



Art of the Harvest: Traditional Utah Landscapes

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Lesson Plans for Educators • October 1999

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Traditional Landscape Painting in America

Written by Tami Searle

Landscape painting was first used, in Colonial times, to express themes of symbolic importance in a culture where the land itself was equated with the life of the people. Landscape painting continued in popularity and, by the 1820s, a generation of painters was forming a vision of imposing scenes of nature untouched by the intrusion of ancient remains of a lost past. The earliest school of landscape painting was the Hudson River School, so-called since the artists, Asher B. Durand, Thomas Doughty, Frederic Church, John Kensett, Sanford Gifford, and Thomas Cole, all painted in the eastern mountainous regions of the Catskills and along the Hudson River valley. Other artists, notably Albert Bierstadt, Karl Bodmer and George Catlin, set out for the West to paint the region and the rapidly vanishing world of the Indian. Bierstadt portrayed the western landscape on huge canvases concentrating on dramatic effects rendered with careful attention to detail.

By the late nineteenth and early twentieth centuries, at the same time as the revolutions of modern art and abstraction were impacting on artforms in Europe, the main trend in American art could be described as traditional realism. While the styles and interests of most American artists were diverse they all adopted an illustrative style that continued a tradition of realism.

One American style of painting, the Ashcan School, flourished in the first decade of the twentieth century. Their leader, Robert Henri, and members of the group, including John Sloan, George Luks, William Glackens, Everett Shinn, Maurice Prendergast, Ernest Lawson, and Arthur B. Davies, had little in common stylistically but shared a dislike of the academic paintings then fashionable. The movement reflected the new American interest in naturalism, which ranged from Theodore Roosevelt's political style to the novels of Stephen Crane and Theodore Dreiser. In reaction against the academic style of the period, artists of the Ashcan School painted scenes of everyday life which they depicted with bitter reality. They were united in the belief that they could paint how and what they wanted. One Ashcan artist, John Sloan, painted the grime and grit of New York. Sloan's influence is important to Utah art since he taught at the Art Student's League at the time (1916-37), that many of Utah's artists were traveling to New York City to study. Among these Utah artists was Mahonri Young. Earl Jones also studied at the Art Student's League when he went to New York.

Haystacks

John Hafen



Background Information:

“...When I hear men say, “I have no use for such and such style of art”, I pity them for being deprived of so much enjoyment in life.

Taking it for granted that there is talent and training, I can enjoy any effort so long as it is backed by sincerity and conviction; especially if that effort is fraught with independence.” - John Hafen

John Hafen was born in Scherzingen, Switzerland in 1856. His family converted to the LDS faith and soon afterward moved to Utah. Hafen was six

John Hafen, 1856-1910
Haystacks, 1903
Oil on canvas
Purchased with funds from Friends of the Art Museum,
Acc. 1995.034.001

years old at the time. On the way to Salt Lake, his family camped out for 12 days in Winter Quarters, Nebraska, where Hafen’s two-year old brother died.

Originally settling in Payson they moved two years later to Richfield. At this time John decided to become an artist. The family moved once again to Tooele, due to an Indian uprising, and finally moved to Salt Lake City in 1868.

In 1862 Karl Maeser organized the "Twentieth Ward Academy" or "Seminary," in Salt Lake City. This was a school that included drawing instruction. It so happened that this was just the thing John was looking for, and he soon became one of the earliest students. He studied under George Ottinger and Dan Weggeland for the next ten years.

During this time, John Hafen returned to visit one of his good friends, John Fairbanks, in Payson and inspired Fairbanks. The two of them became life-long friends and painters.

In the 1870’s and 80’s it was very difficult to make a living as an artist, so Hafen and Fairbanks both went into photography as a “stop-gap” to make ends meet. Hafen opened a photographic gallery in American Fork and then in Springville, where he specialized in “historic photos”.

In 1879 he married Thora (Twede). For the next 10 years, the couple struggled to earn a living. In 1881, a group of young artists, including Hafen, founded the Utah Art Association, which later came to be known as the Utah Art Institute. Their goal was to produce exhibitions and provide art instruction.

In 1890, the LDS church organized the "French Mission," for young painters to go to Paris and study at the Académie Julian. Among the Utah artists sent were Hafen, J. B. Fairbanks, Lorus Pratt and Edwin Evans. The purpose of this "mission" was to learn to paint well enough to do murals on the inside walls of the Salt Lake Temple.

Hafen's studies in Paris greatly impacted his work. His interest changed to landscape painting. He began to use the tonalist traditional style of Barbizon. He names such artists as Rembrandt, Millet, Corot and George Inness as some of his favorites.

Upon returning to Utah in 1892, Hafen began work on the murals for the Salt Lake temple. The next year, the Society of Utah Artists was reestablished and Hafen was Vice President.

Hafen was hired to teach art at the Brigham Young Academy and eventually settled in Springville with his wife and 10 children. While living in Springville, his love of art education led Hafen to donate a painting (The Mountain Stream) to Springville High School, and he encouraged other artists do the same. This art collection evolved into the Springville Museum of Art.

Although Hafen made frequent painting and selling trips across the country, he was poor most of his life. He used Springville as his "homebase" and traveled to Monterey, CA, as well as Boston and other eastern cities to study and work. However, when he died, he had finally begun to make a decent living as an artist. He died in 1910, at the age of 56, of pneumonia while working away from home in Indiana.

