



Early Utah Women Artists

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Lesson Plans for Educators

October 28, 1998

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Image List

1. Louise Richard Farnsworth (1878-1969) American
Edge of the Desert
Oil painting
Mr. & Mrs. Joseph J. Palmer
1991.069.023

2. Mabel Pearl Frazer (1887-1981) American
Untitled
Oil painting
Mr. & Mrs. Joseph J. Palmer
1991.069.028

3. Harriet Richards Harwood (1870-1922) American
Étude, 1892
Oil painting
University of Utah Collection
X.035

4. Minerva Kohlhepp Teichert (1888-1976) American
Battle of the Bulls
Oil painting
Gift of Jack and Mary Lois Wheatley
2004.2.1

5. Florence Ellen Ware (1891-1972) American
Landscape with Blue Mountain and Stream
Oil painting
Gift of College of Social and Behavioral Sciences
1994.033.003

6. Myra L. Sawyer (1866-1956) American
Portrait of the Artist or Her Sister Augusta
Watercolor
Purchased with funds from Friends of the Art Museum
1991.058.001



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Edge of the Desert

Louise Richard Farnsworth



Utah native Louise R. Farnsworth was born in 1878 to Joseph and Louise Richards. She grew up in Salt Lake City, Utah, but received much of her artistic training in Paris and at the Art Student's League in New York. Her cousin, Utah artist Lee Greene Richards, also greatly influenced Farnsworth's artistic development through his use of bright color and loose, free application of paint.

Farnsworth's own investigation of brilliant, fauvist color brought her significant success in Paris, where her work was admitted into the Paris Salon. This honor, while prestigious in

the International Art World, did not assure her success in Utah. In fact, in her native state, she met with less than overwhelming appreciation. One of the possible reasons for this negative reception is that in Utah, as in much of the United States, art was generally viewed as a man's territory. It was quite uncommon for a woman from Utah to study art at all, let alone for her to travel to Paris to do so.

Additionally, Farnsworth took a non-traditional approach to painting. She portrayed Utah landscapes in a passionate, bright expressionistic way she had gleaned from her cousin as well as from her studies in Paris. As Edward Allen Jewell of the New York Times stated, "Farnsworth has very definitely a point of view of her own. Here is no facile naturalism, sugared with suspicious allurements of the studio." This unique approach was a surprise to many of her fellow Utahns who had been raised on the gentler, impressionistic works of J.T. Harwood, John Hafen, and Edwin Evans.

It is ironic that Farnsworth's paintings were, on the whole, unappreciated by the Utah art world, for Carlyle Burrows, art critic for the New York Herald Tribune said of her work, "The directness and vigor with which Louise Richards Farnsworth paints her Rocky Mountain landscapes fits well the spirit of the region. Several canvases show particularly good authority in handling, and strong, earthy, colors." Burrows also credited her with avoiding " . . . The pictueressness of the grand vistas. . .," and remarked on her focus on " . . . The simplicity of the mountain masses. . . ."

Louise Richard Farnsworth (1878-1969) American
Edge of the Desert
Oil painting
Mr. & Mrs. Joseph J. Palmer
1991.069.023

Biographical information courtesy of the Springville Museum of Art.

Edge of the Desert Landscape Lesson

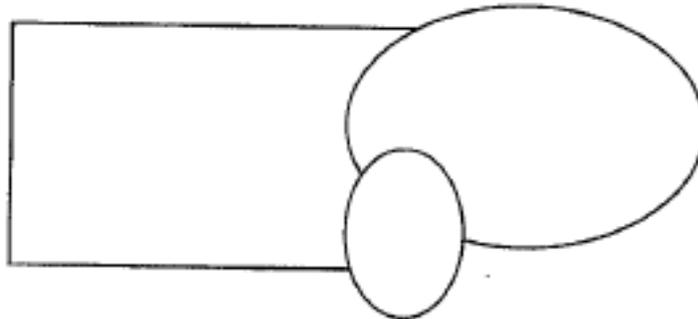
written by Ann Parker

Grade level: Appropriate for grade 2 and above.

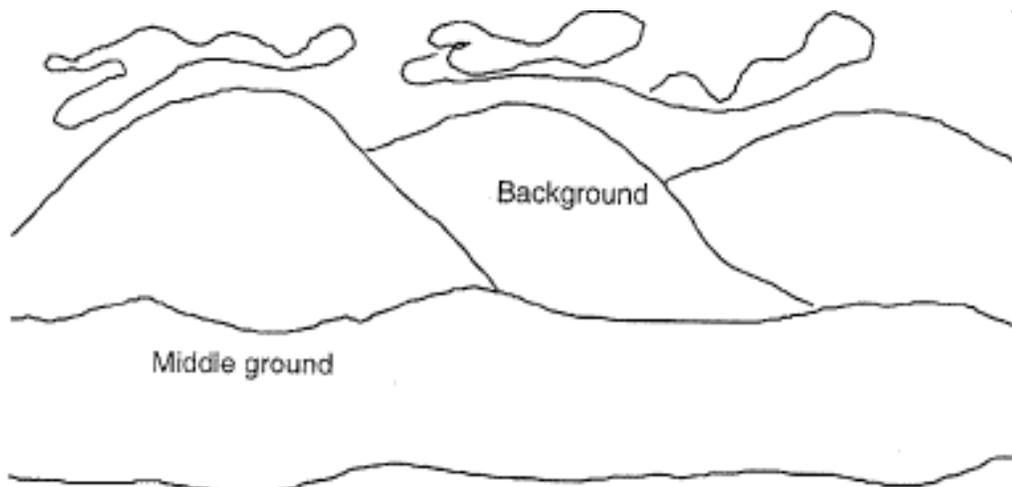
ART HISTORY/AESTHETICS/CRITICISM: (Core Curriculum-Perceiving, Expressing, Contextualizing) Let your students view the image, and ask the following questions:

