his mouth and ate them.

"I feel better," he said.

Next, Raven took Man to a small creek. There, the man-bird found two pieces of clay and molded them into tiny mountain sheep. He held them on his palm. When they dried, he let Man take a close look at them.

"They look nice," Man said.

"Now shut your eyes," Raven told him. Man did close his eyes.

Raven pulled down his beak and made his wings wave back and forth, back and forth over the clay figures. They came to life and bounded away as grown mountain sheep. Raven lifted his mask.

"Look!" he said.

Man saw the sheep moving very fast. They were full of life, and that pleased him. He thought people would like them. For there were more men growing on the vine.

But when Raven saw the way Man was looking at the mountain sheep with such delight, he put them up high so that people would not kill too many of them.

Raven made more animals, moved his wings, and brought them to life. Every animal and bird and fish that Raven made, Man viewed with pleasure. That worried Raven. He thought he'd better create something Man would fear, or else Man might eat or kill everything that moved.

So Raven went to another creek. He took some clay and created a bear, making it come alive. Quickly, Raven got out of the way of Bear because the animal was so fierce it would tear him apart and maybe eat him.

"You will get lonely if you stay by yourself," Raven said to Man. "So I will make somebody for you."

Raven went off a ways, where he could view Man but where Man couldn't be sure what he was doing. There, off a ways, he made a figure out of clay much like Man's, although different. He fastened watercress on the back of its head for hair. When the figure had dried in the palm of his hand, he waved his wings several times. It came to life. It was a lovely woman. She got up, grew up, and stood beside Man.

"That is your helper and your mate," said Raven.

"She is very pretty," said Man, and he was happy.

Raven went on doing what he needed to do. And Man and Woman had a child. Soon, there were many, many people and animals. All that was living grew and thrived.

The world prospered.

This is a wonderful, dramatic Eskimo myth, parts of which are widely known, from Siberia to Greenland. The myth speaks of society rather than the universe. Raven is a trickster god who travels from heaven to earth and sometimes, in some stories, to the sea floor. He has sacred power and can change form. Raven instructs people in living. He creates first-man through the pea vine and other people and animals from clay taken from the earth-creek.

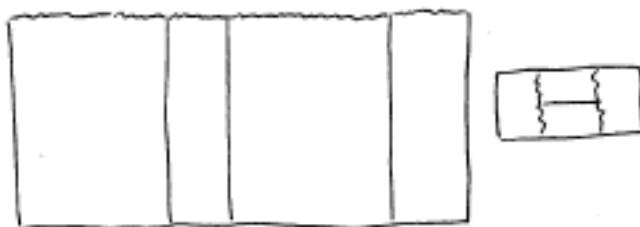
Excerpted from:

<http://www.crystalinks.com/namcreationwomen.html>

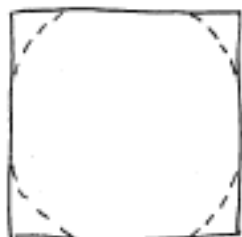
http://www.changingtidecreations.com/item_html/raven.html



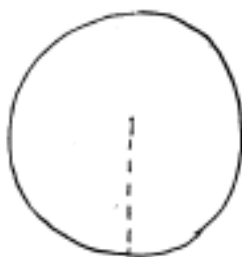
1. Begin with a paper grocery bag



2. Cut down one side of the bag and around the bottom panel.



3. Cut the largest square possible out of the bag. Next, round the corners to form a circle.



4. Make a cut from the outer edge of the circle to the center.



5. Create a cone by overlapping the cut sides as seen in step 6. Mark the overlapped section with a pencil. This area does not need decoration.



6. Lay flat to decorate. Next, glue into cone shape.



7. Cut a bill out of remaining paper bag. Decorate, and then glue to underside of cone hat.



8. To finish, punch holes on either side of hat and attach yarn strands.



Ovoid: basic shape for eyes, mouth, joints, and various space fillers



Eyes; positioned inside an ovoid with an ovoid added for an iris



U form; used for feathers, scales, and space fillers



SplitU forms

Adapted from Bill Holm's *Northwest Indian Art: An Analysis of Form*



Eyebrow shape



Eyebrow shape



Feet of various animals and birds



Human hand shape



Cheek shape

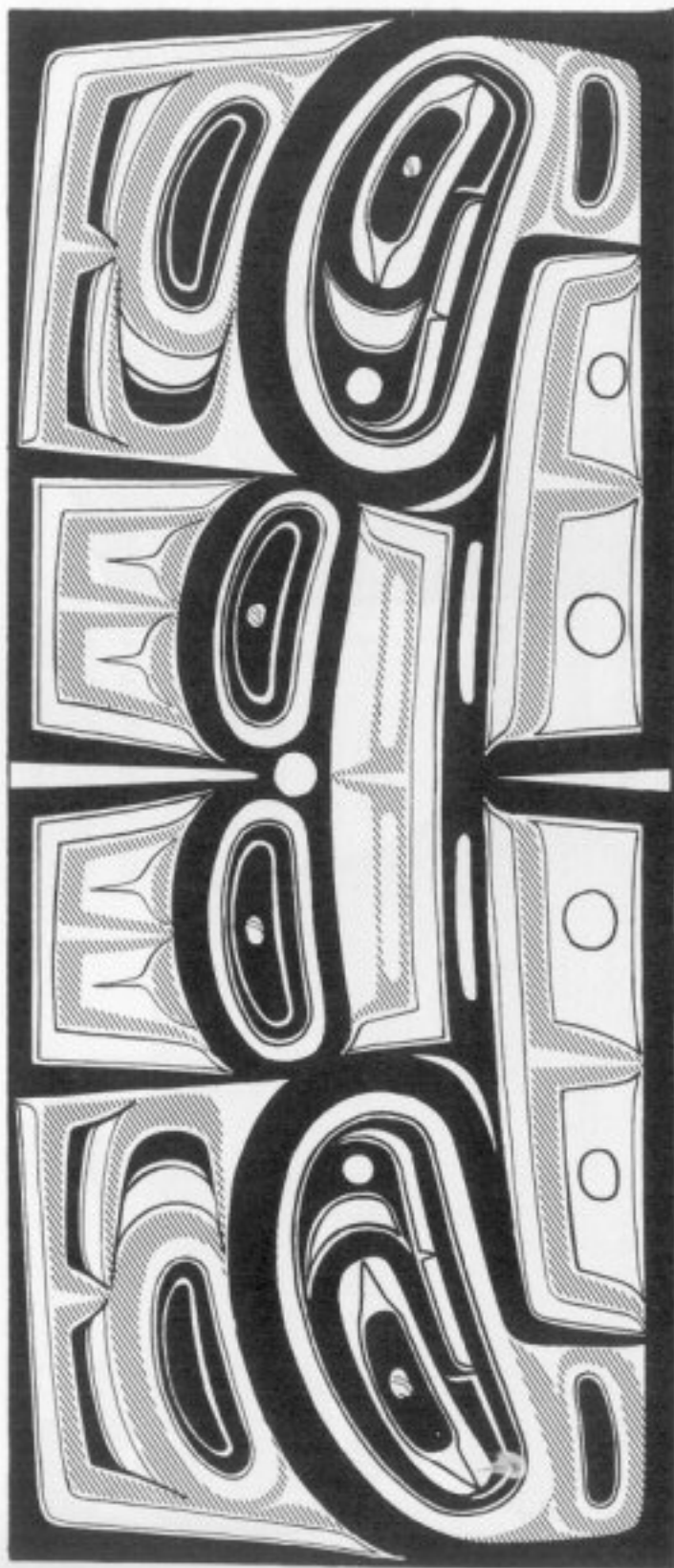


Fig. 71. Painted box front, Kwakiutl (Bella-bella) CNHM 79389



Fig. 40. Painted design on a coffin, Haida. Holm



Fig. 6. Woven spruce root hat, Haida. A configurative design of a split wolf is painted around the hat in black, red, and blue-green. Charnley



Fig. 7. Woven spruce root hat, Haida. An expansive design representing a beaver is painted in black and red. Henry



Fig. 24. Inner ovoid elaborations. Figure 39 diagrams the construction of the typical "salmon-trout's-head" form of the inner ovoid. Here are seen some of the many possible variations on this theme. NMC



Fig. 26. Painted skin kilt. Feder



Fig. 19. Painting from a spruce root mat, Haida. Johnson



Fig. 20. Painted wooden spoon, Stikine Tlingit. WSM 2334

Beyond the Macaroni Necklace

Utah Museum of Fine Arts

Evening for Educators

October 1, 2003, 5:30 p.m. - 8:30 p.m.