Ironically, John Hafen is now thought to be one of the early Utah stylists, and was dubbed "Utah's greatest artist" by an early Utah art's activist, Alice Merrill Hone.

J.T. Harwood would also refer to him as "the greatest landscape painter Utah has yet known."

Text adapted from:

Index of Twentieth Century Artists 1933-1937, New York, Anro Press, Vol. II No.3, p. 300-310.

Museum of Fine Arts Unpublished Manuscripts, University of Utah, Archival Records Salt Lake City, Utah.

Olphin, Robert S. *Dictionary of Utah Art*, 1980, Salt Lake City, Utah. Paragon Press. p. 106-111.

Swanson, Vern, et al. *Utah Art*, 1991, Gibbs. Smith Publisher.

Other works by John Hafen:

These are located at the Springville Museum of Art and can be accessed on the Museum's web page

Tepees - 1907, oil on canvas

The Mountain Stream - 1903, oil on canvas

Hollyhocks - 1909, oil on canvas

Harvest Time Near Sugar House - 1897, oil on canvas

Geneva Dance Hall and Resort - 1896, oil on canvas

Vesper Hours - 1908, bronze

Portrait of Elizabeth W. Smart - 1906, oil on board

Indian Summer - c.1900, oil on canvas

Fishing Scene at Hobble Creek - 1886, oil on canvas

Springville Pasture - 1887, pastel

Haystacks Lesson Plan

written by Tami Searle

Grade Level: 2nd to 8th

Time Frame: One (45 minute) class period

Objective: Students will be able to identify the four basic shapes used in drawing. From this, they will be able to look at the slide by John Hafen and see these basic shapes in all objects used in this landscape. Finally, they will be able to correctly draw these same four objects included in a still-life. They will then correctly shade them.

Key Words/Vocabulary

Cast Shadow - in a painting or drawing, the shadow or a figure or an object portrayed as it falls or is cast on another surface.

Critique - the act of criticizing a piece of art .

Half tone - a shade of gray or a chromatic color whose value is intermediate between the darkest and the lightest tints of that color.

Highlight - the spot or one of the spots of highest value in a picture.

Reflected Light - the portion of light that is deflected from a surface, as distinguished from transmitted or absorbed light.

Shading - gradation of tone, or the merging of one shade or value into another.

Still-life - a painting or drawing of a group of inanimate objects contrived by the artist according to some theme, either symbolic or merely aesthetic.

Aesthetics/Criticism

Questions for Looking: What is this a picture of? Do you like this picture? How many of you have ever helped to harvest hay? Why do you think that the hay was stacked in large piles instead of in bales like farmers do today? John Hafen was the artist and he lived between 1856 and 1910, he painted this picture in 1903. Does that help you know why the hay was piled up?

Look at the colors Hafen used in this picture. Even though the hay is basically gold in color, there are many other colors used. What colors do you see? Look at the sky. What colors do you see? Are these colors that you would usually think to paint in the sky? Does it bother you that Hafen used these colors in his sky?

Hafen believed (as did many other artists of his time) that a picture should represent a feeling and a mood. If you wanted a realistic looking picture, you could use a camera. Therefore, a painting should not look like a picture taken with a camera.

Now look back at the sky and see if you can find the sun. We know that this scene takes place in the daytime and yet the sun is not painted in the sky. By looking at the other objects in this picture, can you identify which side of the picture the sun is located on? What gave you the clue? (Shadow placement.) Notice that almost every object in this picture has a shadow on the same (left) side. The hay stacks have big long shadows because they are big objects. The cabin, trees and smoke stack all have smaller shadows because they are farther away and appear smaller. If you know a lot about shadows you can even tell about the time of day this picture takes place. It is either early morning or evening when the shadows appear longer.

Art Production

One of the techniques that artists use to make an object appear to have dimension is the use of shading and shadows. This can make a circle appear to be a ball. In this activity, students will be referring to John Hafen's slide of Haystacks and shading objects to make them appear more realistic.

Materials:

a large cylinder shaped object (such as a large can)
a large ball (12")
a box (about 12" square)
a cone shaped object (you can make one with a large sheet of paper)
paper
pencil
spotlight or lamp
table to set still-life up on

Procedure:

Have students look at the slide Haystacks by John Hafen. Tell them that every object is made out of one or more of the four basic shapes: cube, ball, cylinder and cone. Have them look at the haystacks and decide which of these shapes make up the haystacks. Now look at the cabin. It is a cube. What is the smoke stack? How about the trees?

Set the cylinder, box, cone and ball on a table as a still-life. Turn off as many other lights in the room as possible and use only the spotlight or lamp as the source of light. Remind students that when they are outside during the day there is usually only one light source so we need to try and give the same effect.

Pass out paper to each student. Have students draw, as accurately as possible, the four objects. Remind them to draw large shapes so that most of the paper is used. The bottom of the cone and cylinder are not flat as may be supposed, but slightly curved. Now take time and look at the shadow on each object. Notice that the side of the object closest to the light has little or no shading. As object is gradually placed further away from the light it progressively gets darker and darker. Watch for what is called reflected light. As the light hits the table, it bounces or reflected. Some of this light often hits the back side of the object. Decide where the lightest and darkest place on each object is. Now look at the shadow or cast shadow. Where does it go? Does it sit on any other object? How long is it? Is the entire shadow the same darkness, or does it change?

Have students now shade each object and its shadow as accurately as possible.

