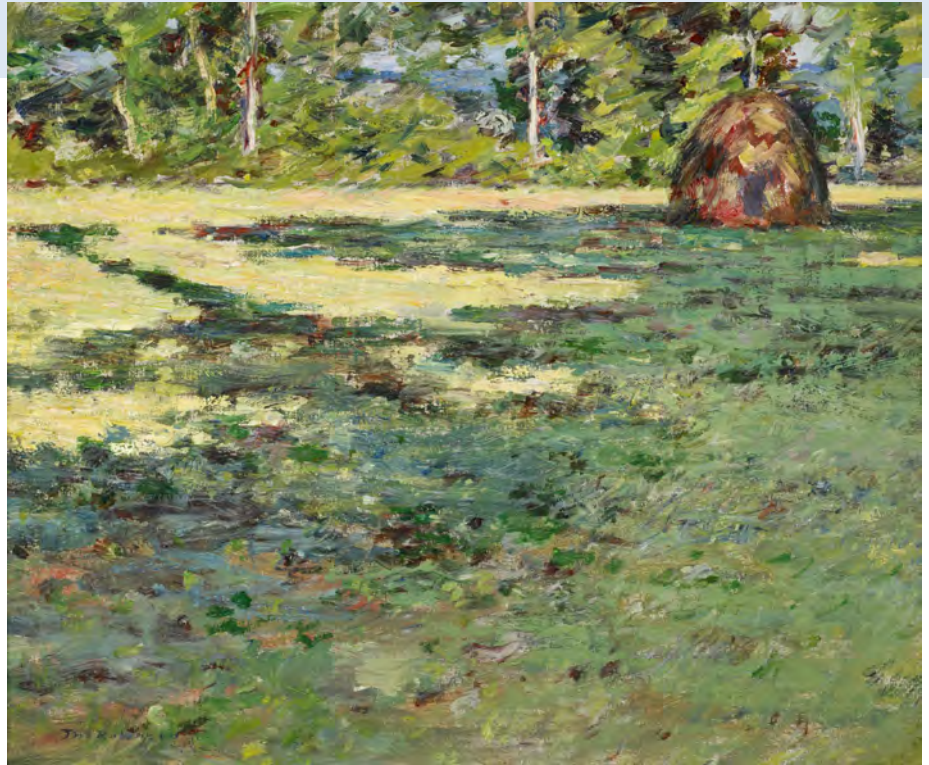


Monet and American Impressionism

Educator Guide

This educator guide is designed for use in conjunction with field trips to the exhibition, or as a stand-alone classroom resource. The materials included here contain curriculum connections aligned with Common Core and Georgia Performance Standards for 4th grade visual arts, language arts, social studies, and science but can be adaptable for use at other grade levels.



Theodore Robinson (American, 1852-1896)
Afternoon Shadows, 1891

Oil on canvas, 19 x 22 ½ inches

Samuel P. Harn Museum of Art, University of Florida
Museum purchase, funds provided by Michael A. and Donna Singer
2007.7

About the Exhibit

Telfair Museums brings paintings by Claude Monet (1840-1926) to Savannah for the first time, pairing them alongside some of the best works by leading American Impressionist artists from the early 20th century in *Monet and American Impressionism*. Monet is known as the father of the French Impressionists but his artistic influence also inspired many American Impressionists. Themes of urbanism and everyday life in America during a time when industrialization was rising are explored, as well as America's fascination with French art and culture, through tourism and the allure of Giverny, where Monet spent his later decades.



Jepson Center for the Arts

October 16, 2015– January 24, 2016

Monet and American Impressionism: Meet the Artists

Claude Monet (1840-1926) was born in Paris and began selling art at the age 17. He was introduced to **plein-air** painting in 1858 and during the 1860s, many of Monet's paintings were rejected from a prestigious annual art exhibition at the Paris Salon. These events led him to develop his own technique and artistic style using broken, rhythmic brushwork and a light, pure color palate to paint scenes of every day life.

Monet later moved to Giverny, in northern France, where he painted some of his most iconic images of water lilies in his garden and glistening fields nearby. He also painted rivers with ships, and city scenes of architecture and activity on the streets. He inspired many artists in history and continues to influence contemporary artists. Below are a few key American Impressionists and their background.

Gari Melchers (1860-1932) was not bound by one style during his artistic career.

Educated in Paris and honored with many awards, Melchers painted in diverse styles, subjects including landscapes, leisure and domestic scenes, portraits, still lifes, and more. His approach, however, was always direct and honest. Impressionism was one of the styles he frequently referred to in his artistic career. Melchers was also Telfair Museums' fine arts advisor from 1906-1916 and is responsible for acquiring many great works by American Impressionist artists for the museum's permanent collection.

Frederick Carl Frieseke (1874-1939) is considered an American **expatriate** because he was born in Michigan but lived and worked in France for most of his life. He began studying art in the United States, however, like many other young artists at the time, he found himself drawn to Paris. So, Frieseke went to Paris and was trained at the Académie Julian, the premier institution to study art. There, he grew a deep respect for French Impressionism and ultimately moved to Giverny, where he was neighbors with Claude Monet every summer for 13 years.

Childe Hassam (1859-1935) is native of Massachusetts and one of the best known American Impressionists and painters of modern life. Hassam never visited Giverny, but did stay in Paris for some years and observed Monet's artistic techniques. When Hassam returned from France in 1889, inspired by the French Impressionists, he was committed to portraying contemporary subjects drawn from daily life. New York became his muse, providing him with plenty of inspiration and content.