Ethnic Man



Viola Frey (1933-), American

Viola Frey was born in Lodi, California in 1933. She studied art in California while growing up and received her B.F.A from the California College of Arts and Crafts in Oakland and her M.F.A. from Tulane University in New Orleans. She now resides in Oakland, California.

Frey is known for her larger-than-life monumental ceramic figures of men and women clothed in the fashions of the 1950s or in business attire. Frey also delights in painting and making smaller ceramic sculptures, sometimes hand-built, at other times slip-cast. In her smaller groupings, Frey's love of the human figure is evident as men in blue power suits are juxtaposed with figurines and a cornucopia of objects and shapes that combine to form a unique set of cascading figures. The abstractions of contemporary society, combined with images, have become visual "watchwords" of her vocabulary. In the artist's hands the compilation comes alive as an animated, active, colorful tableau of life.

Above all, Frey is a figurative artist who delights in drawing and painting figures, faces, profiles, eyes, hands and limbs. She applies her energetic, vigorous color and drawing line to the form of the human figure which she hand builds over a period of approximately one year. Her women represent everywoman, her men everyman. The monumentality of scale in the figures brings us back to the sensation of childhood when adults were towering pillars in the forest of humanity.

Frey's people encapsulate universal characteristics of femininity, masculinity, or ethnicity. *Ethnic Man*, for example, does not represent one single ethnic type, but all ethnic groups collectively in one gigantic figure. Frey interprets the theme with clay, the most ordinary and available of art materials, and one humans have historically used for crafting functional objects. Yet, she clothes this figure in a business suit that, in today's society, is associated with corporate power. "My images," Frey states, "carry with them contradictions which challenge our own sense of self and which also challenge the inanimate immobility we initially attribute to object and thing." She signs her works (including *Ethnic Man*) not with her name, but with a firm and conspicuous handprint in the wet clay. *Excerpt from:* <http://www.nancyhoffmangallery.com/artists/frey.html>

Viola Frey (1933-), American
Ethnic Man, 1991
Glazed porcelain
Purchased with funds from the Phyllis Cannon Wattis Endowment for the Acquisition of Twentieth-Century Art, Museum # 2000.11.1A-O

Check 'All of the Above': *Ethnic Man* and Measuring Diversity in the United States

A lesson plan for *Ethnic Man*
written by Kim Nusco

Objectives:

1. Students will examine Viola Frey's sculpture, *Ethnic Man*, to initiate a discussion of physical characteristics and socially-based assumptions to determine aspects of an individual's identity.
2. Students will use forms from the United States Census to consider the issue of racial and ethnic classification.
3. Students will discuss the complex issues involved in racial and ethnic classification and examine race and ethnicity as components of individual and community identities.
4. Students will consider the purpose of the government in establishing racial and ethnic categories and in gathering population data.
5. Students will examine the basis for their own ethnic identities and how ethnicity situates them within the larger community.

State Core Standards:

Grades 7-12-Social Studies, Anthropology and Sociology, Standards 1, 3, 4, 5

Materials:

- Postcard or slide of *Ethnic Man*
- Copies of the first page of United States Census 2000 Short Form Questionnaire, accessible through the U. S. Census Website at <http://www.census.gov/dmd/www/pdf/d61a.pdf> . (It may reduce confusion to block out questions 1-4.) An example of the census is attached.

ACTIVITY

Warm-Up:

Review with students the concept of race and ethnicity. Discuss the often subtle differences between the two terms. What do we mean when we refer to someone's race? How is it different from nationality or ethnicity? When do we see these concepts overlap? Ask the students to consider how race and ethnicity are used as categories for classifying individuals into groups. Why do we consider these categories important? What do we think these attributes tell us about a person or a group of people?

(Sample definitions of race and ethnicity can be found on Wikipedia [a free Web encyclopedia] at <http://www.wikipedia.org/wiki/Ethnicity> and <http://www.wikipedia.org/wiki/Race>).

Ethnic Man Activity:

1. Arrange students in groups of three to four students. Tell them that they are members of a census committee that is gathering information about their community, including information about the race and ethnicity of the local population.
2. Distribute one copy of the Short Form Questionnaire to each group.
3. Show the slide or postcard of *Ethnic Man*. Introduce him as a member of the local community.
4. Ask the students to fill out questions 3 through 8 for *Ethnic Man*.
5. Have the groups share their answers, writing their responses on the board.
6. Note similarities and differences in the groups' responses. Ask the groups to explain how they decided which boxes to check for *Ethnic Man*. Discuss the use of visual cues (physical characteristics, clothing) to determine an individual's ethnicity and/or race. Are these cues adequate indicators of a person's ethnic identity? What else do we need to know about someone to determine their ethnicity? Does this change our understanding of ethnicity and race?
7. Ask the students to consider the artist's intentions in presenting a variety of ethnic and racial attributes in one figure. You may ask them to consider *Ethnic Man* to traditional "History of Man" exhibits or historical representations of various "races." What are our assumptions about the term "ethnic?" Do we consider Europeans "ethnic?" What is Viola Frey asking us to think about?
8. Ask the students if they found questions 7 and 8 confusing. Is the relationship between race and ethnicity apparent? How would they answer these questions for themselves? Would they find it easy or difficult to decide which boxes to check? On what would they base their decisions? Do they feel that these categories say anything important about who they believe themselves to be? Do they feel like it is necessary for the government to collect this kind of data? How do they think it will be/should be used?

Assessment:

Students will be assessed on the basis of their participation in group and class discussion. Groups will be assessed by their ability to provide support for their answers to the questionnaire.

Extension and Sources:

This activity can provide an introduction to a variety of anthropological and sociological topics, from discussions of racial categorization to examinations of the changing ethnic diversity of the United States.

- The 2000 Census marked a change in the way the U.S. government defines racial and ethnic categories. The Department of the Census issued a report explaining these changes and the resulting statistics from the 2000 Census, accessible at <http://www.census.gov/prod/2001pubs/c2kbr01-1.pdf>. Further explanation is provided in a document entitled, "Racial and Ethnic Classifications Used in Census 2000 and Beyond" (<http://www.census.gov/population/www/socdemo/race/race-factcb.html>).

Students can examine these documents (or selected portions) and discuss the significance of these changes. This could be incorporated into a unit on the history of racial classification, which could include both sociological and biological definitions of race.

Other interesting sources for discussion include the "American Anthropological Association Statement on Race," <http://www.aaanet.org/stmts/racepp.htm>, and "All of Us Are Related, Each of Us is Unique," Syracuse University's Web exhibit exploring historical and modern concepts of race, at <http://allrelated.syr.edu/>.