Assessment

Class Critique: Instruct students to put their names on the back of their pictures. Pin or tape each picture up on a wall. Now have each student get back and look at everyone's picture. Notice that even though everyone drew and shaded the same subject, they all look different. Do some of them look more realistic than others? How could they improve on their own piece according to what they have learned from each other?

Now have each student retrieve their own picture and go back and improve their own piece from knowledge learned during the critique. After students have made any alterations, collect and grade them according to the rubrics below.

Rubrics:Note: this can be modified as necessary for demands of individual classes.

20 Points: Drew all four objects as accurately as possible. Objects need to fill the paper and not be very small on a large piece of paper. Every object needs to be accurately shaded and the cast shadow needs to be placed in the correct location.

25 Points: Needs to include everything from 20 points plus: edges of the cast shadow need to fade out and not have an abrupt stopping point. Attention to detail such as dents, lines in cans, patterns, etc.

Other References

Chapman, Laura H. Discover Art : Series, Grade 6, Davis Publications, Worcester, MA.

Cornia, Ivan, et al. Art Is Elementary, 1994, Gibbs Smith Publisher, Layton, Utah.

Unsworth, Mormon. Exploring Art, Macmillian/McGraw-Hill, Mission Hills, CA.

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Etude

Harriett Richards Harwood



Harriett (Hattie) Richards Harwood was born in Salt Lake City in 1870. She was the second daughter of Dr. Heber John & Mary Johnson Richards. Artists were not uncommon in her family as Lee Greene Richards was her cousin. In 1887, she enrolled in the newly-founded Salt Lake Art Academy, where she pursued her interest and love of art. The Academy was run by her future husband, James T. Harwood. In 1888, James left for Paris and they corresponded often. She would send her pieces of art work for his critique.

Included in one of their letters, was a suggestion that she desired to travel to New York City to

Harriet Richards Harwood, 1870-1922
Etude, 1892
Oil on canvas
Permanent Collection of UMFA, X-035

study art. James responded that, “it was difficult for a woman to study and remain morally good”. Harriett respected to his concerns and stayed home.

In 1890, Harriett went with her family to live in Switzerland. She attended private schools in Geneva and later studied art in Paris. By this time, James and Harriett were engaged and on June 25, 1892, they were married. They honeymooned in Pont Aven and soon afterwards returned to Salt Lake City to start their life together.

In 1892 Harriett exhibited in the Utah Building at the Chicago World’s Fair with a piece called “Etude”. James exhibited at the same time. This was a great honor, as very few artists were selected for the exhibit.

During their life together, they traveled very often to Paris. After the birth of their three children, Harriett painted only occasionally, as being a mother required most of her time.

In 1920, the family moved to Oakland, California, where “Hattie” died on April 28, 1922 from goiter. Her oldest daughter, Ruth, became an accomplished artist and poet. She attributed much of her success to the influence of her mother.

Text adapted from:

Index of Twentieth Century Artists 1933-1937. New York, Anro Press, Vol. II No.3, p. 300-310.

Museum of Fine Arts Unpublished Manuscripts, University of Utah, Archival Records Salt Lake City, Utah.

Olphin, Robert S. *Dictionary of Utah Art*, 1980, Salt Lake City, Utah. Paragon Press. p. 106-111.

Swanson, Vern, et al. *Utah Art*, 1991, Gibbs. Smith Publisher.

Other References:

Trenton, Patricia. *Independent Spirits: Women Painters of the American West, 1890-1945*. 1995. Berkeley. University of California Press.

Etude Lesson Plan

written by Tami Searle

Objective: Students will learn how to look at color schemes and how to unify a picture by combining colors to produce commonality. Students will also be able to identify a focal point, positive and negative space, and composition.

Grade Levels: 4th to 12th

Time Frame: 3-4 (45 minute) class periods

Key Words/Vocabulary:

Foreground - in the pictorial arts, that part of a composition that appears to be closest to the viewer .

Medium - the specific tool and material used by an artist, for example, brush and oil paint, chisel and stone.

Still-life - a painting or drawing of a group of inanimate objects contrived by the artist according to some theme, either symbolic or merely aesthetic.

Aesthetic/Criticism:

Questions for Looking: What is the subject of this picture? How do you think it relates to the harvest? At what time of year would these vegetables be harvested? What colors did she use? (Secondary and neutral colors). Even though the leaves are green, can you see some orange mixed in with the green? Can you also see some green mixed in with the orange on the pumpkin? What colors, besides white, are in the cauliflower? Is there white in the pumpkin and the leaves? What colors are found in the potatoes? How many of these colors do you see in the foreground? This is a trick used by artist to make the picture appear to be “tied together”. It makes the picture look more complete and connects the objects to each other, even though you don’t notice this until you look very closely.

This artist has also used another trick. In this picture, the background is painted so dark that we don’t know what’s back there. Many artists, like Rembrandt and Caravaggio, used this. Does it bother you that you don’t know what is there? We call this area “negative space”. What is the purpose or subject of the picture? (basket and vegetables). This is called “positive space”. Is the foreground positive or negative space? (negative).

In art, it is common to have one object that draws your attention to the rest of the picture. This object is sometimes brighter, darker, lighter, etc. than the rest of the picture. This is called the “focal point”. This is used to get people focused on the picture. The easiest way to locate a focal point is to close your eyes, then open them quickly. The first thing you see when you open your eyes will usually be the focal point. What do you think the focal point of this picture is? (The pumpkin). Not all focal points are located in the middle of the picture, why do you think the artist placed it there in this picture? Also, notice that the artist has all of the positive or subject area of this picture in the middle.