Willard Leroy Metcalf (1858-1925) began his career as a wood engraver before studying art at the School of the Museum of Fine Arts in Boston. In 1883 he sailed for Paris, where he studied at the Académie Julian and traveled extensively. Metcalf returned to America in 1888 and settled in New York City. He became a founding member of "The Ten" American painters, an independent group of impressionists that included Childe Hassam and John Henry Twachtman.

Mary Cassatt (1844-1926) is an important figure in art history, a well-known Impressionist and female artist. Born in Pennsylvania, Cassatt traveled to France to study art under the Impressionists like many of her contemporaries. She made paintings and prints during her career, many depicting domestic scenes with women and children being key figures. She was also an important promoter of Monet and is known to have purchased at least one of his paintings for her own collection.



Claude Monet (French, 1840-1926)
Bridge at Argenteuil on a Gray Day, c. 1876
Oil on canvas, 24 x 31 5/8 in. (61 x 80.3 cm)
Courtesy National Gallery of Art, Washington, D.C.
Ailsa Mellon Bruce Collection
1970.17.44

Look for artworks by all of these artists and more throughout this guide.

Vocabulary words are **bold** throughout this guide; a list of complete definitions can be found in the back.

Monet and American Impressionism: Timeline

Major events and inventions during and after the Industrial Revolution

- 1786 John Fitch invents a steamboat
- 1794 Eli Whitney patents the cotton gin
- 1809 Humphry Davy invents the first electric light
- 1834 Jacob Perkins invents an early refrigerator
- 1837 Samuel Morse invents the telegraph
- 1839 Michel Chevreul defines simultaneous contrast, the way color seems enhanced when placed next to its complement
- 1840 Claude Monet is born
- 1841 John Goffe Rand invents collapsible metal squeeze tubes of paint
- 1859 Childe Hassam is born
- 1860 Gari Melchers is born
- 1861 – 1865 United States Civil War takes place
- 1869 The Transcontinental Railroad is completed
- 1870 The Metropolitan Museum of Art in New York and the Museum of Fine Arts in Boston are founded
- 1874 The first exhibition of art by independent artists later called “Impressionists” takes place in Paris; the same year Frederick Carl Frieseke is born in America
- 1876 Alexander Graham Bell invents the telephone
- 1886 The Statue of Liberty is dedicated in New York harbor to commemorate the friendship of the United States and France
Telfair Museum of Art also opens to the public
- 1890 Claude Monet purchases a house in Giverny
- 1902 Willis Carrier invents the air conditioner
- 1903 The Wright brothers invent and fly the airplane
- 1907 Commercial color photography process is introduced with the autochrome plate
- 1914-1918 World War I takes place

Create your own timeline as a class. Reflect on important events in the past year, or start today and keep track of what happens in the next month. This timeline could address global, local, or political issues.

Monet and American Impressionism: Industrial Revolution

The **Industrial Revolution** had a huge impact on the Impressionists' artistic process and subject matter. Artists were able to move outside their studios and paint **en plein-air** with the invention of oil paints in tubes. Other new technology such as the steamboat, expanded railroads, public parks and skyscrapers inspired many artists as they started to paint not just in the country, but also in new urban centers and cities. The transition of life from farms to factories instilled a desire for paintings of the countryside or beach. Everyday life was a common theme in impressionist paintings.

Group Activity

Discover how history influences art by analyzing key works from the exhibition in conjunction with the timeline on the previous page.

Students, in small groups, will randomly select one of the paintings on the next page to investigate. Begin with an objective discussion, prompted with questions when necessary. Have each group make a list of all details, or direct evidence within the composition, such as the setting, figures, objects, etc... Then, challenge students to think subjectively to infer why the artist created that painting and what inspired them. Finally, provide each group with the timeline and have them predict, based on observation and inference, when the painting was created. After students have made their guess reveal the painting's contextual information. Place all paintings in order of date and begin class discussion to summarize activity.

Discussion Questions

- What is going on in this picture?
 - What do you see that makes you say that?
 - What more can you find?
- What evidence in the composition led you to choose a date?
- How do you think the historical events surrounding the creation of the artwork effected it?
- Do you think any of the historical events on the timeline inspired the artist to create that painting?
 - Which ones and why?
- Do you think the art influences history or history influences art?
- Did anyone in your group think differently than you about either the date or artists inspiration?

Connections

Georgia Performance Standards for Social Studies

SS4E1 The student will use the basic economic concepts of trade, opportunity cost, specialization, voluntary exchange, productivity, and price incentives to illustrate historical events.

- f. Give examples of technological advancements and their impact on business productivity during the development of the United States (such as the steamboat, the steam locomotive, and the telegraph).

Georgia Standards of Excellence English Language Arts

ELACC4RI3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

ELACC4RI7: Interpret information presented visually, orally, or quantitatively (e.g., time lines) and explain how the information contributes to an understanding of the text in which it appears.

Georgia Performance Standards for Fine Arts

VA4CU.2 Views and discusses selected artworks.

- a. Identifies elements, principles, themes, and/ or time period in a work of art.
- b. Discusses how social events inspire art from a given time period.



Childe Hassam (American, 1859-1935)

Avenue of the Allies, 1917

Oil on canvas, 18 . x 15 1/8 in. (47 x 38.4 cm)

Telfair Museums, Savannah, Georgia

Bequest of Elizabeth Millar (Mrs. Bernice Frost) Bullard,
1942.11

This painting is part of a series of about thirty paintings of New York City's flag-draped Fifth Avenue which had been proclaimed "the Avenue of the Allies" in celebration of the United States' entry into the First World War. This is a powerful example of art making a patriotic statement.