- The results of the 2000 census sparked much discussion of shifts in the racial and ethnic makeup of the United States. The U. S. Census Website provides a number of statistical sources pertaining to racial demographics. American FactFinder [<http://factfinder.census.gov/servlet/BasicFactsServlet>] allows users to obtain population data for the nation, state, and individual cities. These reports could provide the basis of numerous units dealing with statistics, population analysis, and the purpose of governmental data-gathering efforts. For example, students could be asked to fill out individual census forms [<http://www.census.gov/dmd/www/pdf/d20ap0.pdf>].

The data for the class could be analyzed and compared to the demographics of the local community, the state, and the nation.

- Students may also engage in some of the debates surrounding the interpretation of data about the racial and ethnic composition of the U. S. population. A number of current newspaper and journal articles have addressed the results of the 2000 Census and new conceptions of ethnicity in America. For an example, see the Washington Post article: "Happy to Mix it All Up: For Young America, Old Ethnic Labels No Longer Apply," (June 8, 2003), <http://www.washingtonpost.com/ac2/wp-dyn?pagename=article&node=&contentId=A26764-2003Jun6¬Found=true>. Students could be asked to respond to the assertions made in this article.

- Students may benefit from addressing these sociological and political issues through creative means. An analysis of Frey's *Ethnic Man* lends itself to explorations of individual and communal identity through writing and art activities. Collage offers a particularly appropriate method for expressing the multifaceted aspects of identity.

Variation:

Students in grades 4 through 6 can complete a similar "categorizing" activity with a simplified form using the four basic racial categories. Discussion could center on the assumptions we make based on visual characteristics, leading to an examination of stereotypes. This need not be limited to race and ethnicity; *Ethnic Man* could also provoke interesting discussions about gender and class.

PLEASE DO NOT FILL OUT THIS FORM.
This is not an official census form. It is for informational purposes only.

**United States
Census
2000**

U.S. Department of Commerce • Bureau of the Census



This is the official form for all the people at this address. It is quick and easy, and your answers are protected by law. Complete the Census and help your community get what it needs — today and in the future!

Start Here

Please use a
black or blue pen.

- 1. How many people were living or staying in this house, apartment, or mobile home on April 1, 2000?**

Number of people

INCLUDE in this number:

- foster children, roomers, or housemates
- people staying here on April 1, 2000 who have no other permanent place to stay
- people living here most of the time while working, even if they have another place to live

DO NOT INCLUDE in this number:

- college students living away while attending college
- people in a correctional facility, nursing home, or mental hospital on April 1, 2000
- Armed Forces personnel living somewhere else
- people who live or stay at another place most of the time

- 2. Is this house, apartment, or mobile home —**
Mark ☒ ONE box.

- ☐ Owned by you or someone in this household with a mortgage or loan?
- ☐ Owned by you or someone in this household free and clear (without a mortgage or loan)?
- ☐ Rented for cash rent?
- ☐ Occupied without payment of cash rent?

- 3. Please answer the following questions for each person living in this house, apartment, or mobile home. Start with the name of one of the people living here who owns, is buying, or rents this house, apartment, or mobile home. If there is no such person, start with any adult living or staying here. We will refer to this person as Person 1.**

What is this person's name? *Print name below.*

Last Name

First Name

MI

- 4. What is Person 1's telephone number?** *We may call this person if we don't understand an answer.*

Area Code + Number

- 5. What is Person 1's sex?** Mark ☒ ONE box.

☐ Male ☐ Female

- 6. What is Person 1's age and what is Person 1's date of birth?**

Age on April 1, 2000

Print numbers in boxes.

Month Day Year of birth

→ **NOTE: Please answer BOTH Questions 7 and 8.**

- 7. Is Person 1 Spanish/Hispanic/Latino?** Mark ☒ the "No" box if **not** Spanish/Hispanic/Latino.

- ☐ No, not Spanish/Hispanic/Latino ☐ Yes, Puerto Rican
- ☐ Yes, Mexican, Mexican Am., Chicano ☐ Yes, Cuban
- ☐ Yes, other Spanish/Hispanic/Latino — *Print group.* *✓*

- 8. What is Person 1's race?** Mark ☒ **one or more races** to indicate what this person considers himself/herself to be.

- ☐ White
- ☐ Black, African Am., or Negro
- ☐ American Indian or Alaska Native — *Print name of enrolled or principal tribe.* *✓*

- ☐ Asian Indian ☐ Japanese ☐ Native Hawaiian
- ☐ Chinese ☐ Korean ☐ Guamanian or Chamorro
- ☐ Filipino ☐ Vietnamese ☐ Samoan
- ☐ Other Asian — *Print race.* *✓* ☐ Other Pacific Islander — *Print race.* *✓*

☐ Some other race — *Print race.* *✓*

→ **If more people live here, continue with Person 2.**

Person 2

Your answers are important!
Every person in the Census counts.



1. What is Person 2's name? *Print name below.*
Last Name

First Name

MI

2. How is this person related to Person 1? Mark ☒ ONE box.

- | | |
|--|--|
| <input type="checkbox"/> Husband/wife | If NOT RELATED to Person 1: |
| <input type="checkbox"/> Natural-born son/daughter | <input type="checkbox"/> Roomer, boarder |
| <input type="checkbox"/> Adopted son/daughter | <input type="checkbox"/> Housemate, roommate |
| <input type="checkbox"/> Stepson/stepdaughter | <input type="checkbox"/> Unmarried partner |
| <input type="checkbox"/> Brother/sister | <input type="checkbox"/> Foster child |
| <input type="checkbox"/> Father/mother | <input type="checkbox"/> Other nonrelative |
| <input type="checkbox"/> Grandchild | |
| <input type="checkbox"/> Parent-in-law | |
| <input type="checkbox"/> Son-in-law/daughter-in-law | |
| <input type="checkbox"/> Other relative — <i>Print exact relationship.</i> | |

3. What is this person's sex? Mark ☒ ONE box.

- ☐ Male ☐ Female

4. What is this person's age and what is this person's date of birth? *Print numbers in boxes.*

Age on April 1, 2000 Month Day Year of birth

→ NOTE: Please answer BOTH Questions 5 and 6.

5. Is this person Spanish/Hispanic/Latino? Mark ☒ the "No" box if *not* Spanish/Hispanic/Latino.

- | | |
|---|--|
| <input type="checkbox"/> No, not Spanish/Hispanic/Latino | <input type="checkbox"/> Yes, Puerto Rican |
| <input type="checkbox"/> Yes, Mexican, Mexican Am., Chicano | <input type="checkbox"/> Yes, Cuban |
| <input type="checkbox"/> Yes, other Spanish/Hispanic/Latino — <i>Print group.</i> | |

6. What is this person's race? Mark ☒ one or more races to indicate what this person considers himself/herself to be.

- ☐ White
☐ Black, African Am., or Negro
☐ American Indian or Alaska Native — *Print name of enrolled or principal tribe.*

- | | | |
|--|-------------------------------------|--|
| <input type="checkbox"/> Asian Indian | <input type="checkbox"/> Japanese | <input type="checkbox"/> Native Hawaiian |
| <input type="checkbox"/> Chinese | <input type="checkbox"/> Korean | <input type="checkbox"/> Guamanian or Chamorro |
| <input type="checkbox"/> Filipino | <input type="checkbox"/> Vietnamese | <input type="checkbox"/> Samoan |
| <input type="checkbox"/> Other Asian — <i>Print race.</i> | | |
| <input type="checkbox"/> Other Pacific Islander — <i>Print race.</i> | | |

- ☐ Some other race — *Print race.*

→ If more people live here, continue with Person 3.

Person 3

Census information helps your community get financial assistance for roads, hospitals, schools, and more.