Art Production

All artists develop their own “tricks” or techniques that make their art better. Artists also borrow ideas and techniques from each other and incorporate them into their own style of art.

Show the class the slide of “Etude”, by Harriet R. Harwood, and explain that she used oil paints to paint this picture. Explain that every “medium” has its own look. It is good to have a watercolor look as if it was painted with watercolor paints. We are going to use some of Harriet’s artistic tricks but we will try them with a different medium.

Materials:

paper
harvest objects for still-life
artist’s medium such as watercolor or colored pencil
drawing pencil

Procedure:

Set up a still-life using fruits or vegetables that would be harvested during the current season. Limit your still-life to about seven items (Remember: odd numbers are more interesting than even numbers). Decide on your medium: consider availability, what you already have on hand and cost. Watercolors or colored pencil would be great mediums.

Begin by having students sketch, in pencil, the still-life. Remind them to pay attention to proportions and size. (Don’t draw a 2”x2” picture if their paper is 9”x12”). Remember that accuracy counts!

After the still-life has been accurately drawn, have the students look at the subject and decide where the focal point is and what colors will be used in the picture. Have them decide how to subtly include colors from other objects to tie them together. Decide how to color the foreground and background. Do you want to use a dark background? Or, possibly, include all of the colors from the still-life?

Assessment

Rubrics: The following rubrics can be modified as best suits your situation.

40 Points: Still-life is accurately drawn, using up as much of the paper as possible. All objects are included and proper proportion is used. There is an obvious focal point. Does each object contain colors from other objects? Background and foreground were appropriately handled.

50 Points: Must include everything from 40 points plus, include shadows in appropriate places, incorporation of detail, and texture of each object. Make sure that your objects look believable and interesting.

60 Points: Must include everything from 50 points, plus, the students write a description as to the meaning of this still-life to them. Include how it relates to them personally and what they learned while doing it. What would they do differently next time? Defend why they think it is or is not a good piece of art. Must be a minimum of one page typed.

Farm Scene

James T. Harwood



Born on April 8, 1860 and raised in Lehi, Utah, James T. Harwood claimed to be a farmer by hobby and an artist by profession. He was the son of local thespians James and Lone Harwood. At the age of twenty, he had decided to become a professional artist. The remainder of his life was spent in fulfilling this decision.

Harwood began his studies of art under the instruction of Weggeland, Ottinger and John Tullidge, who encouraged him to go to Paris and study art. He would become known as “a pioneer in reverse”, because he studied first in Utah then in Europe and finally returned back to Utah. In 1888, he became the first Utah born artist to travel to Paris where

James T. Harwood (1860 - 1940)
Farm Scene, 1896
Watercolor on paper
Gift of Mr. & Mrs. Joseph J. Palmer, Acc. 1991.069.031

he studied at the académie Julian and later at the Ecole des Beaux Arts. In 1892 he became the first Utah artist accepted by the Paris Salon. It was his painting Preparation for Dinner (UMFA, Olpin Union Collection) that won him this honor. However, this was only the first of his almost annual inclusion in the Paris Salon.

Before leaving Salt Lake for Paris, Harwood fell in love with his former student Harriet Richards. On June 25, 1891, he married Harriet, who had also studied art in Paris. They settled in Salt Lake and J. T. became an art instructor for the Salt Lake High Schools where he taught at West and East High Schools. He also taught privately. In 1893, he exhibited at the prestigious Chicago World's Fair. In the same year he helped to reestablish the Society of Utah Artists.

He made several “refresher” trips back to Paris to study and paint. In 1920, he moved to California for several reasons. The first was so his daughter Ruth could attend Berkeley. Another was the recent, disappointing rejection in a competition to paint a mural in the recently completed State Capital Building. Instead, two of his former students were awarded the commission.

One year after the move to California, his beloved Harriett died. Being unable to stand the loss, he returned to Salt Lake and was appointed head of the art department at the University of Utah. Chairing the department for eight years, he was well respected. He established the department as one of the best in the state. In 1927, he met Lone Godwin, a young University art student majoring in literature. The relationship was somewhat scandalous as she was nearly 47 years younger than he. They were married in 1929 and spent their honeymoon in France and Italy.

In 1931, he resigned from the University to return to France where he continued to exhibit in the Salon. He also had a one-man show in New York. In 1939, with the threat of war in Europe, the couple, with their two young children, returned to Utah. Harwood died in his home in Salt Lake on Oct. 16, 1940. His wife, Lone, established an art student scholarship in his memory.

Text adapted from:

Index of Twentieth Century Artists 1933-1937. New York, Anro Press, Vol. II No.3, p. 300-310.

Gray, Sharon. Evening For Educators: *Pioneer Images of Utah*.

Museum of Fine Arts Unpublished Manuscripts, University of Utah, Archival Records Salt Lake City, Utah.

Olpin, Robert S. *Dictionary of Utah Art*, 1980, Salt Lake City, Utah, Paragon Press, p. 115.

Swanson, Vern, et al. *Utah Art*, 1991, Gibbs. Smith Publisher, p. 87.

Other sources of information on James Harwood:

Harwood, James T. *A Basket of Chips*, (Utah, the Mormons, and the West Series), Utah, No. 12. This is an autobiography.