QUESTIONS FOR LOOKING: This image shows natural scenery: mountains, clouds, grass, etc. What do you call a picture of scenery? (Landscape) This landscape was painted in Utah and shows the edge of the desert (title of artwork). Does it look like mountains in Utah to you? (This question asks for an opinion, there isn't a "correct" answer.) What season or time of year do you think it is? Why do you think that it is fall, summer or spring? (Problem-solving skills)

Look at the way the mountains are painted. By overlapping one mountain over another, Louise Farnsworth has shown depth or made the painting show realistic use of space. Show your students a simple demonstration of overlapping using a couple of simple construction paper shapes: circles and squares. Hold the shapes together and overlap them to demonstrate overlapping. Talk about how portions of the shape are hidden when you overlap. Where else do you see overlapping in the image? (mountains, clouds)



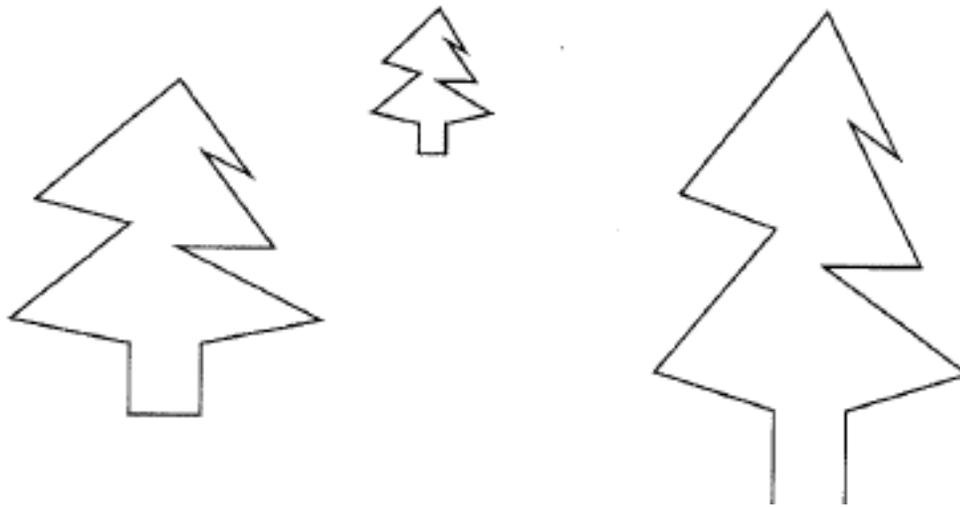
The landscape can be divided into three sections: foreground, middle ground and background. Foreground is the area closest to you – in the lower section of the picture plane. Middle ground is the middle section, and background is the highest space in the picture plane.



Again, demonstrate these concepts to your students with simple construction paper shapes. Place a shape (or two) in the foreground, middle ground and background. Show how by placing objects on the different horizontal planes it gives the appearance of depth. Name some things you see in foreground. (grass, dirt) Name some things in middle ground. (dark purple mountain) What things are in the background? (plain, mountain).

Another way an artist shows depth is to make things smaller in size to make them appear further away and larger in size when close to the viewer. Can you find one object that is shown with different sizes to show how far away it is? (The mountains are the most obvious answer.)

Demonstrate again to your students using simple mountain or tree shapes cut outs how the smaller mountain or tree looks farther away and the bigger mountain or tree looks closer. Another simple demonstration is to have your students hold their hands close to their face and then stretched as far away as possible. Do you notice how your hand looks bigger when it is close and smaller when it is further away? Your hand doesn't change sizes!



In this painting, Louise Farnsworth uses all three methods to show depth – overlapping, size changes and placement in the foreground, middle ground and background. Another technique landscape artists use to show depth is the clarity of detail. If things are close to you, you see a lot of detail. Whereas, if they are far away, you see less detail – things look indistinct or blurred. Have your students either go outside and look at details or look out the window. Use the natural scenery around your school to reinforce this concept. (See how the house numbers on the house at the end of the street are so small and hard to see clearly – yet we can see the numbers on the house next to the school clearly, etc.)

ART PRODUCTION: Landscape Diorama:

Objectives:

- 1) To create a landscape diorama that shows foreground, middle ground and background.
- 2) To show sharp details in objects that is in the foreground and blurry details in the background.
- 3) To use overlapping to show depth.