1. What is Person 3's name? *Print name below.*
Last Name

First Name

MI

2. How is this person related to Person 1? Mark ☒ ONE box.

- | | |
|--|--|
| <input type="checkbox"/> Husband/wife | If NOT RELATED to Person 1: |
| <input type="checkbox"/> Natural-born son/daughter | <input type="checkbox"/> Roomer, boarder |
| <input type="checkbox"/> Adopted son/daughter | <input type="checkbox"/> Housemate, roommate |
| <input type="checkbox"/> Stepson/stepdaughter | <input type="checkbox"/> Unmarried partner |
| <input type="checkbox"/> Brother/sister | <input type="checkbox"/> Foster child |
| <input type="checkbox"/> Father/mother | <input type="checkbox"/> Other nonrelative |
| <input type="checkbox"/> Grandchild | |
| <input type="checkbox"/> Parent-in-law | |
| <input type="checkbox"/> Son-in-law/daughter-in-law | |
| <input type="checkbox"/> Other relative — <i>Print exact relationship.</i> | |

3. What is this person's sex? Mark ☒ ONE box.

- ☐ Male ☐ Female

4. What is this person's age and what is this person's date of birth? *Print numbers in boxes.*

Age on April 1, 2000 Month Day Year of birth

→ NOTE: Please answer BOTH Questions 5 and 6.

5. Is this person Spanish/Hispanic/Latino? Mark ☒ the "No" box if *not* Spanish/Hispanic/Latino.

- | | |
|---|--|
| <input type="checkbox"/> No, not Spanish/Hispanic/Latino | <input type="checkbox"/> Yes, Puerto Rican |
| <input type="checkbox"/> Yes, Mexican, Mexican Am., Chicano | <input type="checkbox"/> Yes, Cuban |
| <input type="checkbox"/> Yes, other Spanish/Hispanic/Latino — <i>Print group.</i> | |

6. What is this person's race? Mark ☒ one or more races to indicate what this person considers himself/herself to be.

- ☐ White
☐ Black, African Am., or Negro
☐ American Indian or Alaska Native — *Print name of enrolled or principal tribe.*

- | | | |
|--|-------------------------------------|--|
| <input type="checkbox"/> Asian Indian | <input type="checkbox"/> Japanese | <input type="checkbox"/> Native Hawaiian |
| <input type="checkbox"/> Chinese | <input type="checkbox"/> Korean | <input type="checkbox"/> Guamanian or Chamorro |
| <input type="checkbox"/> Filipino | <input type="checkbox"/> Vietnamese | <input type="checkbox"/> Samoan |
| <input type="checkbox"/> Other Asian — <i>Print race.</i> | | |
| <input type="checkbox"/> Other Pacific Islander — <i>Print race.</i> | | |

- ☐ Some other race — *Print race.*

→ If more people live here, continue with Person 4.

Person 4

Information about children helps
your community plan for child
care, education, and recreation.

1. What is Person 4's name? *Print name below.*
Last Name



First Name

MI

2. How is this person related to Person 1? Mark ☒ ONE box.

- | | |
|--|--|
| <input type="checkbox"/> Husband/wife | IF NOT RELATED to Person 1: |
| <input type="checkbox"/> Natural-born son/daughter | <input type="checkbox"/> Roomer, boarder |
| <input type="checkbox"/> Adopted son/daughter | <input type="checkbox"/> Housemate, roommate |
| <input type="checkbox"/> Stepson/stepdaughter | <input type="checkbox"/> Unmarried partner |
| <input type="checkbox"/> Brother/sister | <input type="checkbox"/> Foster child |
| <input type="checkbox"/> Father/mother | <input type="checkbox"/> Other nonrelative |
| <input type="checkbox"/> Grandchild | |
| <input type="checkbox"/> Parent-in-law | |
| <input type="checkbox"/> Son-in-law/daughter-in-law | |
| <input type="checkbox"/> Other relative — <i>Print exact relationship.</i> | |

3. What is this person's sex? Mark ☒ ONE box.

- ☐ Male ☐ Female

4. What is this person's age and what is this person's date of birth? *Print numbers in boxes.*

Age on April 1, 2000 Month Day Year of birth

→ NOTE: Please answer BOTH Questions 5 and 6.

5. Is this person Spanish/Hispanic/Latino? Mark ☒ the "No" box if not Spanish/Hispanic/Latino.

- | | |
|---|--|
| <input type="checkbox"/> No, not Spanish/Hispanic/Latino | <input type="checkbox"/> Yes, Puerto Rican |
| <input type="checkbox"/> Yes, Mexican, Mexican Am., Chicano | <input type="checkbox"/> Yes, Cuban |
| <input type="checkbox"/> Yes, other Spanish/Hispanic/Latino — <i>Print group.</i> | |

6. What is this person's race? Mark ☒ one or more races to indicate what this person considers himself/herself to be.

- ☐ White
☐ Black, African Am., or Negro
☐ American Indian or Alaska Native — *Print name of enrolled or principal tribe.*

- | | | |
|--|-------------------------------------|--|
| <input type="checkbox"/> Asian Indian | <input type="checkbox"/> Japanese | <input type="checkbox"/> Native Hawaiian |
| <input type="checkbox"/> Chinese | <input type="checkbox"/> Korean | <input type="checkbox"/> Guamanian or Chamorro |
| <input type="checkbox"/> Filipino | <input type="checkbox"/> Vietnamese | <input type="checkbox"/> Samoan |
| <input type="checkbox"/> Other Asian — <i>Print race.</i> | | |
| <input type="checkbox"/> Other Pacific Islander — <i>Print race.</i> | | |

- ☐ Some other race — *Print race.*

→ If more people live here, continue with Person 5.

Person 5

Knowing about age, race, and
sex helps your community
better meet the needs of
everyone.

1. What is Person 5's name? *Print name below.*
Last Name



First Name

MI

2. How is this person related to Person 1? Mark ☒ ONE box.

- | | |
|--|--|
| <input type="checkbox"/> Husband/wife | IF NOT RELATED to Person 1: |
| <input type="checkbox"/> Natural-born son/daughter | <input type="checkbox"/> Roomer, boarder |
| <input type="checkbox"/> Adopted son/daughter | <input type="checkbox"/> Housemate, roommate |
| <input type="checkbox"/> Stepson/stepdaughter | <input type="checkbox"/> Unmarried partner |
| <input type="checkbox"/> Brother/sister | <input type="checkbox"/> Foster child |
| <input type="checkbox"/> Father/mother | <input type="checkbox"/> Other nonrelative |
| <input type="checkbox"/> Grandchild | |
| <input type="checkbox"/> Parent-in-law | |
| <input type="checkbox"/> Son-in-law/daughter-in-law | |
| <input type="checkbox"/> Other relative — <i>Print exact relationship.</i> | |

3. What is this person's sex? Mark ☒ ONE box.

- ☐ Male ☐ Female

4. What is this person's age and what is this person's date of birth? *Print numbers in boxes.*

Age on April 1, 2000 Month Day Year of birth

→ NOTE: Please answer BOTH Questions 5 and 6.