Claude Monet (French, 1840-1926)

Champ d'avoine (Oat Field), 1890

Oil on canvas, 26 x 36 7/16 inches

Samuel P. Harn Museum of Art, University of Florida

Gift of Michael A. Singer

1999.6

This painting belongs to a series of plein-air landscapes, depicting the fields of oats and poppies near Monet's home in Giverny. Painted in late summer when the fields were at their peak, this painting series explores the effects of light on how a person see's color. Champ d'avoine illustrates Monet's technique of applying paint with small touches of the brush, building up the surface to create a shimmering texture.

Gari Melchers (American, 1860-1932)

Hudson River, c. 1907

Oil on canvas, 15 ½ x 23 ½ in. (39.4 x 59.7 cm)

Gari Melchers Home and Studio, University of Mary
Washington

This painting is a nice example of Melchers' impressionist style. The scene portrays New York City's working waterfront with buildings and boat traffic referencing industrialization. These subjects, however, are slightly obscured by the artist's use of atmospheric perspective, so that the viewer can observe the landscape and note the time and weather conditions.

Frederick Carl Frieseke (American, 1874-1939)

The Garden Umbrella, by 1910

Oil on canvas, 32 x 32 in. (81.3 x 81.3 cm)

Telfair Museums, Savannah, Georgia

Bequest of Elizabeth Millar (Mrs. Bernice Frost) Bullard,
1942.7

This painting bears a close resemblance to French Impressionism. Frieseke rendered the landscape in a manner similar to Monet's, using broken brushstrokes of pure color. Frieske painted The Garden Umbrella at Giverny, where he was a neighbor of Monet for a number of years. His inclusion of a garden pool with water lilies is a subtle reminder of his deep respect for the venerated French artist.

Monet and American Impressionism: How Do You Respond?

Impressionists created art that responded to the Industrial Revolution and contemporary, everyday life; artists today do the same thing with current issues and events. Artists, throughout the ages, are constantly responding to each other's works. If an artist doesn't like another's style, they work differently and start a new trend. On the other hand, if an artist's work becomes popular, others will follow their lead. This principle of leaders and followers, actions and reactions, can be applied to art and life. Trends happen in everything from fashion to government.

Impressionism began when a group of artists rejected traditional studio methods. Instead of painting still life compositions, grand portraits, and historic, narrative scenes with symbolic references, they moved outdoors to capture everyday life and the way sunlight falls upon objects. Their point of view, techniques, and form of expression was unique in the 19th and 20th centuries. Claude Monet and fellow artists rendered their impression and started a movement that shaped art today.

Activity

Movements are shaped by contemporary culture and factors, such as technology, politics, social issues, economics, religious beliefs, etc... Reflect on current issues today in the local community, or even in your school.

Begin with a TED Talks video on how to start a movement (<https://www.youtube.com/watch?v=V74AxCqOTvg>).



Discussion Questions

- What is a movement?
- What movements do you see happening today?
 - Who are the leaders?
 - Who are the followers?
 - Who chooses to not follow?
 - What does that look like?
 - What movements would you like to see happen tomorrow?
 - What issues or events would such movement address?
 - How would you start the movement?
 - How would you grow followers?

Then, have a class discussion to about current issues in the community and how the people are responding. Finally, brainstorm topics that could be addressed in new ways and create a visual representation of what that would look like. This could be a drawing, painting, collage, etc...

Connections

Georgia Performance Standards for Fine Arts

VA4MC.1 Engages in the creative process to generate and visualize ideas.

b. Formulates visual ideas by using a variety of resources (e.g., books, magazines, Internet).

VA4PR.1 Creates artworks based on personal experience and selected themes.

a. Interprets visually the big ideas (community, identity, nature, justice, conflict) and broad themes (mother and child, love, war, loss, family) in open-ended ways that resonate with personal meaning.

g. Combines materials in new and inventive ways to make a finished work of art.

VA4C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

a. Makes interdisciplinary connections applying art skills, knowledge to improve understanding in other disciplines.

Monet and American Impressionism: Selfies through the Ages

Have you ever wondered how selfies became so popular? Selfies are not something new. Some of the world's oldest rulers have asked artists to create **portraits** of them. These kings, queens, pharaohs, and leaders wanted portraits so their time as a ruler could be remembered for the many generations to come. Traditionally, only the wealthy and powerful could afford, or **commission**, artists to create portraits of them, however a widespread advancement in technology called the Industrial Revolution enabled artists to paint people from all classes and backgrounds.

The Industrial Revolution had a positive impact on the economy. All citizens now had the opportunity to work hard, and move up and down the social ranks. Thanks to the Industrial Revolution not only kings and queens could afford portraits, but also wealthy business men and other politicians could commission artworks.

Technologically, the Industrial Revolution spurred the invention of oil paints in tubes which enabled artists to take their work outside the studio. This meant that artists could paint inside people's homes, or outdoors, at beaches and parks, capturing their subjects in everyday life.

Culturally, the Industrial Revolution worked hand in hand with the Impressionist movement to reject the traditional academic style of painting. Artists no longer wanted to paint the stiff and formal portraits like they had before. They now painted their subjects off center, with less detail, and sometimes didn't even show their face.

Group Activity

Consider the two portraits on the next page. The painting of Mary Telfair by Carl Brandt is painted in a traditional style; La Toilette by Richard Emil Miller is painted in an impressionist style. Take a close look at the paintings to gain a better understanding of the subject's personality, hobbies, and lifestyle.