Supplies:

Construction paper in assorted colors 9x12

Glue

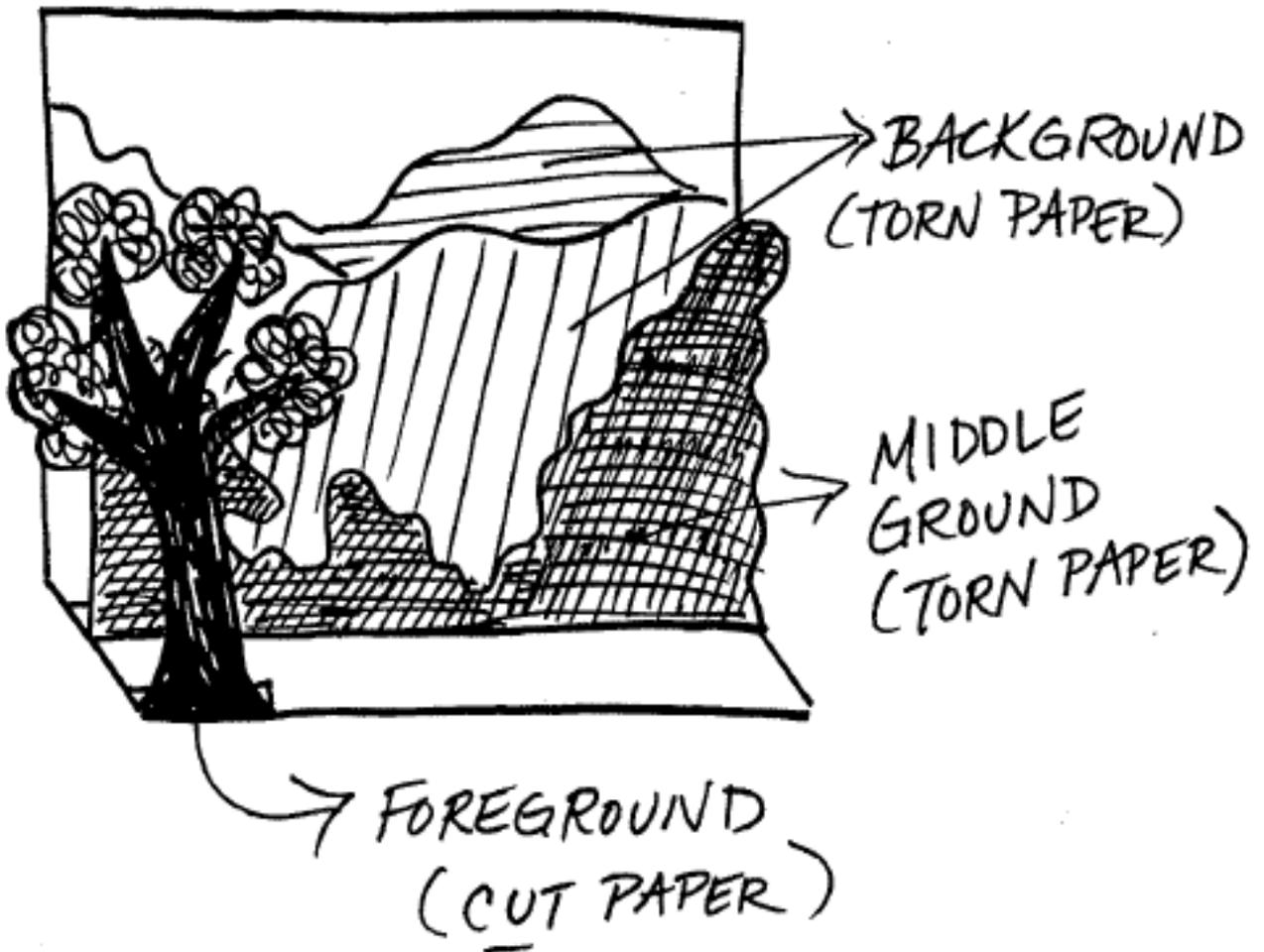
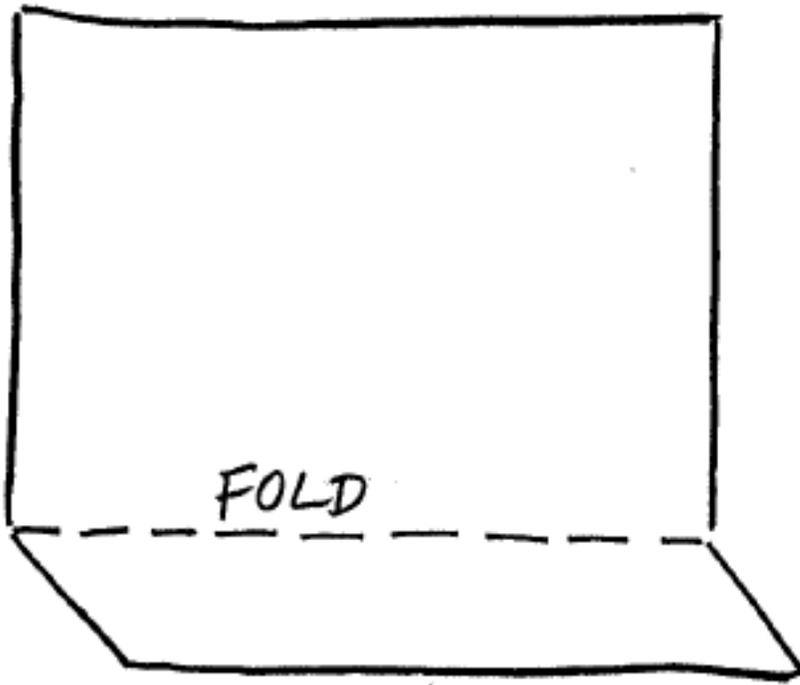
Background Paper (Tag board or poster board works best) 12x12