5. Is this person Spanish/Hispanic/Latino? Mark ☒ the "No" box if not Spanish/Hispanic/Latino.

- | | |
|---|--|
| <input type="checkbox"/> No, not Spanish/Hispanic/Latino | <input type="checkbox"/> Yes, Puerto Rican |
| <input type="checkbox"/> Yes, Mexican, Mexican Am., Chicano | <input type="checkbox"/> Yes, Cuban |
| <input type="checkbox"/> Yes, other Spanish/Hispanic/Latino — <i>Print group.</i> | |

6. What is this person's race? Mark ☒ one or more races to indicate what this person considers himself/herself to be.

- ☐ White
☐ Black, African Am., or Negro
☐ American Indian or Alaska Native — *Print name of enrolled or principal tribe.*

- | | | |
|--|-------------------------------------|--|
| <input type="checkbox"/> Asian Indian | <input type="checkbox"/> Japanese | <input type="checkbox"/> Native Hawaiian |
| <input type="checkbox"/> Chinese | <input type="checkbox"/> Korean | <input type="checkbox"/> Guamanian or Chamorro |
| <input type="checkbox"/> Filipino | <input type="checkbox"/> Vietnamese | <input type="checkbox"/> Samoan |
| <input type="checkbox"/> Other Asian — <i>Print race.</i> | | |
| <input type="checkbox"/> Other Pacific Islander — <i>Print race.</i> | | |

- ☐ Some other race — *Print race.*

→ If more people live here, continue with Person 6.



Person 6

Your answers help
your community plan
for the future.



1. What is Person 6's name? *Print name below.*
Last Name

First Name

Mi

2. How is this person related to Person 1? Mark ☒ ONE box.

- ☐ Husband/wife
☐ Natural-born son/daughter
☐ Adopted son/daughter
☐ Stepson/stepdaughter
☐ Brother/sister
☐ Father/mother
☐ Grandchild
☐ Parent-in-law
☐ Son-in-law/daughter-in-law
☐ Other relative — *Print exact relationship.* →

If NOT RELATED to Person 1:

- ☐ Roomer, boarder
☐ Housemate, roommate
☐ Unmarried partner
☐ Foster child
☐ Other nonrelative

3. What is this person's sex? Mark ☒ ONE box.

- ☐ Male ☐ Female

4. What is this person's age and what is this person's date of birth? *Print numbers in boxes.*

Age on April 1, 2000

Month

Day

Year of birth

**Please turn
to go to last
page.**

→ NOTE: Please answer BOTH Questions 5 and 6.

5. Is this person Spanish/Hispanic/Latino? Mark ☒ the "No" box if not Spanish/Hispanic/Latino.

- ☐ No, not Spanish/Hispanic/Latino ☐ Yes, Puerto Rican
☐ Yes, Mexican, Mexican Am., Chicano ☐ Yes, Cuban
☐ Yes, other Spanish/Hispanic/Latino — *Print group.* →

6. What is this person's race? Mark ☒ one or more races to indicate what this person considers himself/herself to be.

- ☐ White
☐ Black, African Am., or Negro
☐ American Indian or Alaska Native — *Print name of enrolled or principal tribe.* →

- ☐ Asian Indian ☐ Japanese ☐ Native Hawaiian
☐ Chinese ☐ Korean ☐ Guamanian or Chamorro
☐ Filipino ☐ Vietnamese ☐ Samoan
☐ Other Asian — *Print race.* → ☐ Other Pacific Islander — *Print race.* →

- ☐ Some other race — *Print race.* →

→ If more people live here, list their names on the back of this page in the spaces provided.

Persons 7 – 12

If you didn't have room to list everyone who lives in this house or apartment, please list the others below. You may be contacted by the Census Bureau for the same information about these people.

Person 7 — Last Name

First Name MI

Person 8 — Last Name

First Name MI

Person 9 — Last Name

First Name MI

Person 10 — Last Name

First Name MI

Person 11 — Last Name

First Name MI

Person 12 — Last Name

First Name MI

The Census Bureau estimates that, for the average household, this form will take about 10 minutes to complete, including the time for reviewing the instructions and answers. Comments about the estimate should be directed to the Associate Director for Finance and Administration, Attn: Paperwork Reduction Project 0607-0856, Room 3104, Federal Building 3, Bureau of the Census, Washington, DC 20233.

Respondents are not required to respond to any information collection unless it displays a valid approval number from the Office of Management and Budget.

**Thank you for
completing your official
U.S. Census 2000 form.**

The "Informational Copy" shows the content of the United States Census 2000 "short" form questionnaire. Each household will receive either a short form (100-percent questions) or a long form (100-percent and sample questions). The short form questionnaire contains 6 population questions and 1 housing question. On average, about 5 in every 6 households will receive the short form. The content of the forms resulted from reviewing the 1990 census data, consulting with federal and non-federal data users, and conducting tests.

For additional information about Census 2000, visit our website at **www.census.gov** or write to the Director, Bureau of the Census, Washington, DC 20233.

Beyond the Macaroni Necklace

Utah Museum of Fine Arts

Evening for Educators

October 1, 2003, 5:30 p.m. - 8:30 p.m.

Study of Turkeys

Karl Bodmer (1809-1893), Swiss

Karl Bodmer was born in Switzerland and studied art in Paris. A native of Zurich, Bodmer received his first instruction in art from an uncle. With his elder brother, he later visited the German Rhineland, where he came to the attention of Prince Maximilian zu Wied. An experienced traveler who had earlier explored in Brazil, the Prince was anxious to ensure that an accurate visual record be made of his intended survey of the United States and its western territories. In 1832, Bodmer was



Karl Bodmer (1809-1893), Swiss
Study of Turkeys, 1841
Pen, pencil, and black ink on paper
Purchased with funds from the Enid Cosgriff Endowment Fund
Museum # 1991.051.001

asked to be the artist for Prince Maximilian's expedition across the American West. Bodmer was commissioned to make detailed illustrations of the life, habits and customs of the Indians. By 1833, the company had

reached St. Louis where they decided to place themselves under the protection of John Jacob Astor's Fur Company and travel up the Missouri River by steamboat. During this trip Bodmer recorded events occurring in the present states of Nebraska, South Dakota, North Dakota, Montana and Wyoming. Bodmer sketched Indians, animal life, and their surroundings at every stop.

While in Nebraska during the Spring of 1834, the steamboat stopped near present-day Bellevue for trading purposes. The Prince and Bodmer took this opportunity to observe the Omaha Indians and their cattle. Bodmer created several paintings of Indian subjects and river scenes from this stop. He is known for his careful observation and attention to detail. Unlike some other artists who painted the American West, he tried not to romanticize his subjects but show them as they really were.

In 1834 Bodmer returned to Barbizon, France, where he finished 81 paintings to illustrate his journal of the trip. He also completed many of the plates used for the prints that had resulted from these works. He exhibited at the Paris Salon beginning in 1836 and became known for his forest landscapes and depictions of birds and mammals.

Excerpted from: <http://monet.unk.edu/mona/artexplr/bodmer/bodmer.html>

Turkeys - From the Master to You

A lesson plan for *Study of Turkeys*
written by Arlo Johnson

Conceptual Theme:

Drawing turkeys like Karl Bodmer.

Educational Goals:

Art: Utilize lines and basic shapes in drawing.

Language: Learn basic art vocabulary for shapes and lines.

Content: Karl Bodmer's *Study of Turkeys*. Arlo Johnson's material packet.

Notes: *Study of Turkeys* can be used as a springboard to related content in history and science. See the information about *Study of Turkeys*.

Student Activities:

- Draw and label basic lines and shapes.
- Three-dimensional drawing using a clock face.
- Draw a side view of a turkey as teacher demonstrates.
- Draw a front view of turkey as teacher demonstrates.
- Select a view to draw and elaborate on their own.

Note: Students draw along as the teacher demonstrates except for their independent project.

Teaching Activities:

- Model drawing and labeling of basic lines and shapes.
- Model three-dimensional drawing using a clock face.
- Model step-by-step drawing of a turkey on the side.
- Model step-by-step drawing of a turkey from the front.
- Demonstrate and help students brainstorm additional possibilities for individual elaboration and encourage student productions.

Note: Complete instructions are in the packet that follows.