Connections

Georgia Performance Standards for Visual Arts

VA4AR.2 Uses a variety of approaches to understand and critique works of art.

- a. Develops multiple strategies for responding to and reflecting on artworks (e.g., formal and informal art criticism techniques).
- b. Explains features of a work, including media, subject matter, and formal choices, that influence meaning.

Georgia Standards of Excellence English Language Arts

ELAGSE4W3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

ELAGSE4W1 Write opinion pieces on topics or texts, supporting a point of view with reasons.



Carl Ludwig Brandt (American, born in Germany, 1831-1905)
Mary Telfair, 1896
 Oil on canvas
 89 ¾ x 64 ¼ in.
 Museum purchase, 1896

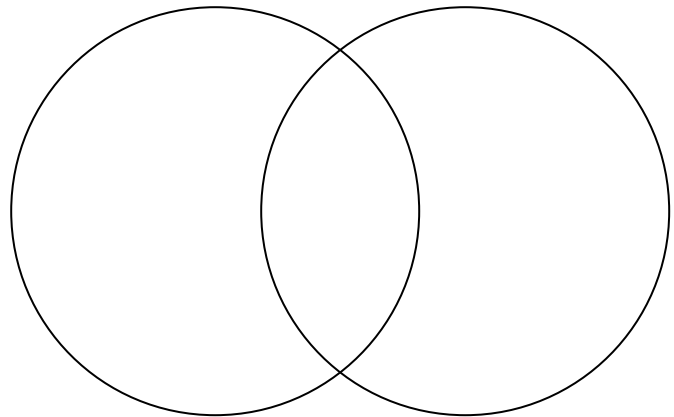
Compare and Contrast these two paintings.

Compare the styles (brushwork, composition, etc...) the objects in the painting, and contextual information that you find in the label.

Discussion Questions

- What is going on in this picture?
 - What do you see that makes you say that?
 - What more can you find?
- What is the setting of each painting?
- What can you tell about the people and objects in the picture?
 - What are they wearing?
 - What are they holding?
- When were these paintings made?
 - What does that tell you?
- What is the main focus in each painting?
 - How can you tell?

Use a Venn Diagram to organize observations.



Next, have students choose one of the paintings to write about.

Select one of the paintings and write a short story about the figure that is portrayed.

Students may also get in pairs and conduct an interview. One student will ask questions and the other will provide answers, acting as a figure in the painting. Encourage students to be creative and make connections between what they know about the time period when these paintings were created and what they can actually see in the painting.



Richard Emil Miller (American, 1875-1943)
La Toilette, c. 1914
 Oil on canvas, 40 x 32 ½ in. (101.6 x 82.6 cm)
 The Columbus Museum, Georgia, Museum purchase made possible by Mrs. J. B. Knight, Jr., in memory of her husband

Monet and American Impressionism: The Allure of Giverny



Giverny is a small town located in northern France. Claude Monet passed through this small French community while on a train and was captivated by its charm and beauty. In 1883 Monet bought a house in town and built beautiful gardens that inspired many of his paintings. In 1887 a group of American artists moved to Giverny. They were inspired by Monet's beautiful plein air landscapes of the area and hoped to strengthen their Impressionist painting techniques by living in community with the founder of the Impressionist movement. While Monet never directly taught any of the artists, Giverny became a symbol of the Impressionist movement and a powerful example of the impact of the French culture on America in the nineteenth century.

Activity

Go outside and paint like an impressionist. Pick a quiet place on school grounds, set up easels and capture a moment in time. Encourage students to find an interesting composition in nature and paint from direct observation. Beyond nature itself, challenge students to paint the feeling of the day.

Prompting Questions

- What do you see around you?
- What kind of day is it?
 - What is the temperature?
 - Should warm or cool colors be used?
 - Is it windy or calm?
 - How do you render movement?

Watch Monet paint in his Garden!

<https://www.youtube.com/watch?v=BJE4QUNgaeg>



Connections

Georgia Performance Standards for Fine Arts

VA4PR.1 Creates artworks based on personal experience and selected themes.

e. Creates representational art works from direct observation (e.g., landscape, still life, portrait.)

VA4C.2 Develops life skills through the study and production of art.

b. Adapts to change.

Monet and American Impressionism: A Series of Work



Claude Monet (French, 1840-1926)
Waterloo Bridge, 1903
Oil on canvas, 26 x 32 in. (66 x 81.3 cm)
Lowe Art Museum, University of Miami, Gift of Ione T. Staley
60.057.000

Monet was very successful at capturing the feeling and sense of place in his compositions. His use of color and atmospheric perspective can transport the viewer into the painting. In *Waterloo Bridge*, the fog is the main focus and it gently lays over the bridge, water, and ships. The fog is an object itself, sitting in between the view and the rest of the composition.

Monet is known for painting the same subject multiple times in order to capture subtle changes that were evident at different times on different days. He was committed to this practice and it left him with many **series** of work.

He painted the Waterloo and Charing Cross bridges forty times between 1899 and 1904 in his Thames series.

Look at *Waterloo Bridge*; what can your class infer from this image?

Discussion Questions

- What is going on in this picture?
 - What do you see that makes you say that?
- Where and when was this painting made?
 - What month or season is it?
 - What time of day is it?
 - What is the weather like?
 - How can you tell?
- What more can you find?
- What might have happened right before and right after this painting was made?