Scissors

Optional: Pastels, crayons, markers, colored pencils

Procedures:

- 1) Show your students a completed diorama – noting how it uses overlapping, sharp and blurry details (cut and torn paper) and also naming the foreground, middle ground and background areas.
- 2) Let your students use the natural scenery as a guide, or pictures from magazines, posters, etc. as a visual reference.
- 3) Make the background area first. Fold the background tag board at about 8 inches to create a “shelf” to place your middle ground and foreground on the remaining 4 inches.
- 4) If your background paper is already a light blue – you can skip this step. If it is white or some other color, tear construction paper to make clouds. Use crayons or markers to color the background a sky color. Use this opportunity to notice the many different colors in the sky – yellows, orange, red, gray, etc. Notice how Louise Farnsworth uses purple and blue in her sky.
- 5) Create some mountains in your background by tearing the paper. Show your students how to make jagged tears by tearing in short jagged directions. Explain that you are tearing the mountains rather than cutting them because they are in the background and therefore blurry – you don’t see every detail! Use several sheets of paper and let them overlap the mountains to show depth.
- 6) Next create your middle ground. The middle ground should be placed in the back portion of the remaining 4 inches. Show how you need to fold the paper to make a tab to glue the paper down. Still have the students tear most of their objects for the middle ground. Make sure that the middle ground rises to the middle horizontal plane.
- 7) Lastly, make your foreground items. These items can be cut out – their details would be sharp as they are closer to you. Let the students glue these items down on the front portion of the paper.
- 8) Add detail to your foreground areas with crayon or marker. Your details in the middle ground or background should be blurry – those details could be added with pastels and then lightly blurred by rubbing gently.



Untitled

Mabel Pearl Frazer



Frazer was born in West Jordan, Utah, on August 28, 1887, but her family soon moved to the small town of Beaver, Utah. Mabel graduated with honors from what was then the Beaver branch of the Brigham Young Academy (later known as the Murdock Academy). A very independent personality, she became devoted to art at a very early age. Her sister described her this way: "Her religion and her art took precedence over everything else in her life, she couldn't be bothered with anyone or anything else."

After her graduation from the Academy, she attend the University of Utah and graduated in 1914. She took a teaching position at Lewis Junior High School in Ogden, just long enough to finance her life-long dream of studying in New York. She studied in New York at the Art Students League under Frank Vincent Drumond. While in New York, Mabel also took classes at the School of Industrial Art.

After returning to Utah in 1918, Frazer began teaching at the College of Southern Utah in Cedar City. She then returned to New York to study at

the Beaux Arts Institute of Design. One day, while she was making a copy of Rembrandt's Daughter in Law in the Metropolitan Museum of Art, the President of the University of Utah, President Widtsoe, saw her working and invited her to join the art faculty. Mabel Pearl Frazer joined the University of Utah art staff in 1920 and remained there until her retirement 33 years later. She held strong views which she passed on to her students: "An artist must have something to say. Art is just another language and the would-be painter should at least learn the rudiments of the language, color, composition, drawing, etc."

Frazer showed her work in Utah, New York, Washington D.C., San Francisco, Portland, and Florence, Italy. While studying in Florence, two of her Utah paintings were exhibited in the Uffizi gallery. She had a long and active artistic career until her death at age 94.

Mabel Pearl Frazer (1887-1981) American
Untitled
Oil painting
Mr. & Mrs. Joseph J. Palmer
1991.069.028

Biographical information courtesy of the Springville Museum of Art.

Untitled

Genre Scenes Lesson

written by Betsy Quintana

Theme: Genre Scenes

Give the students a definition of a genre scene (everyday people performing everyday activities/a style of art realistically depicting scenes from everyday life.)

ART HISTORY:

Explain to the students that before the mid 1800's there were very strict standards in art of classic subjects that were generally used (portraits, landscapes, historical, religious, etc.) During the mid 1800's a group of artist, named the Barbizon School decided to go out into the fields and glorify the humble country folk of France. Since a lot of the farming of the time was done by hand, not machinery, field workers were often portrayed in art. People were put into the landscapes and given importance by the artist of the day. Mabel Frazer, a Utah artist loved the landscape and loved to paint it. She has a sensibility for figures within her landscapes.

Compare this painting with other genre scenes (Millet, Courbet, Daumier, etc.) Ask the students what kinds of genre paintings could be made today? Have them think about some profession that works in the landscape (construction workers, today's farmers, policemen, etc.) If we created paintings of these people what would they tell people about our society in 100 years?