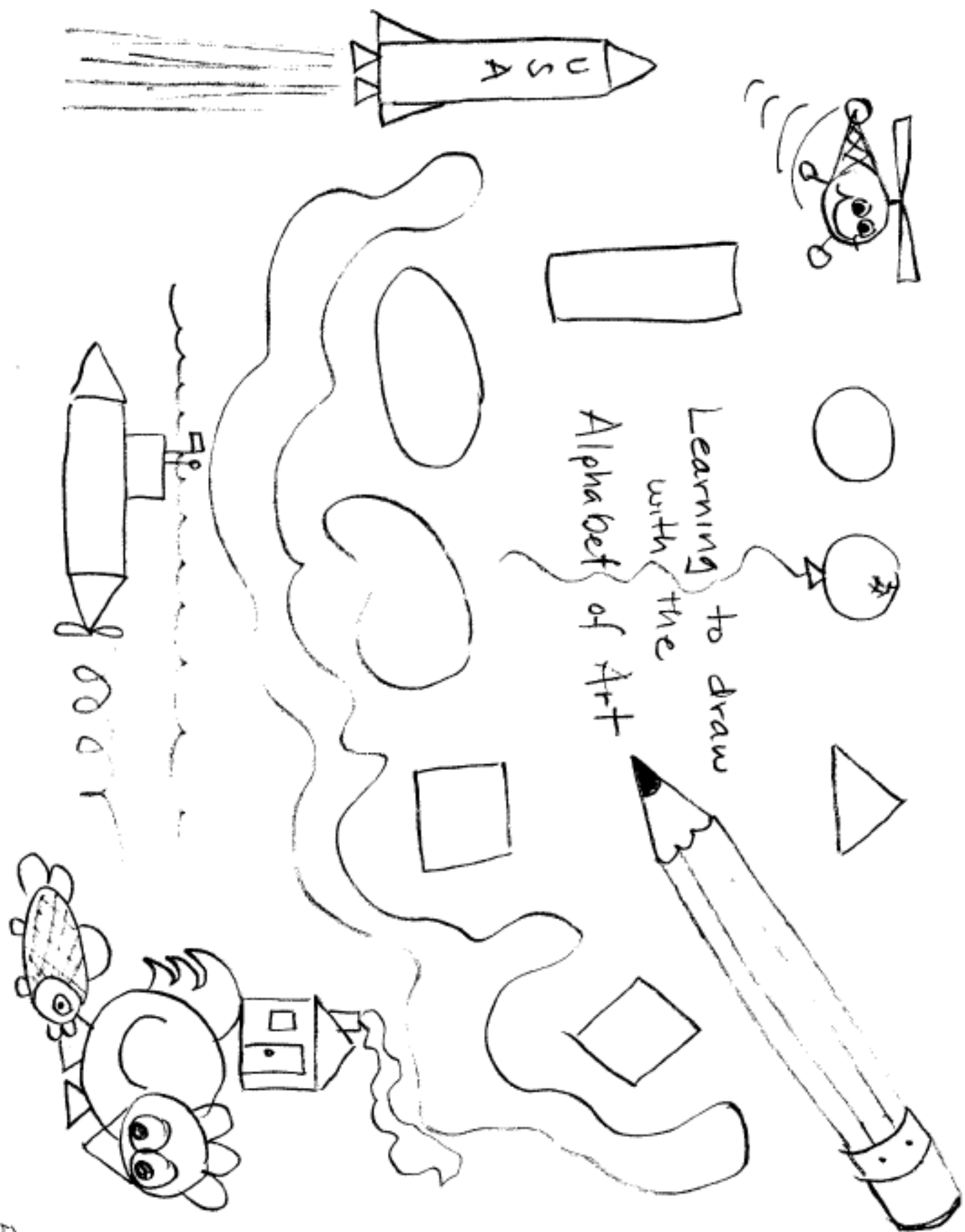
Materials/Resources:

Teacher: white board and several colors of markers or white and yellow chalk for chalkboard.

Students: sketch or scratch paper for initial drawing, final project art paper, pencils, eraser,[^] color medium.*

Notes: [^]Pink pearl-type erasers usually work better than pencil-top ones.

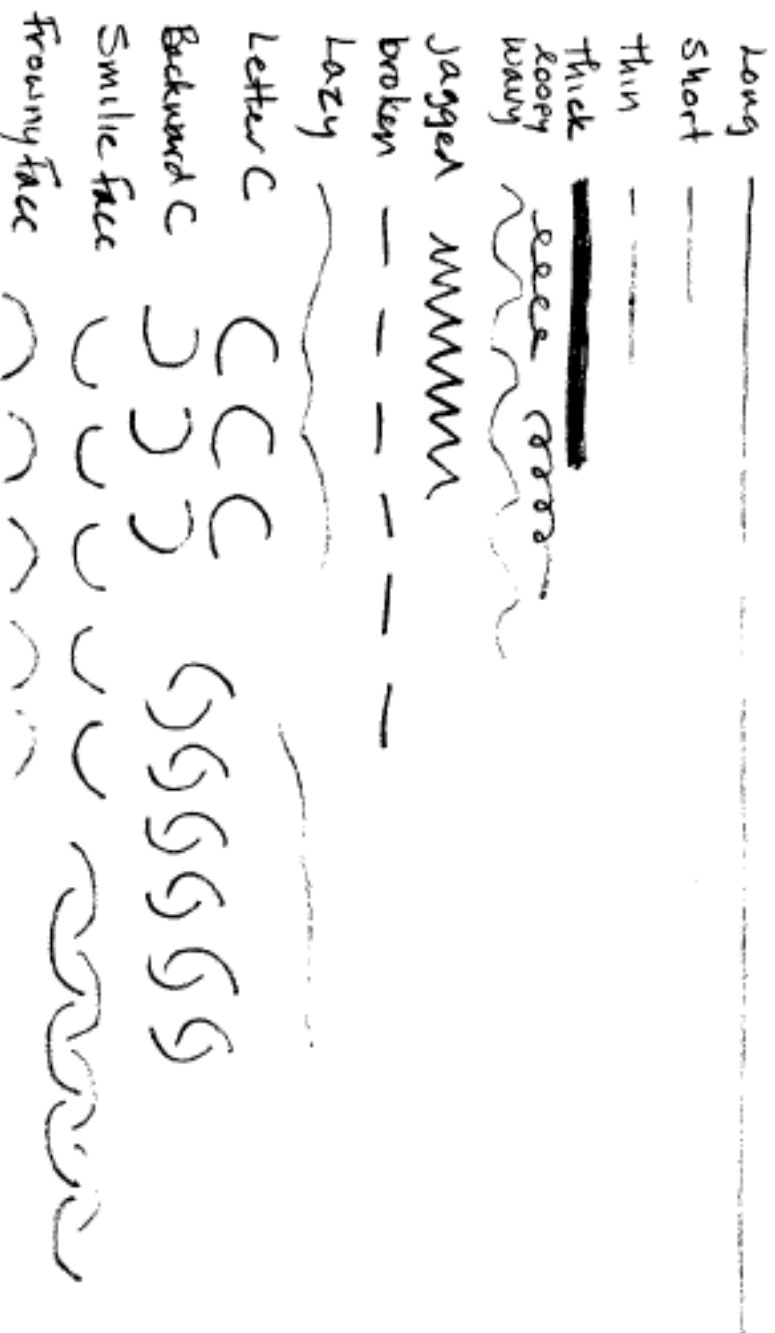
*Crayons, colored pencils, markers, tempera paint, water color paints, or colored paper for mosaic are all color medium options.



Lines - not so straight (First Dimension)

- If you can't even draw a straight line, that's ok, because that's what rulers are for. In art, rather than stressing accuracy, we want spontaneity and looseness, so rulers are not often needed.