Activity

Practice drawing the same subject over an extended period of time while learning how to care for plants. Grow a class garden or indoor potted plants and document their growth. Keep a sketchbook and spend as little as twenty minutes once a week sketching the garden or plant from direct observation. Be sure to do this in natural light, so that students may capture the nuances of the day and time.



Connections

Georgia Performance Standards for Science

S4CS1. Students will be aware of the importance of curiosity, honesty, openness, and skepticism in science and will exhibit these traits in their own efforts to understand how the world works.

- a. Keep records of investigations and observations and do not alter the records later.

Georgia Performance Standards for Visual Arts

VA4MC.2 Formulates personal responses to visual imagery.

- a. Uses a sketchbook for planning and self-reflection.

Monet and American Impressionism: Color Theory

Impressionists used color in a way that artist had never before. They eliminated black from their palette and used blue instead, creating lighter compositions. Light, in fact, is what impressionists were trying to capture when painting en plein air. Color is a tool that can help translate the feeling of a moment in time.

Color is what you see when light reflects off an object.



Colors are organized by a color wheel. One hue can be varied to produce an infinite number of colors.

Primary colors include red, blue and yellow, which are mixed to form all other colors

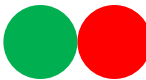
Secondary colors include violet, orange, and green, which are the product of mixing two primary colors


Intermediate colors, also known as tertiary, are created by mixing a primary and an adjacent secondary color, including blue-violet, red-violet, red-orange, etc...




Activities


Recycled paint chips are a great resource for a variety of color activities.


 **Complementary colors** are opposite from one another on the color wheel. They have the greatest contrast, therefore make one another stand out. **Simultaneous contrast** occurs when they are paired together in a composition.




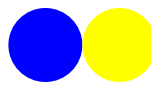


Color Schemes

 **Analogous-** combination of several hues which sit next to each other on a color wheel

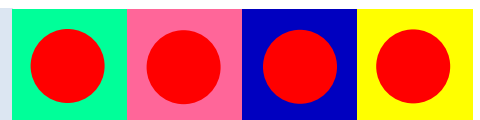
 **Monochromatic-** only one hue that varies in value

 **Triadic-** three hues equally spaced on a color wheel

 **Optical mixing** occurs when you place two primary colors beside each other to create the illusion of a secondary color

- *Write* descriptive words, phrases or a short poem on each color. For a collaborative activity, have students add to the phrase or poem as a group, passing the paint chip along until all colors have been described.
- *Organize* paint chips according to color and value, create a collaged color wheel or chart.
- *Make* small sketchbooks using a paint chip as a cover, have students draw things that are only that color inside.

One color can look differently according to what color it is paired with. Look at the same hue of red paired with different colors. How does it change?



Artists use colors strategically to

- Represent emotions and symbols
- Emphasize a specific figure or form
- Provide visual balance
- Produce a sense of depth
- Suggest atmosphere and temperature

There are many great examples of color being used in these ways in the exhibition. Take Friesseke's **The Hammock**, for example. Share the image with students and discuss the artist's choice and use of color in conjunction with the narrative of the composition.



Frederick Carl Friesseke (American, 1874-1939)
The Hammock, by 1915
Oil on canvas, 38 5/8 x 51 5/8 in. (98.1 x 131.1 cm)
Telfair Museums, Savannah, Georgia
Museum purchase, 1917.3

Activity

Explore color and how it changes using light and prisms. Then introduce photography as a tool to record the effects of light on objects. Take photographs of your students, making facial expressions representing an emotion of their choice. Then lead students to alter the image in Photoshop, making their portrait a color combination that reflects the expression and emotion in their portrait.

For a low-tech option, self-portraits may also be drawn or painted from direct observation, using table mirrors.

Discussion Questions

- What colors do you see?
 - Do they suggest temperature?
 - What are the spots of white?
 - Did the artist use a specific color scheme?
 - Do the colors represent an emotion, in your opinion?
- What is going on in this picture?
 - What do you see that makes you say that?
 - How do the colors relate to or add to the composition?

Connections

Georgia Performance Standards for Fine Arts

VA4AR.3 Explains how selected elements and principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork.

- e. Discusses properties of color (e.g., hue, intensity, value), color schemes (e.g., neutral, complementary, analogous, monochromatic, triadic) and properties of color and how they are used in a work of art.

VA4PR.2 Understands and applies media, techniques, and processes of two-dimensional art processes (drawing, painting, print-making, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- e. Creates paintings with a variety of media (e.g., tempera, watercolor, acrylic).
- h. Creates art works using available technology (e.g., computer, scanner, camera, digital/video recorder).

Georgia Performance Standards for Science

S4P1. Students will investigate the nature of light using tools such as mirrors, lenses, and prisms.

- b. Investigate the reflection of light using a mirror and a light source.
- c. Identify the physical attributes of a convex lens, a concave lens, and a prism and where each is used.

Monet and American Impressionism: A Set of Prints

Impressionist artists are well known for their paintings, but few may have seen their **prints**. In the 19th century the Etching Revival took place, in which many painters turned to printmaking for another artistic outlet. Artists were drawn to printmaking for a variety of reasons; some used the art as a tool for study. Others appreciated the quick process of making a complete **set** of works for their portfolio or to sell. Prints can be included in newspapers and other forms of media, so that an image or information can be received by many. Prints were also less expensive, being made of ink and paper, so people in the middle class could afford to own artwork. Finally, printmaking was also an opportunity for artists to collaborate. Monet, for example, had others help him translate his paintings into prints.

John Henry Twachtman made the print and painting to the right. These works are not included in the exhibition but are part of Telfair Museums' permanent collection and will be on view at the Telfair Academy in fall 2015.