University of Utah Special Collections (contains 52 slides).

Other painting that might be of interest:

James T. Harwood, *Harvest Time in France*, 1890, oil on canvas, Springville Museum of Art

Farm Scene Lesson Plan

written by Tami Searle

Time Frame: 2-4 (45 minute) class periods depending on the depth of lesson and age of students.

Grade Levels: 6th - 12th

Extension to other Curriculum Areas: World History and Social Studies

Objective: Using the slide of James T. Harwood's Farm Scene as an example, students will be able to select a current historic fact and depict it as accurately and skillfully as possible in watercolors.

Key Words/Vocabulary:

Dry Brush - painting watercolor that is now very diluted onto dry watercolor paper.

Gradated Wash - Dilute watercolor, applied very wet, is allowed to run down to one end of the paper by tilting the board to a vertical position. This creates a gradated tone, as the paper dries sooner on the upper part, and the color, flowing down, becomes more concentrated at the bottom.

Medium - the specific tool and material used by an artist for example, brush and oil paint, chisel and stone.

Mural - a painting executed directly on a wall or ceiling; done on canvas and cemented to a wall; or done on a panel that is made in integral part of a wall.

Thumbnail Sketch - a rough sketch of very small proportions.

Watercolor Glazing - laying one thin layer of watercolor on top of another. Many layers can be built up to darken areas.

Watercolor Wash- an application of dilute watercolor to paper

Questions for Looking: What is the artist trying to say in this picture? What is the medium used? How might the picture be different if it were painted in a different medium? Many artists during the Renaissance and at other times would use watercolor as a medium to study a subject. It was only a "rough-draft" type of picture. They could paint quickly and decide how the picture might look when actually painted in oils. Is this picture a rough draft or a finished piece?

When do you think this picture was painted? This picture was painted in 1896. What would be different if an artist today painted the same theme?

Tell the class that James Harwood was raised on a farm in Lehi. He claimed to be a farmer only as a hobby. Do you think that his childhood might have influenced this picture? If so how? Is the artist able to make you believe that you are a part of what is going on in this picture?

Explain that during J.T. Harwood's life he once competed to paint a very large mural on the walls of the Utah State Capital building. He didn't win the competition. As a matter of fact, two of his own students won the contest and their pictures are now on the walls instead. Do you think that this picture would be better or worse if it were painted on a wall and were very large? What would make a picture worthy of being painted that large? Would you like a picture painted on the walls in your home? If so, what would the picture look like?

Art Production

It has always been very important for an artist to record everyday life in the era in which they live. Many artists recorded important information that would have been lost without their works. Have the class brainstorm some important historic event that is going on in their lives. These can be personal, local or world-wide. Write these ideas on the board. Every appropriate idea should be given merit.

Have each student select a subject, either from the list on the board or from an idea of their own. The important thing is for each one to have a current historic event on which to work.

Assign students to find reference materials for their historic piece of art. This could be found in objects such as newspaper clippings, information from the Internet, books, magazines, etc.

Materials:

white art paper
1/4 -1/2 sheet watercolor paper
pencil
set of water colors
water container
various sizes of watercolor brushes

Procedure:

Give each student a sheet of white art paper and a pencil (if needed). Have them fold it into fourths. In the first square have students draw a thumb-nail sketch, in pencil, of the historic event that they wish to portray. They can use their reference material to make it as believable as possible. In the second square, have student redesign the first sketch and decide what they can add to the original drawing to make it more historically accurate. What could make it more believable?

In the third square, have students use their watercolors to paint the revised sketch adding or refining any area(s) as needed.

In the final square, have student use their watercolors to paint a zoom-in picture or the most important part of their third picture. Refer to pictures by Georgia O'Keeffe, and Mary Cassatt.

With this fourth picture, students are now ready to paint their historic masterpiece. Hand out a sheet of watercolor paper to each student. Have students begin by drawing their picture exactly as they have designed it. If further changes need to be made, they need to do them on this final work. After students have sketched their piece, teach them some watercolor techniques such as wash, gradated wash, glazing and dry brush. Have them finish this piece by painting it, being careful not to paint too dark initially.

Assessment:

Display the final pictures, with numbers by them (no name visible), on a wall in the room. Have students give each piece a title or name according to what they think it represents historically. Identify how accurate the piece was according to how many students were able to name it's intended subject.

Additional References:

Albert, Greg. *Basic Watercolor Techniques*, 1991, Northern Light Books.
Appellof, Marian E. *Everything You Ever Wanted to Know About Watercolor*.
1992, New York, Watson-Guption publications. Library call No. 751.422
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Barn at Mt. Pleasant

Earl Jones



Earl Jones (1937 -)
Barn at Mt. Pleasant
 Oil on canvas
 Gift of Earl Jones, Acc. 1995.001.001

“A good artist . . . could awaken sensibilities or awareness of positive kinds of varied impulses, wisdom, the good side that people have that doesn’t find expression often enough. It isn’t encouraged or acknowledged. Maybe a good artist could do that.”

Born in Salt Lake City in 1937, Earl M. Jones grew up in Ogden, Utah. He graduated from Ogden High School. In the fall of 1955, he began his undergraduate work in Fine Art at the University of Utah. His main area of focus was figure painting and portraiture. He studied under portraitist Alvin Gittins. In 1959, he received his bachelor’s degree and moved to New York, where he studied figure painting under Joseph Hirsch at the Art Student’s League.