Types of lines -



- Loosen up with lines - a practice exercise. Use your wrist and arm (not your fingers) to make loose, free, strokes creating relaxed patterns and designs. Fill entire paper with lines from corner to corner.

Shapes - 'Alphabet of Art' (Second Dimension)

Shapes are created when your line takes a walk around the paper, and meets its beginning. Adding width takes the line one step further.



- Circles and ovals are kind of the same - An oval is just a circle with a little pressure applied.



- Squares and rectangles are also kind of alike. A rectangle is just a square that has been pulled a little bit. A parallelogram is a square turned on end.



- Free form - any line enclosing space. Such as clouds, peanuts, paint splatters.



Shapes in the Real World (Third Dimension)

When you add a third dimension to a shape, you not only add width, but depth. Depth makes you think that you can reach around the object. Three-dimensional drawings are more representative of real-world objects.

Cube, Cone, Sphere, Cylinder, Prism, Pyramid



According to Paul Cézanne, by using and combining the two and three-dimensional shapes and forms, along with first-dimensional lines, we can learn to speak in the language of art.

Learn to draw shapes in three dimensions using the clock.



Place each shape (two-dimensional) in the center of the clock face.



2. Place a dot somewhere around the outside rim of the clock face on any number.

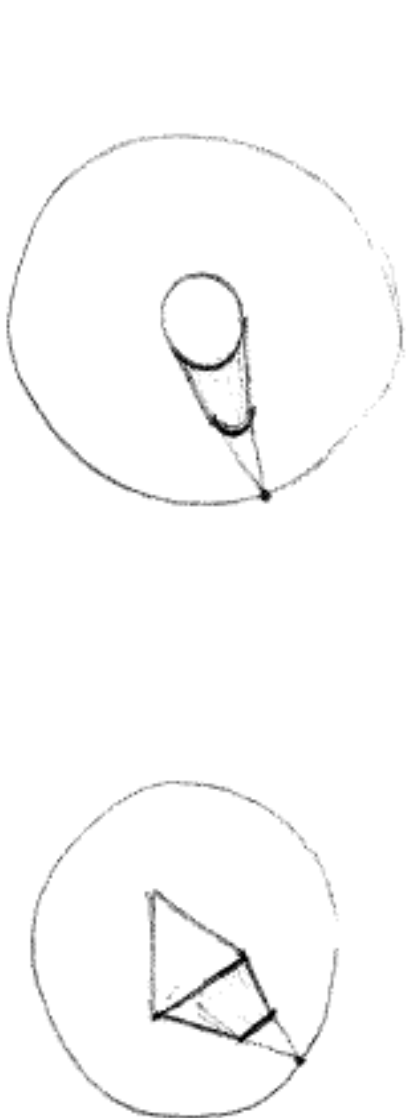
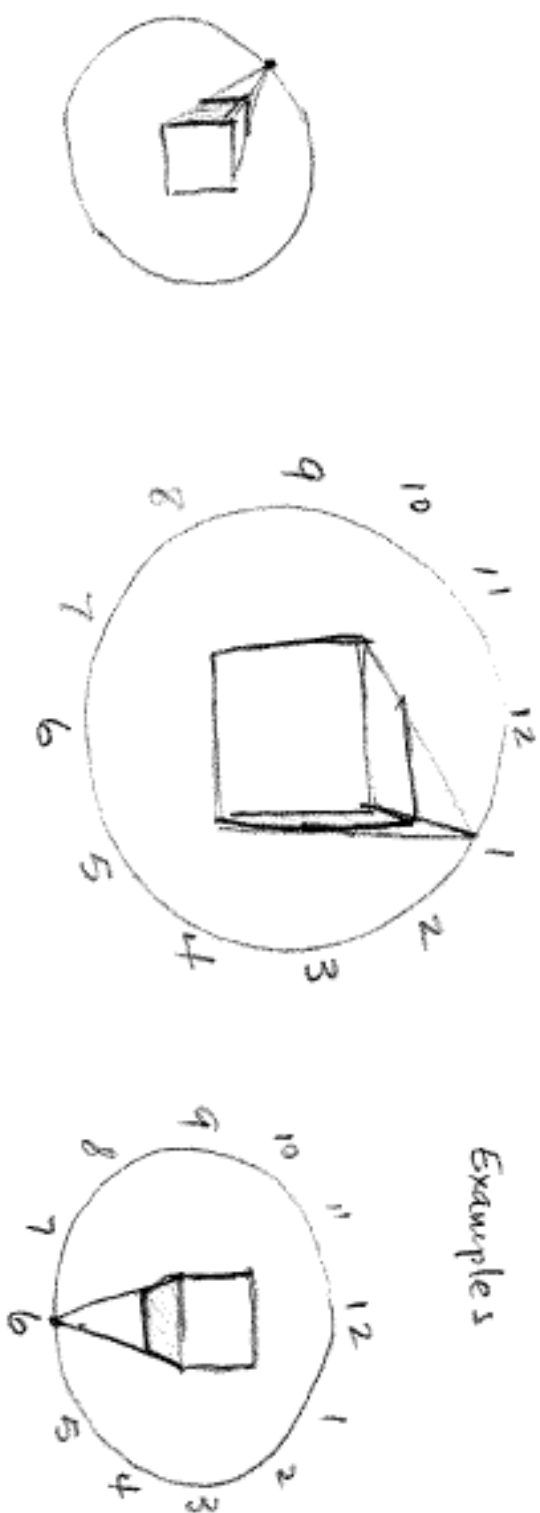


3. Draw straight lines from the shape at each corner, point or edge, that will not cross over the shape, to the dot which has been drawn on the rim.



4. Draw parallel lines to match the lines of the chosen shapes, creating the three-dimensional shape inside the clock face.

Examples



Turkey on the Side (no grain)

Recipe from Karl Bodmer 1841

1.



Large Oval - Body

2.



Small Oval - head

3.



Letter C - back of neck

4.



Backward letter C - front of neck



10. Complete detail

• backward C - around eyes

• wavy lines - waddle

• curved lines - feathers on wings and tail

5.



Letter C's - 2x - back

6.



Triangle - Tail

7.



Swirl face 2x - wing

8.



Back letter C - waddle detail





9.

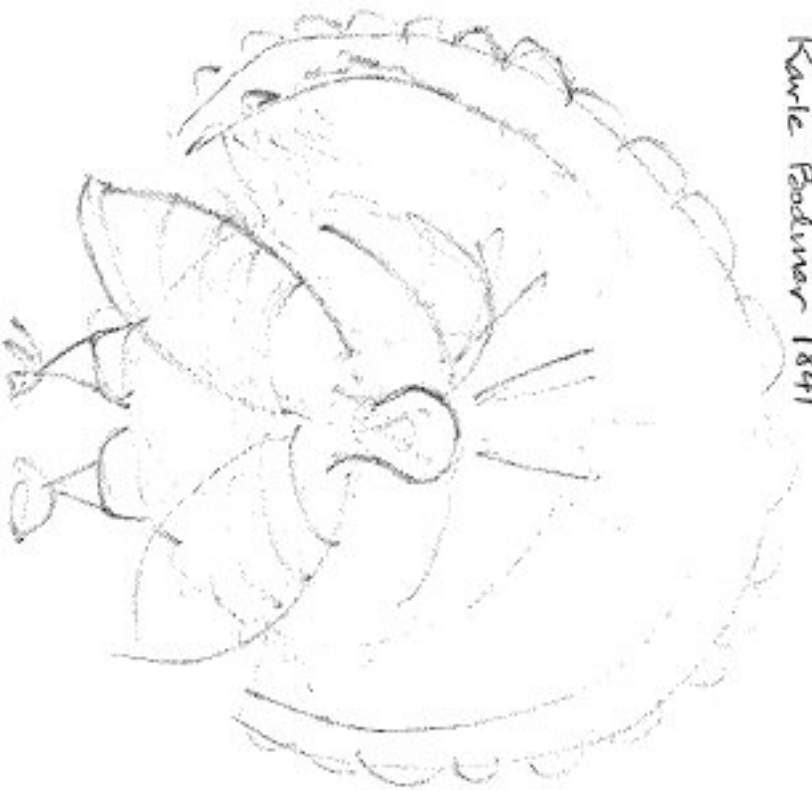


Dot - Eye

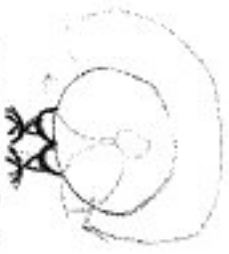
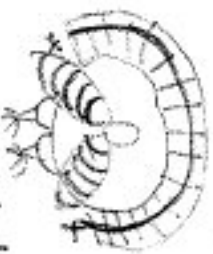