ART CRITICISM AND AESTHETICS:

Show the students the image *Untitled* by Mabel Frazer. Ask them to describe the scene. What is the horse pulling? What is the men doing? Do today's farmers and workers use horses to pull carts? Why do you think the men are standing up? What is strange about this painting? Do the figures look anatomically correct? Has the artist distorted the scale of the bodies?

LITERATURE EXTENSION:

Ask the students to create a poem about the workers standing on the cart. Or pretend that you are the men or the horse and create a story about the scene from on of these perspectives.

ART PRODUCTION: Color And Mood

Explain the difference between warm colors (reds, yellows, oranges, pastels) and cool color (blues & greens.) Ask the students if this painting is dominate in warm or cool colors. How do the colors create a mood? Ask the students to list adjectives that describe this scene (peaceful, loud, calm, happy, sad, funny, quiet.) Ask the students to create a painting using warm colors. Have them paint a genre scene using people of our society performing everyday activities. Tell them to think about creating a peaceful or calm mood in their painting using warm colors.

ART PRODUCTION: Composition and Linear Perspective

Ask the students if there is a definite direction that the artist makes you focus your eyes? What creates that direction? Explain the concept of linear perspective (all lines converge at a central point on the horizon) Ask the students to point out the converging lines. Where do they converge? Using Frazer's *Untitled* as inspiration have the students create a drawing that incorporates liner perspective. Using a pencil and ruler, show the students how to draw a horizon line, vanishing point and converging lines. The simplest drawings can be boxes, highways or train tracks, once mastered, the students can add building and figures.

Étude

Harriet Richards Harwood



Harriet Richards Harwood was born in Salt Lake City in 1870. She was a painter and wife of James T. Harwood. She died in Oakland, California in 1922.

As part of the first group of women artists from Utah to study abroad, Harwood traveled to Paris to study at the Académie Julian in 1888. She painted florals, still lifes, and interiors.

Her oil painting *Étude* (1892) was the only oil by a woman exhibited at the World's Columbian Exhibition in 1893. *Lemonade Still Life* (1888) is another example of her painting. Her work is included in the permanent collection of the Springville Art Museum.

Biography adapted from *Artists of Utah*.

Étude

Exploring Still-life Lesson

written by Betsy Quintana

Theme: Exploring Still-life, Composition and Symbolism

Ask the students for their definition of a still-life. Explain to the students that still life painting have been used by artists as subject matter for hundreds of years. Tell them that artists use common objects that are accessible to them to create interesting compositions. Tell them that Harriet Harwood painted many small paintings that told a story about her life. Alone, these objects may not have any significance, but when grouped with other objects may take on a new meaning. For example, a composition of food remnants, may give us a clue that someone may have just finished a meal. Certain objects can symbolize a meaning, for example a clock often represents time, a skull can mean death, and a dove may peace, etc. Harwood's painting of vegetables could be a symbol of her love of gardening or a symbol of the bounty of the earth. Ask the students to give examples of other symbols within their lives.

ART CRITICISM: Sharpening Observation Skills

- Ask the students to look at Harwood's still life and have them describe every detail of the painting, as if they are telling someone who was blind.
- Have the students create a story about what may have just occurred on the table. Were there people present or, was the artist alone. Why do you think she chose vegetables as a subject?
- Ask the students to describe the mood of the painting. Is it happy, sad, dramatic, quiet, thoughtful? Why? What kind of light is used?
- What are the vegetables coming out of? (a basket). Why do you think the artist included it in her painting?
- How has she treated the composition? Do you think that she set the objects up into this composition or was it just random? Ask a few students to go up to the chalk board and draw the way their eye moves through the painting. Do certain objects (pumpkin, cauliflowers) guide your eye into or around the painting?

ART PRODUCTION ACTIVITY: Still Life Collage

Bring in a variety of magazines that the students can cut apart. Give each student a large sheet of construction paper and have them draw a large table with a flat surface (ellipse). Have them cut out 'still' objects from the magazines. Ask them to create their own still life compositions. Before gluing the objects down, ask the students to be aware of how each object relates to another. Allow them to move the objects around on their table before gluing them down into their composition. After the activity, students can share their still life and relate any meaning behind the objects that they chose.

Talk about composition and how an artist can plan the arrangement of the objects within their painting. What would happen if Harwood removed one object from this painting (the basket)? Would it be too sparse? More or less interesting? How would that change the way that your eye moves through the painting?

ART PRODUCTION ACTIVITY: Creating a Still-life Composition

Bring in a few pieces of fruit, a bowl, a reflective object, and small clip lamp. Show the students Harwood's *Étude* and examples of still life paintings (Vermeer, Cezanne, Picasso, and Matisse). Let the students be the artists and use the props to set up their own still life. Have the students light the objects with the clip light. Darken the room. Give each student a piece of black construction paper and a white crayon. With the crayon

have the students draw the basic shapes of the still life. Once they feel that the basic shapes are accurate, have them paint in the shapes. Ask them to pay attention to the direction of the light cast shadows or highlights. Black can be mixed with a color for the shadows on the objects and a touch of white can be used where there are highlights.