After attending the Art Student’s League on 57th Street in New York, Earl Jones entered the

M.F.A. program at the University of Utah and earned his master’s degree in 1962. Among his teachers was LeConte Stewart, whose style of landscape painting he later formalized. Two years later (1964), he was hired by the “U” as a professor. In 1970, he left the University to teach art on his own in his studio. He was then hired by the Salt Lake Art Center as a life drawing teacher and became one of the most effective teachers at the center. It was also then that he started painting landscapes. His style began to move from expressionist, figurative painting to a bolder and stronger composition of Utah scenery.

Earl’s ancestors were among the earliest Mormon settlers of Utah and southern Idaho. They were farmers in such towns as Coalsville, Hoytsville, Malad and Samaria. Others ancestors were loggers and miners who came west finding work where they could. It is from these roots that Jones receives much of his inspiration. He often returns to the places of his ancestors to paint.

In 1987, Jones purchased an old Phillips service station located on the corner of 17th South and 4th East. He converted this into a studio and school.

He used the Phillips Gallery in Salt Lake City as his major exhibit center and held individual exhibits there in 1965, 67, 69, 73 and 76. He also held one-man shows in Rowland Halls, St. Mark's Hospital, the Sylverters and Stale galleries and Utah Museum of Fine Arts (January 22 - March 12, 1995) in Salt Lake. He has also exhibited in New Orleans.

Earl married Jill Backman and they have three children. Two of their children, Sarah and Sam, studied art and Nathan is a poet and musician. Jones currently lives in Salt Lake where he continues to produce his art. He is quoted as once expressing his concerns of the "pitfalls of originality for-its-own-sake."

Text adapted from:

Museum of Fine Arts Unpublished Manuscripts, University of Utah,
Archival Records Salt Lake City, Utah.

Olphin, Robert S. *Dictionary of Utah Art*, 1980, Salt Lake City, Utah. Paragon Press. p. p. 115.

Salt Lake Art Center *Earl Jones Catalogue*, 1985, Salt Lake City, Utah.

Swanson, Vern, et al *Utah Art*, 1991, Gibbs Smith Publisher, p. 87.

Barn at Mt. Pleasant Lesson Plan

written by Tami Searle

Grade Level: 3rd to 12th

Time Frame: 5-6 (45 minute) class sessions

Objectives: Students will be able to identify rhythm in music and then transfer that knowledge to rhythms in visual art. Students will also understand the “Rule of Thirds” and be successful in using it in a picture of their own.

Key Words/Vocabulary

Focal Point - a point at which parallel lines seem to converge.

Examining/Contextualizing (Aesthetics/Criticism)

Questions for Looking: What is the main subject of this picture? (Barn) What else besides a barn do you see? (Outbuildings, fences, grass, corrals, trees, mountains, sky etc.) Explain that the focal point of a picture is the area of the picture that draws your attention or interest to the picture. It is most easily identified by closing your eyes and then opening them suddenly. The first thing that you see when you open your eyes will usually be the focal point. Look at this picture and identify where you think the focal point is. (Large barn roof) This is made more of a focal point by the fact that the shadows underneath help to intensify its whiteness. Also by its placement in the middle of the picture.

Starting at the top of the picture and moving down to the foreground at the bottom of the canvas, what do you notice about the placement of dark areas of the picture. If you pay attention carefully, you will notice that there is a pattern of dark, light, dark light all the way down the picture. You will also notice this same pattern if you look at the fence posts.

Art Production:

Many artists use a technique called the “Rule of Thirds”. This is where the picture is broken up into three main sections and none of the sections are the same size. There is typically a large section, a middle-sized section and a small section. Look at the barn picture and see if you can identify where Earl Jones used the “Rule of Thirds” in this picture. Where are the largest, middle and smallest sections? (Sky = smallest, foreground = middle, Barn and background = the largest).

Materials:

tape or CD of classical music
equipment to play music on
paper
pencil
slide: Barn at Mt. Pleasant
slide projector

Procedure:

Begin by having the class listen to 1 -2 min. (more if you like) of any piece of classical music. Listen for a theme, rhythm, beat and mood. Have the class discuss these various aspects of music. Ask them if these same characteristics of music could be found in dance. Are they also found in visual art?

Using the slide of the Barn at Mt. Pleasant, have the students identify the theme, rhythm, beat and mood of the picture. Notice that the rhythm and beat are produced by a series of light and dark areas in the picture. Would the rhythm be changed if the large shadow area in the foreground were not there? There are even some small, more subtle areas. (For example: to the left of the large barn is an area that dances back toward the trees. Your vision is lead back by a series of sunlight and shadow areas.) Notice the rhythm of the boards on the roof of the barn, the rhythm of the brushstrokes in the sky and even the branches of the tree on the right. Do you think that a musician could write a composition using this piece of art as an inspiration?

Now give each student a piece of paper and a pencil. Explain to the students that they are going to listen to a piece of music for 10 minutes and that while they are listening, they are going to draw a picture of what the music feels like. Play either the same or another piece of music for about 10 minutes. The time period needs to be adjusted according to the age of the class. When they are finished ask if they accurately drew what they heard. Explain that this same exercise inspired Georgia O’Keeffe. One day she was walking by a class where they were doing this exercise and she was so excited that it changed the way she produced art for the remainder of her life.