Small Triangles - Legs
Feathering - Feet 603

Turkey, the real big bird
Karl Bodmer 1841

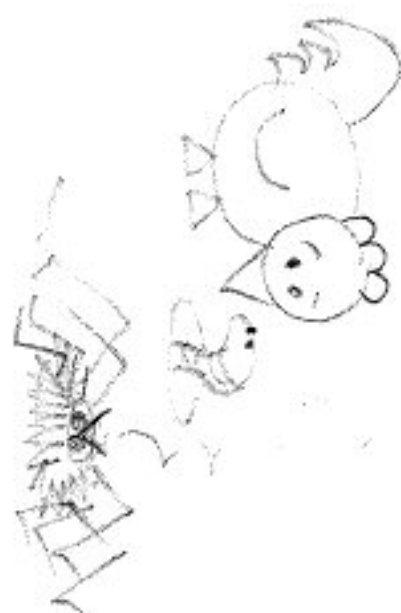
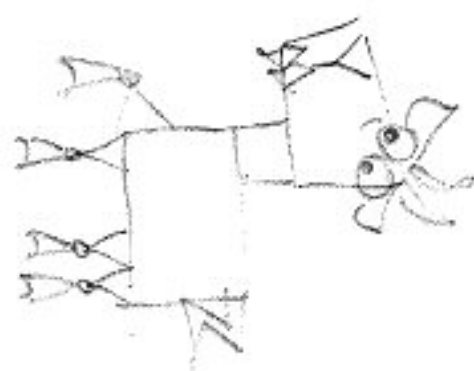
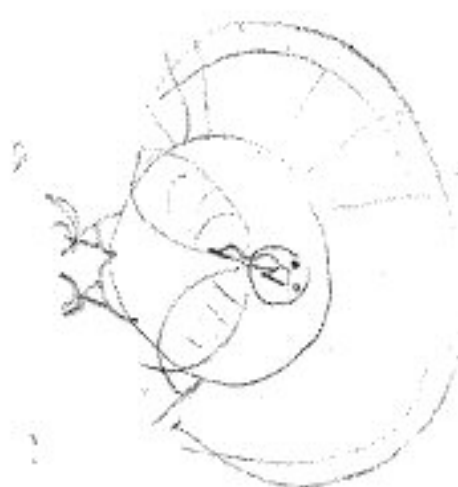
1. 
Body
Large circle
2. 
Head
Smile oval in
upper center
3. 
Wings
Smile face 2x
Frowning face 2x
4. 
Tail
2/3 circle



8. Shading details - with
pencil or color

5. 
Legs and feet
Smile face 2x U
Triangle 2x V
Frowning face 4x M A
6. 
Wing and tail feathers
* Smile faces
+ Big frowning face (tail)
straight lines (tail)
7. 
Eyes - 2 dots
Mouth - Frowning face
& Triangle
Waddle - wavy line 2x C A

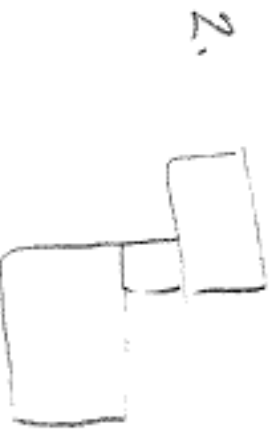
Turkey's barnyard friends
using the "Alphabet of Art"



Mr Goat



Rectangle - head and neck



Rectangle body



Letter M - mouth
Y - nose



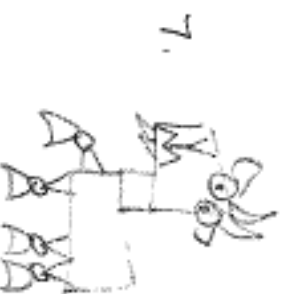
Circles and dots - eyes



Straight lines and smile faces
for ears



Backward letter C 4x - hooves
Small backward C 4x - goatee



Four triangles - legs
four circles - knees
four triangles with frowny faces
on hooves - hooves



Letter Z - 2x tail

Mr. Dog

1.



rounded triangle - head

2.



rounded rectangle - body

3



rounded rectangle - nose
2x dots, 2x frowny faces - eyes
letter C, 3 smile faces - mouth

4.



straight lines, wavy lines - ears

5.



4 letter C, 2 small ovals - Front legs & feet
4 smile faces, 2 small ovals - back legs & feet

Mama Duck and the baby ducks

1.



one large oval - body for mother
two small ovals - babies' bodies

4.



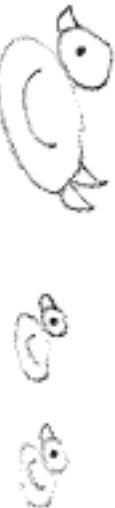
Smile faces hooked together
to make water

2.



one medium circle, left side - head mother
two small circles, left side - heads babies

3.



3 dots for eyes on mother and babies
straight line and half smile face for beaks
2 curved triangles - mother's tail
3 smile faces - wings

Mrs. Sheep

1.



oval starts head at front

2.



smaller oval, top of head

3.



big oval, body

4.



2 dots for eyes
smile faces for nose
letter J for mouth

5.



letter C and backward C for ears
beginning of capital letter A for legs
four small ovals for feet

6.



loopy line around large oval
for wool on body

Mr Spider

1.



rounded triangle - body

2.



oval for eyes
two dots for pupils

3.



letter V for eye legs

4.



jagged lines all the way
triangle for hairy body

5.



four legs on each side
using part of a jagged line



Mr Rooster and Mr Worm

1.



Circle and triangle for head
of rooster

2.



Large circle for rooster's body
two small triangles for feet

3.



two dots and two frowning faces
for eyes

Six frowning faces hooked together for tail
three frowning faces for comb

1.



Small oval for hole in ground

2.



half of free form shape
for worm head and
body

3.



two dots for eyes

Smilie faces for body sections

Sick Pig



rounded triangle for head



large circle for body



oval with small circles for nose
circles with dots for eyes
backward letter C and letter C
for corners of mouth
straight line and smile face
for mouth and tongue



straight lines for top of ears
forward and backward S for
bottom of ears



two letter W's for bottom feet
two curved letter W's for
front feet
loopy line for tail

Mr. Cat and Mr. Mouse



large triangle for head
two small triangles for ears



three small circles for eyes and nose
large oval for body
two dots for pupils



Three straight lines and two ovals - front feet
Three shorter straight lines and two smaller ovals - back feet



add detail to face - hair, whiskers,



upside-down triangle - face
two circles - ears



Small oval for body



two dots for eyes
lines for whiskers
wavy line for tail



Four straight lines for legs
four small ovals for feet