3-D ART PRODUCTION ACTIVITY: Sculpting a Still-Life

Set up a still life of interesting fruit and vegetables. Give the students either salt, dough, clay, or model magic, depending on the time frame of the project and the classroom budget. Have the students create a base with a slab of clay. Next let the students sculpt each of the fruits and vegetables to resemble the still life.

Battle of the Bulls

Minerva Teichert



Minerva Bernetta Kohlhepp Teichert was born in 1888, in North Ogden, Utah. She grew up on a remote ranch in Idaho. When Minerva was four years old, her mother gave her a set of watercolors, and from that time forth, Minerva considered herself an artist. She carried sketch pad and charcoal with her constantly, sketching even the wild horses that were brought in to the corrals. After she was married, she drew everything, including fresh-caught fish before cooking them. Her skilled rendering of life and action is the result of this early preoccupation with drawing.

After high school, Minerva taught school in Idaho, saving money to

attend the Art Institute of Chicago. In Chicago, she studied under John Vanderpoel, a master of the academic school of painting. She returned home periodically to earn money by teaching or by working in the fields so she could continue her studies. When her studies in Chicago were completed, she received a scholarship at the Art Student's League in New York City.

The League was one of the most important art centers in the world, and Minerva studied under Robert Henri and George Bridgeman, eminent realist art instructors of the time. She periodically used various skills to pay her way. She sketched cadavers for medical schools, illustrated children's books, painted portraits, and performed rope tricks and Indian dances on the New York stage. While in New York she, and other students, had paintings exhibited in the immigrant receiving station on Ellis Island.

Minerva became close friends with her mentor, Robert Henri, who called her "Miss Idaho." Although her artistic subjects and interests were very different from Henri's, she did develop a vigorous style with broad brush strokes that owes an obvious debt to his bold technique. Though rated with the top artists of the time, she returned to Idaho instead of taking advantage of an opportunity to study in Europe or of stepping into a professional career. Her teacher, Robert Henri, told her to go home and paint the history of the Mormon people.

Minerva loved to paint the western wilderness with its predominance of blues and grays, but seldom painted just the land. Human figures and work animals, usually in a narrative, were her most common subjects.

Minerva Kohlhepp Teichert (1888-1976) American
Battle of the Bulls
 Oil painting
 Gift of Jack and Mary Lois Wheatley
 2004.2.1

Biographical information courtesy of the Springville Museum of Art.

Battle of the Bulls

Lesson

written by Marsha Kinghorn

Grade Level: Fourth Grade, but this could be adapted for any age. Designed to be given in three lesson periods or more.

Materials:

Image of *Battle of the Bulls* by Minerva K. Teichert
Piece of charcoal (optional)
Piece of Yucca (optional)
Picture of Minerva Teichert, if available
Large size drawing paper for each student
Pencil of charcoal for each student to use for drawing
Colored pencils for class

Main Concept:

Painting is a way to express what is important to us. Minerva Teichert thought art should either tell a story or be beautiful. Artists tell about things they know, see or feel. We all have stories to tell, things that are important to us. Using elements and principles of art helps us tell our story.

MOTIVATING INTRODUCTION: Day One

Show students the image. Ask them to make comments about what they see in the painting. They might see:

Some covered wagons
A cowboy on a horse
Several bulls
Yucca plants
Writing on the wagons
A whip
A man being thrown by a bull
A man using a rifle

PERCEIVING: Introduce the students to the painter.

Some of Minerva Teichert's grandparents came across the plains to the West with the Mormon pioneers. After her birth in North Ogden, Utah, she lived with her family on a homestead in Idaho where she grew up. Although she spent some years back east studying at the Chicago Art Institute and at the Art Student's League in New York, most of her life was spent in small towns or out in ranches in Idaho, Utah and Wyoming.

She liked to write, act, play the piano and draw – to do anything creative but she especially liked to paint. She told of a time when she was young and the men in town had rounded up a herd of wild horses. She grabbed her sketchbook and rushed down to the corrals to be able to draw the horse. The men didn't want her there because they thought she might get hurt or get in the way, but she really wanted to draw those horses. She grabbed her sketchbook, pushed her way through and found a spot on the fence railing where she could sit and draw.

Mrs. Teichert worked hard to get to paint. Her family did not have a lot of money, so she would work as a teacher until she could get enough money to pay for her art schooling. She also worked as a nursemaid and a performer, doing rope tricks and Indian dances and painting portraits to earn money to keep herself in school.

She married and after a few years on a ranch in Idaho, she and her husband and children moved to a ranch in Wyoming where they settled and raised their children. Their house in Wyoming was the first home she owned that had running water, electricity and an indoor bathroom. Besides painting, she raised five children, lots of chickens and helped many other people by letting them live with her family.

Mrs. Teichert painted her pictures on her living room wall. Most of her paintings were very large – five to eight feet long and four to six feet tall. When she knew what she wanted to paint, she would usually draw a small sketch on a sketch pad or anything else that was available (sometimes grocery bags). She would then tack canvas to the living room wall and sketch the outline of what she wanted in charcoal. Then she would put sizing on the canvas and, after that, she would paint.