John Henry Twachtman
(American, 1853-1902)
Mouth of the Seine, 1884-89
Etching on paper
Plate: 3 3/16 x 4 1/2 inches
Gift of Diane and Ervin Houston, 2014.1.1



John Henry Twachtman
(American, 1853-1902)
Mouth of the Seine, c. 1884-1885
Oil on canvas
15 x 22 1/8 inches
Bequest of Elizabeth Millar Bullard, 1942.6

Activity

There are many ways to make a print. Read the article on the following page for more information on printmaking. Monotypes are one of the simplest, painterly techniques in which an image is painted directly on a plate or piece of glass then pressed onto paper. Practice **optical mixing** and make monotype prints using Plexiglas and paint.

First, capture the subject. Take your class on a photo crawl around campus to find interesting landscape compositions to shoot. Print out students' best photos that will make interesting compositions, in a slightly larger format (8in x10in). Then, lay the photograph under a piece of Plexiglas and have students paint the colors they see on top. Provide students with only primary colors, allowing them to create secondary and intermediate colors by applying them side by side. Make multiple prints in this manner. Each print may be different by application and use of color.

Connections

Georgia Performance Standards for Fine Arts

VA4PR.2 Understands and applies media, techniques, and processes of two-dimensional art processes (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

f. Mixes and uses color schemes (analogous, monochromatic, complementary, neutral).

g. Creates a series of numbered prints.

Monet and American Impressionism: The Comfort of Home



Mary Cassatt (American, 1844-1926)
Woman Bathing, 1891
Color drypoint and aquatint on paper
Plate: 14 3/8 x 10 1/2 in. (36.5 x 26.8 cm)
Sheet: 17 1/8 x 12 in. (43 x 31.5 cm)
Prints & Photographs Division, Library of Congress, Washington, D.C.

When Impressionists were not painting outdoors, they were capturing domestic scenes as a way of expressing the intimate side of everyday life. Pictures of mothers and children, women doing daily activities, and families at home were popular subjects.

Mary Cassatt is best known for domestic scenes, showing women and children doing daily activities. Her images, like **Woman Bathing**, contrast with other impressionist works of busy urban scenes. Cassatt was inspired by Japanese prints in her practice and made 250 prints in her lifetime. In this print, Cassatt mixes patterns and colors to display a tranquil and everyday scene.

Activity

Look at paintings and prints by Mary Cassatt. Examine the composition for subject, setting, and color. Note the various prints and textures that are implied.

Now, imagine the most comfortable home.

Prompting Questions

- What does it look like?
 - What room are you in?
 - What is inside of it?
 - What does it smell like?
 - What does it feel like?

Create a collage of an interior space using a variety of paper with different images, prints, and textures. Have students create a sense of perspective and space of a scene that evokes a personal sense of comfort.

Connections

Georgia Performance Standards for Fine Arts

VA4PR.1 Creates artworks based on personal experience and selected themes.

d. Generates artworks to express individual ideas, thoughts, and feelings from memory and/or imagination.

VA4MC.3 Selects and uses subject matter, symbols, and/or ideas to communicate meaning.

a. Generates different viewpoints for making and interpreting a visual image.

b. Develops visual images by combining or modifying open-ended themes/topics in unique and innovative ways.

c. Observes how the visual relationship of objects and ideas (juxtaposition) affects contrast and/or proportion and how placement may affect meaning and/or significance.

Monet and American Impressionism: Read All About It

Introduce the excerpt from Encyclopedia Britannica below. Have students collaborate and share what they know about printmaking and encyclopedias, to predict what the article will include. Then, have students follow along, highlighting or underlining main ideas or details while you read the article aloud.

After reading, have students share with a partner what they thought were the main ideas. Lastly, have a class discussion about why Impressionists artists may have practiced printmaking. This activity should connect information and applications from previous lessons in this educator guide. Students should link and summarize what they know about Impressionism, key American Impressionist artists and their technique, printmaking, and historical context.

Introduction

Works of art such as paintings and sculptures are unique, or one-of-a-kind, objects that can only be experienced by a limited number of people in museums, art galleries, or private collections. Printing enables pictures and designs to be reproduced hundreds, thousands, and even millions of times so that they can be seen and enjoyed by countless numbers of people. Prints have been called “the democratic art form” because the economy of reproduction makes printed visual art available to large numbers of people.

In its broadest form, the term graphic arts refers to visual art that is written, drawn, or printed. This includes skillfully executed lettering and calligraphy as well as all forms of drawings and printed images. Today the term graphic art is most often used to mean designs and pictures created for reproduction by printing processes. This includes limited-edition prints that are printed by hand as well as artworks, often in color, that are created specifically for mechanical reproduction on high-speed printing presses.

A printmaker is an artist who prepares drawings or designs on woodblocks, metal plates, or flat stones by hand. Ink is applied to the printing surface. Then each individual print is pulled by pressing a sheet of paper against the printing surface, transferring the inked image to the paper or other suitable material. This permits an edition, or limited number of identical works of art, to be produced.

Advances in mechanical printing presses during the Industrial Revolution gave rise to a new form of graphic art. Artists became involved in creating designs and pictures for mass-produced printed matter, including packages, posters, magazines, advertisements, and greeting cards. Artists who draw and paint pictures that are to be printed are called illustrators. Graphic designers are artists who plan printed material, make layouts to show how the typography and pictures will appear, then order and assemble all of these elements into camera-ready art. Graphic designers who design advertising are called art directors.

Connections

Georgia Performance Standards for English Language Arts

ELACC4RI2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.