Now review the “Rule of Thirds” as described above. Explain that the main theme of a picture is often contained in the largest section. (Of course there are exceptions). Look at Jones’ picture and decide where the three sections are and which section contains the main theme of the picture. (the middle/largest section).

We are now ready to begin our final piece of art. Explain that this assignment must contain two things. It must follow the “Rule of Thirds” and it must contain obvious rhythm. Adapt this assignment as seems age appropriate. Have students select (or the teacher can provide) a piece of music for the inspiration for their piece. Note: they will be sharing their music as a part of the final critique, so you may need to identify a format according to the equipment available in your room. They then need to use this theme to determine a related or appropriate subject. Example: Handel’s “Water Music” may remind them of an Alpine meadow so that would be the subject.

Now decide how to divide their art piece into three unequal sections. Remember that one section will house the main theme. Have the class draw their piece of art as accurately as possible. Now look for areas of light and dark. Areas that need extra detail. The final piece can be a pencil drawing or can include color as desired.

Assessment:

Individualized Exhibit:

Have each student take a turn in front of the class displaying/exhibiting their own piece. Have them begin by playing their music. Either while it is playing, or afterwards have them talk about why they chose the subject that they did and their use of lines, shadows, feelings, mood, rhythm, color (if used), etc. Remind them that this needs to be done as if they were trying to get their audience to purchase their art. It needs to be presented in a professional manner with attention to how to exhibit their art and how to best sell their piece. Have them hand in their piece for grading. Use the following rubrics.

Rubrics: Use this as an example and modify as necessary.

50 Points: Selected an appropriate piece of music for the assignment. The subject of the piece matched the music chosen. Mood and rhythm were easily observed. Obvious use of “rule of thirds”.

60 Points: Must include all of the requirements for 50 points plus, strong use of light and shadow areas. Use of mini themes within the detail of the picture.

70 Points: Must include all of the requirements for 60 points plus, must include use of color to help exemplify the theme of their picture. Appropriately displayed. Great presentation to sell their art piece.

Art of the Harvest: Traditional Utah Landscapes

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Brandtville and Corn Husking at Granado



Mahonri Young, Utah (1877 - 1957)
Brandtville
Pen and Ink
Gift of Marion Sharp Robinson, Acc. 1953-5

Mahonri Young

A very talented Utah artist known for his abilities in sculpture, painting and etching, Mahonri was a natural leader. People enjoyed being around him. Known as “Hon” by those who were close to him, he was considered to be “the leader in his group of contemporaries.” 1

Young was born in Salt Lake City, Utah on Aug. 9, 1877 and died in Norwalk, CT on November 2, 1957. He was the grandson of the Mormon leader Brigham Young. He began his study of art under the direction of James T. Harwood. He worked at a bicycle repair and stationary shop to earn the \$2.50 a week lesson fee.

He then worked for the Salt Lake Tribune and the Salt Lake Herald. He did newspaper drawings and earned \$5.00 a week. In 1899, he went to New York to study at the Art Student’s League for two years. Returning to Salt Lake, he worked once again at the Herald as a photo-engraver. This allowed him to save enough money to go to Paris, where he studied at the Julian, Delecluse and Colarossi academies. He spent two years studying in Paris and Italy. He later taught art at the Art Students League in New York City.

As a result of his Paris studies, Mahonri was convinced that he wanted to be a sculptor. Hard working people engaged in strenuous work and prize fighters were his favorite subjects. Some examples are The Stone Mason (1907, U of U), Bovet Arthur -- A Laborer (1904, Newark Museum), Man With Pick (1912-1917, Metropolitan) and The Rigger (1922).

He is also remembered for his Sea Gull Monument (1913) located in downtown Salt Lake City; This Is The Place Monument



Mahonri Young, Utah (1877 - 1957)
Corn Husking at Granado
Etching
Gift of William Patrick, Acc. 1985-14-94

(1939), at the base of Emigration Canyon in Salt Lake; and his statue of his famous Grandfather, in the Capitol building in Washington D.C. The American Museum of Natural History in New York, also houses his sculptures of the Hopi and Apache Indians.

He was honored with many national awards. In 1915, he was given the silver medal for sculpture at the Panama-Pacific International Exposition and the Helen Foster Barnett Prize from the National Academy of Design.

Young accomplished much during his life. He completed about 120 sculptures, 300 etchings, 1500 watercolors, 100 oils and countless sketches.

Text adapted from:

Index of Twentieth Century Artists 1933-1937. New York, Anno Press, Vol. II No.3, p. 300-310.

Gray, Sharon. Evening For Educators: Utah History Through Art II. November 10, 1993. Springville, UT

Museum of Fine Arts Unpublished Manuscripts, University of Utah, Archival Records Salt Lake City, Utah.

Swanson, Vern, et al. Utah Art, 1991, Gibbs. Smith Publisher, p. 87.

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Brandtville and Corn Husking at Granado

Lesson Plan

written by Tami Searle

Art Production/Criticism/Aesthetics: visual exploration of art pieces

Grade Level: 6-12

Time Frame: 4-5 (45 minute) class periods

Objectives:

1. Students will be able to identify locations, buildings, objects, activities, etc. that could be identified as being from Utah.
2. Students will use these objects to put together a pleasing design or picture.
3. Students will transfer their picture onto a linoleum block, successfully cut the linoleum and print it.