There were always interruptions on the ranch. She fixed meals for her family and often for hired hands. She fed the chickens, washed dishes, clothes and kids (there weren't electric washers and dryers yet). People came to the ranch to buy eggs and cream and she always had company, like neighbors or grandchildren. Sometimes she would have a visitor pose for one of the people in her pictures. Other times she might hand them a paintbrush and have them fill in background spaces on the picture or paint the borders.

One of her famous art teachers in New York, Robert Henri, asked if anyone had ever painted the Mormon story. She replied, "Not to my liking," to which he replied that she should go home and paint it. She felt like that was what she was supposed to do, so a lot of her art had religious themes. She painted scenes that she imagined from the Book of Mormon, the Bible and stories from Utah pioneer times. She also painted portraits of people she knew and flowers from weddings and funerals.

Painting pioneer scenes was probably important to her because the Mormon story that most affected her was the story of the pioneers. Her grandparents had come to the West in covered wagons. She had seen them. She lived around sagebrush, cattle and horses, so that was what she painted most.

Mrs. Teichert felt that a good painting either told a story or was beautiful. When you look at her murals, there is almost always a story in the painting. Because the Wyoming and Idaho deserts do not have a lot of vegetation, there is a lot of grey or neutral color in the landscape. Besides the story, if you look at one of her paintings, you will almost always find something (usually small) that is red. She felt that red added a little color to the view. She had grown up around an Indian reservation and said that often you would see in the distance, coming over a hill, an Indian with something bright on and it would make the landscape more interesting.

Minerva Teichert knew very early that she wanted to be an artist. She worked hard not only to become one, but to continue to paint. She told lots of stories with her paintings. There are many in public buildings in Utah as well as elsewhere. She wanted others to be able to express themselves in good art as well. Her dream was to establish a good art school here in the West where people could learn to make good art. Maybe some of you have talent and a story to tell and are willing to work hard so you can tell your important story like she did.

ACTIVITY: Students will answer, either orally or with a written test, the following questions:

- 1) What pair of the United States did Mrs. Teichert call home?
- 2) Is Yucca bright or dull in intensity?
- 3) What two qualities did Mrs. Teichert think made a painting good?
- 4) Why do you think Minerva Teichert become a successful painter?

CONCEIVING: Day Two

Show the image again. Remind students that Mrs. Teichert was painting a story and the story was something that she thought was important. Have students explore what was important to Mrs. Teichert that she had included in her painting.

Some possible answers might be:

Cowboys

Ranching

Desert

Having animals and caring for them

Hard work

Have them also tell what the story is that they see in the picture.

Assignment: Have the students list some things that are important to them. Then they should include those things in a short story that they write. Sharing their stories with the class by reading them to the class will add more interest to day three.

VISUAL EXPRESSION: Day Three

Again have the students observe the image. Have them identify some of the art elements and principles and how she has achieved them in this painting.

Some are:

Diagonal lines in the center opposed to horizontal lines on the top give focus to the action in the center of the painting.

Diagonal lines of the horse and bulls give the idea of movement.

Color is very neutral and dull, both because it is a desert scene and because and the sun isn't lighting everything. The foreground is in shadow, but the light shining on the center cowboy bring focus to the central action of rounding up cattle in this picture.

Perspective of depth is created by larger things up front; brighter things in the middle, more detail in front, with fuzzier images in the back and things that are closer are lower on the page.

Values were important to Mrs. Teichert. You can tell where the sun is coming up by where the shadows are. Who is in the light? Who is in the shadow? She used this light to focus on the cowboy.

Assignment:

Students will paint or draw the story that they wrote on day two. They might want to draw it with pencil or charcoal and try to give depth with their use of value and then, choose one color of more intensity to add interest and focus to their painting. When completed, the students will share their pictures with the class and tell how they achieved focus and why they used the color they did.

Marsha Kinghorn is a granddaughter of Minerva Teichert

Landscape with Blue Mountain

Florence Ware



Florence Ware received her B.S. from the University of Utah, where like Mabel Frazer, she was a student of Edwin Evans. She went on to study for three years at the Art Institute of Chicago. She continued her studies under Charles W. Hawthorne as well as spending two years in Europe and the Near East. She was one of the first woman muralists in the nation and the first president of the Associated Utah Artists.

She would teach in the University of Utah's Department of Art from 1918 to 1923 and then in the Extension Division for twenty years. She returned to the Department of Art as lecturer in 1952, remaining for four years. In addition to her work for the Department of Art, Ware was the designer of costumes and scenery for many the article productions in Kingsbury Hall. Two of her murals, done under the auspices of W.P.A., are painted on either side of the theater's main stage.

During the 1940's and 50's she would serve as "supervisor of art" for the Utah State Fair while at the same time serving as juror for local shows and exhibiting a great many of her art works.

Ware once wrote that to her "probably the most interesting phase of art" was "the subtle beauty of color as it is shown and developed in pictures. Interiors, fabrics, gardens, and nature I should like to arrange, so far as I am able, the perfect setting for a work of art."