ELACC4RI10By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Printmaking

When a print is begun, the artist may make a preliminary drawing to aid in transfer to the printing plate or may work from the start directly on the printing plate. From time to time, the artist inks the plate and pulls a proof, or trial copy, to see how the image is progressing. Early proofs may not be worth saving and are discarded. As the image develops, proofs may be saved, signed by the artist, and marked "A/P" to signify that the print is an artist's proof made while the plate was being prepared. When the artist pulls a number of proofs at a recognizable stage in the development of the printing plate, a "state" has been established. As changes are made to develop the image further, there are first state, second state, and so on. When the plate is developed to the artist's satisfaction, an "edition" is printed that may be as small as 10 or as many as a few hundred prints. Many great painters have been extensively involved in printmaking. These include the German painter and printmaker Albrecht Dürer, the Dutch painter Rembrandt, and the Spanish master Francisco Goya.

The four major types of printing are relief, intaglio, planography (printing from a flat surface), and stencil. The process and materials of each of these printmaking techniques influence the appearance of the final print.

<http://school.eb.com/levels/middle/article/274630>

Vocabulary

Commission— employ an artist to create a specific work of art

Compare— examine two objects for similarities

Contrast— examine two objects for differences

En plein air— French for "in the open air"

Expatriate— one who lives outside their native country

Impressionists— the original group of French artists who showed their work in eight exhibitions held in Paris between 1874 and 1886; however, artists who practice a similar technique may be called Impressionists also

Industrial Revolution— The transition to new manufacturing processes that took place between 1760-1840

Optical mixing— occurs when pigments are placed side by side and the eye mixes them to see another color

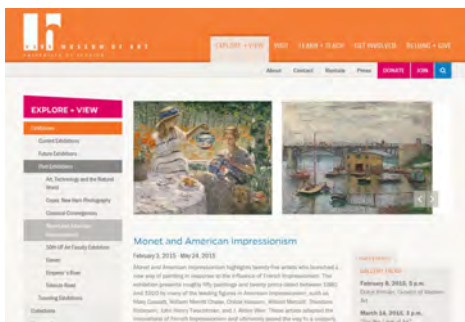
Portrait— A representation of a person, either drawn, photographed, printed, sculpted, etc...

Print— an artwork created by an indirect transfer of imagery; an artist makes a composition on one surface then rubs or presses it onto another surface, prints are usually made with ink on paper and the image is usually created on a plate (made of wood, stone, or metal) or a screen

Series or set— a group of related objects

Simultaneous contrast— the manner in which colors effect each other. The greatest contrast takes place when colors are opposite from one another on the color wheel

Monet and American Impressionism: Resources



Harn Museum of Art: Monet and American Impressionism

<http://harn.ufl.edu/monet>

The lead museum in organizing this exhibition provides alternate educator resources and information.



The Metropolitan Museum of Art: American Impressionism/Claude Monet

http://www.metmuseum.org/toah/hd/aimp/hd_aimp.htm

http://www.metmuseum.org/toah/hd/cmon/hd_cmon.htm

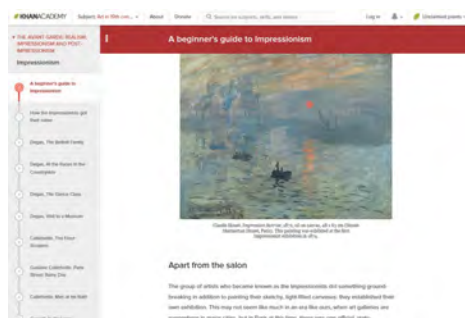
Arguably the best museum in the world, this institution contains an encyclopedic collection. For more reading and resources on American Impressionism and Claude Monet, visit their website.



Columbus Museum of Art: Monet's Garden

http://www.columbusmuseum.org/monet_education/index.html

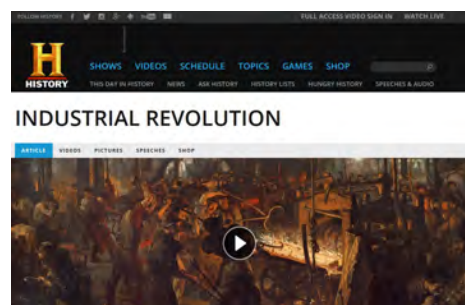
This museum hosted an exhibit called, In Monet's Garden: The Lure of Giverny in 2008. While it is different in content, there are connections that can be made and resources that can be explored on their website for educators.



The Khan Academy: A Guide to Impressionism

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/impressionism/a/a-beginners-guide-to-impressionism>

A searchable database for a variety of subjects, Kahn Academy offers exercises, instructional videos, and a personalized learning dashboard at no cost. Visit their website for a beginner's guide to Impressionism.



History: The Industrial Revolution

<http://www.history.com/topics/industrial-revolution>

This website contains articles, videos, pictures, and speeches related to the Industrial Revolution. It is important to explore what was happening socially, politically, and technologically when impressionism began.

Monet and American Impressionism: Resources



Britannica School: Graphic Arts

<http://school.eb.com/levels/middle/article/274630>

Specifically for schools, this online encyclopedia allows you to find appropriate and relevant articles for every grade level.