Key Words/Vocabulary

Balance - an equilibrium of elements in a composition. A work that lacks equilibrium may be one-sided or without coherence.

Brayer - a hand roller for inking relief blocks. The most common brayers are rollers faced with rubber of varying degrees of firmness.

Design - the selection and arrangement of the formal elements in a work of art; the expression of the artist's conception in terms of a composition of these elements.

Linoleum Block - a type of relief print made by a process similar to woodcutting, that employs a block constructed of a layer of thick linoleum glued to a block of wood, the whole made type-high so that it may be used in a printing press.

Negative Space - The area of a painting that is not the main subject, it is needed only to give the picture coherence. (Example: Background, possibly foreground etc.)

Positive Space - the important identifiable objects in a picture (Example: A house, tree, etc.)

Printing Run - the number of prints you make from one block.

Questions for Looking:

Compare the two slides, both done by the same artist. What can you learn about him from these two pieces? Mahonri Young was born in Salt Lake City in 1877. Does that help you understand the subject of these pieces? One of the pieces, Husking Corn, was done in Granado, New Mexico. Is there anything that might tell you the scene is not in Utah? (Buildings are made of adobe). What would need to be different in order to make these two pictures appear to be located in Utah? How do different styles of buildings develop? Why do different parts of the world have different kinds of architecture?

Both of these pieces are done in some type of ink. Remember that with ink, you can't erase. What do you think artists do to create a picture when they know they won't be able to erase any mistakes? (Sketch in pencil first, and do thumbnail sketches). The piece done in Granado is a print. With a print, the artist is able to make many copies of the same picture. What would be some advantages to being able to reproduce the same piece more than once? Would every piece of art be worth making a lot of copies? How do you decide which pieces should become prints and which should not? Do you think that this piece is worthy of being a print? Why?

Materials:

linoleum block
white paper
pencil
scissors
linoleum block cutting tools
ink (water base is best)
brayer
piece of glass or other smooth surface
printing press (optional) or spoons

Procedure:

Remind students that not every piece of art should become a print. Only something that is worth having many copies of would be appropriate to make into a print. Therefore, they may have to experiment and improve a lot before their final piece is “print worthy”.

Students will begin by picking a subject for their print. The theme needs to revolve around things found in Utah. This could be buildings, scenic locations, job related objects, local sports or hobbies, etc. Just make sure that the subject somehow relates to living in Utah. (The 2002 Olympics might be a theme).

On a sheet of paper, have students begin drawing the objects that will be in their picture. This is only to decide what objects will be included. Cut out these objects and, on another piece of paper, place the objects in a pleasing arrangement. Remember that some objects may not be used or objects may need to be added. You may want to discuss design, balance, positive and negative space. When the objects are where they appear the most pleasing, have students glue them in place. Trace the size of the linoleum block (usually 5”x7”) onto a piece of paper. Now have them draw a final draft of their picture inside this outline shape. They may want to make final changes in size, location, objects etc. This will be the way their print will look when finished.

Have students use either a window or a lightbox to trace the picture onto the back of the same piece of paper. This is how they will transfer the picture onto the linoleum block. If there are words or if the picture needs to be printed in a particular direction, this will assist them in transferring it correctly.

Next, have students place the paper on the linoleum block in the reverse of the way it will appear in their print. For example, if there is a word, the word should be placed on the block so that it reads backwards. (Remember: your print will be a mirror image of what you have on your block.) Trace over the paper pressing moderately hard so the picture will transfer onto the block. Because there is carbon from the pencil on both sides of the paper this will transfer the pattern onto the linoleum. Check occasionally to make sure that it is actually transferring and that you haven’t missed any lines.

Now begin cutting out the picture using the linoleum block cutting tools. Remind students to keep their hands behind the cutting tool as it can slip and they will be cut.

Squeeze some ink out on the glass, roll the brayer on the ink to pick up a thin coating of ink, and roll the brayer across the linoleum block. Too much ink will fill in the cut line pattern and not enough will leave the print splotchy. Experiment to find the right amount of ink. Several practice runs may be necessary.

When the block is covered with ink, place a piece of paper over the block and either run it through a press or, using the back of a spoon, rub the paper to press the ink onto the paper.

Teach students the proper procedure for numbering, signing, and titling their print.

Run Number - Title - Artist's signature:

example: 3/15 Winter Olympics Joe Student

Assignment Suggestions: It is recommended that students print at least 5 copies of their print. Another interesting activity is to have students print a copy for everyone in the class. Have an exchange day when everyone places their prints on their desk and the class walks around and collects a print from each desk. Then put them together to make their own "Book of classroom prints".

Assessment: This is only a suggested rubric and could be adjusted and modified as needed.

Rubric:

50 Points: student successfully designed a subject which was related in some way to Utah. Transferred and cut the design on a linoleum block. Finally, nicely printed the required number of prints with signature, number and title on each one.

60 Points: all the requirements for 10 points plus, includes the following: very well thought-out and executed design. All prints are excellent quality without too much ink.

70 Points: all of the requirements for 60 points plus, student takes one of the best prints and creatively displays it. This could be mounted on a larger piece of paper with a design added to the border area, matted, etc.

Additional References:

Hacking, Nichola, et al *Practical Printmaking*, 1989, S. I. Connoisseur.

Kafka, Francis *Linoleum Block Printing*, 1972, Dover Publications.

Toale, Bernard *Basic Printmaking Techniques*, 1992, Davis,