Landscape with Blue Mountain and Stream

Lesson

written by Bernadette Brown

ART CRITICISM/AESTHETICS:

QUESTIONS FOR LOOKING: What are some reasons an artist might choose to create a landscape painting? If you were choosing to create a landscape painting what might you look for? What would you include or leave out? What would be your point of view? Would you include people? What do you call the part of the landscape nearest to you? (Foreground) The part that is further away? (Background) The part that lies between these two? (Middle ground). Is Ware's painting of the a mountain and stream in Utah balanced between all three or is one area more dominant then the other two?

What is the time of year, time of day? How does the artist show this? How does the color influence the mood or feeling of this painting as compared to the landscape by Farnsworth?

Reality versus imagination – Do the mountains in Utah look like this today? What has changed?

ART HISTORY:

Compare this landscape to that of Louise Richards Farnsworth's painting, *Edge of the Desert*. Are there any similarities between the two? What is the difference? Why was it important for artists to create landscape paintings? What were their motivations? Why do you think artists in the 18th and 19th century made so many landscape paintings?

ART PRODUCTION: Change the landscape painting of the *Blue Mountain and Stream* so the mountain is in the foreground and the stream is in the background. Have the students talk through what changes they will make. Will the stream and trees have the same intensity of color? Will the mountain have more detail? How much small will the trees and stream have to be? How does changing what is in the foreground change the meaning or interest of the painting.

For additional lessons on landscape painting see the lesson by Ann Parker.

Portrait of the Artist

Myra Sawyer



In the early 1900s, Sawyer studied art in Paris, France, with other Utah artists. Sawyer spent over six years in France. While there, she and Rose Hartwell sketched and painted in Giverny near Monet's home. At that time, she was able to observe Monet at work. Sawyer also traveled in Italy, Holland, and Spain where she copied the artistic style of Velazquez.

Myra Louise Sawyer's artistic approach was softer and more delicate than that of her contemporary Utah artists. Upon her return to Utah, Myra obtained employment at the University of Utah's Department of Art working with Edwin Evans from 1907 to 1909. She continued her teaching experience at the Rowland Hall School for Girls in Salt Lake City.

Sawyer exhibited some of her work in the American Girl's Club Show in Paris in 1910 and in the American

Society's show in 1912. At that time, two of her miniatures were accepted for exhibition at the Pennsylvania Academy of Fine Arts in Philadelphia. In 1913, examples of her watercolor work were accepted for exhibition at the Corcoran Gallery in Washington, D.C. Sawyer continued her artistic work into later decades. She died in 1956 in Peoria, Illinois.

Biographical information courtesy of the Springville Museum of Art.

Myra L. Sawyer (1866-1956) American
Portrait of the Artist or Her Sister Augusta
Watercolor on Ivory
Purchased with funds from Friends of the Art Museum
1991.058.001

Portrait of the Artist

Lesson

written by Ila Devereaux

Objectives: Introduce the artist Myra Sawyer and identify the characteristics of her work.

Project: Miniature portrait drawing and fine line painting.

Supplies Needed:

Watercolor pencils or regular colored pencils

8 1/2 x 11 50# weight paper (cut in an oval shape)

1800-1860 Portraits of children and adults (photographs could be used.)

Gloss Mod Podge

Resources:

Image of Myra Sawyer's *Portrait of the Artist or Her Sister Augusta*

Work of William W. Major and other early 1800 artists.

Procedure:

- 1) Write the name "Myra Sawyer" on the board and relate her life story.
- 2) Discuss the painting *Portrait of the Artist or Her Sister Augusta*, including Myra Sawyer's use of thin paint, fine lines, light pastel flesh tones all on a very small canvas (made of ivory in this case).
- 3) Discuss the characteristics of the painting, including the portrait subject, her facial expression, the background, and the woman's clothing.
 - The historical impact of women on fine arts in Utah.
- 4) Compare other subjects in portraits of photographs of that time period to those in the painting and choose one or two as models for a painting.
- 5) Demonstrate the following, then allow the students to complete the assignment:
 - Teach or review the technique for drawing facial proportions.
 - Draw a 1900 century portrait, using the artist's technique, using colored pencils or watercolor pencils on oval-shaped paper.
 - Thickly cover the skin with light, pastel (peachy-pink) tones.
- 6) Apply a thick coat of Mod Podge when the watercolor is completely dry. The Mod Podge should be evenly applied. The dried painting may curl slightly. Slip the painting between two sheets of newsprint and flatten in a laminator, if necessary.
- 7) Mount or frame the complete painting for display.

New Vocabulary: Porcelain enamel – an opaque, glassy coating.

The Historical Impact of Women on Fine Arts in Utah

The impact of women on the Utah art scene has widely fluctuated since 1854 when the first known female artist entered Utah territory. This fluctuation can, in part, be attributed to changing social, economic, as well as artistic climates of the times. Other factors include the individual characters and personalities of the women, some of whom were quite assertive and all of whom were sensitive to the importance of the arts in community life.

Linda Jones Gibbs, Springville Museum Lecture Series