YouTube: TED Talks Derek Sivers How to Start a Movement

<https://www.youtube.com/watch?v=V74AxCqOTvg>

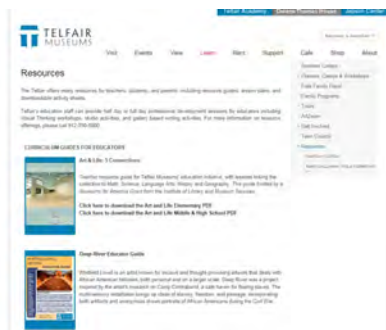
This short video is engaging and fun to watch. Use it as a hook to begin a lesson expanding on the idea of Impressionism as movement.



YouTube: Monet Painting

<https://www.youtube.com/watch?v=BJE4QUNgaeg>

Watch the master at work in his garden!



Telfair Museums: Your Local Resource

<http://www.telfair.org/learn/resources/>

Utilize your local museum year-round for ever changing exhibitions and educational opportunities. Our website also contains educator resources for use in the classroom and in conjunction with field trips.

Care to share?

Have your students done amazing work inspired by our museums or exhibitions? We want to hear about it! The education department works to promote the use of the arts in all areas of the classroom; we'd love to hear from you about what you're working on. Your class's work may even be featured on Telfair Museums' Facebook page. Email Jill at lusej@telfair.org.

Prepare for Your School Tour

Schedule your visit three weeks in advance and notify us of any changes or cancellations.

Call, (912) 790-8827, or email Jill Luse, lusej@telfair.org, to book a tour. Admission is \$5 + tax for each student and we allow one free teacher or adult chaperone per every ten students.

Use this resource to engage students in pre and post lessons! We find that students get the most out of their museum experience if they know what to expect and revisit the material again.

Address museum manners before you leave school.

We will go over these again once you arrive, but it helps if your students have heard them from you first.

- **Explore with your eyes.** Telfair Museums serves to share art and knowledge with everyone. We take special care of the art and objects so that they may be preserved and appreciated for a long, long time. We ask that you do not touch the artwork because even the gentlest touches can add up to harmful damages.



- **Point with your words.** To avoid any accidents, keep your hands by your side. Describe an artwork for its elements and their position in the composition. Use terms like “line,” “shape,” “color,” “in the center,” “at the bottom,” “ next to_,” etc... We love to talk about art so review your elements of art and principles of design and bring your imagination for a lively discussion.
- **Walk and move carefully. Stay with your teacher and follow the docent.** Take your time, watch where you are going, and hold onto handrails while using the stairs.
- **Listen carefully, raise your hand, and speak clearly.** The museum is a place for learning, just like your classroom. School rules are to be followed here, too.
- **Eating, drinking, and chewing gum are not allowed.**
- **Ask about our photography policy before you take pictures.** We don’t always own the artwork we have on display, therefore we don’t always have permission to take photos. We allow you to take photos when we are able to, so please check first.
- **Use a pencil.** We love to draw, sketch, doodle, and write, too! Please bring a sketchbook and a pencil on your visit to the museum.

Let us know about your experience. We value your feedback.

For more information on school tours please visit,

<http://www.telfair.org/learn/tours/schooltours/>

There is More to See



Prints from the Collection

Telfair Academy

July 25, 2015 - July, 2016

Telfair Museums contains a large holding of prints by some of the most well-known artists in Western art history. These valuable works on paper are rarely on view to the public due to their sensitivity to light exposure. Bring your students to see original prints by Rembrandt, Renoir, Whistler, Degas, Goya, Manet, Cezanne and more. Printmaking plates are also available to see and touch, upon special request.

Image credit: Albrecht Dürer (German, 1471-1528); Adam and Eve, 1504; Engraving on paper; 9 3/4 x 7 1/2 inches; Gift of Julianna F. Waring, 1972.23.8

Eclectic Encounters: Selections from the Permanent Collection

Jepson Center

August 8, 2015 - February 18, 2016

There are over 7000 works of art in Telfair Museums' permanent collection, but not every piece is able to be seen on a regular basis. This exhibition gives the public an opportunity to see those works that might not have been on view for ten or more years, the un-highlights of the collection. Works are from different time periods and movements but contain one common element, content or a composition that is not easily understood.

Image credit: Harry H. DeLorme Jr. (American, b. 1960); Instant Picture, 1996; Acrylic on aluminum; Gift of Dr. Diane Lesko, 2006.57 JCS 119, © Harry H. DeLorme, Jr.



Mickalene Thomas at Giverny

Jepson Center

September 11, 2015 - January 3, 2016

This exhibit displays contemporary mixed-media works by Mickalene Thomas, inspired by her time in Giverny, France. Thomas's interpretation of landscapes and interiors of Monet's home, provide a nice contrast to Monet and American Impressionism.

Image Credit: Vertical View of Jardin d'Eau, 2012 rhinestones, acrylic, oil and enamel on wood panel 100 x 90 in. Courtesy Mickalene Thomas, Lehmann Maupin, New York and Hong Kong, and Artists Rights Society (ARS), New York

SPECIAL EVENTS FOR EDUCATORS

VTS Meet Up

Thursday, September 17; 4:00-5:30– Jepson Center

Open House: Monet and American Impressionism

Friday, October 16; 4:00-5:30– Jepson Center

PULSE Workshop

TBA

EDUCATOR MEMBERSHIP

As an educator, you are eligible for a special membership rate.

For \$35, an educator membership includes the following:

- Unlimited free admission to Telfair Museums' three sites for one year (Telfair Academy, Owens Thomas House, Jepson Center)
- Invitations to special events and lectures
- Discounted rates for art classes (for all ages) and summer camps
- 10% discount at Telfair Museums' three stores and the Jepson Café
- Eligibility to join museum member groups
- A one-time use guest pass

It pays to join! Visit www.telfair.org for more information.

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