

# POSTCARDS FROM UTAH ARTISTS

## THEME: THERE ARE MANY WAYS TO DEPICT LANDSCAPE

### Objectives:

1. **Art History:** Students will be able to define and identify landscapes. As members of small groups, the students will research an artist who paints landscapes and will demonstrate their knowledge of the artist and his work by making a short presentation to the class.
2. **Aesthetics:** Students will be able to discuss and make appropriate judgements as to what aesthetic theory best fits particular landscapes. Students will be able to justify their decisions using evidence from the paintings.
3. **Art Production:** Students will create a landscape using color blends, lightening and darkening colors, creating tints, shades, and tones.
4. **Art Criticism:** Students will evaluate their landscapes and find ways in which they are similar to the artists' paintings they used in the Art History component.

### Materials

- Postcards: *Road to the River*, Maynard Dixon; *Moonrise in the Canyon, Moab Utah*, Birger Sandzen; *Cockscomb near Teasdale*, Douglas Snow; *Sunrise, North Rim Grand Canyon*, Mabel Frazer
- Sketch paper
- Good-quality paper
- Paint, colored pencils, or pastels

### Art History

**Objective:** Students will be able to give a short presentation on a Utah artist who paints landscapes. The report will include information about the artist's life and artworks.

### Materials

If you have postcards and biographical information on artists who have painted landscapes from past packets, you can use those. You may also have slides from past packets which can be scanned to make postcards. Or, download biographical information and images from the Springville Museum of Art's web page.



Birger Sandzen  
*Moonrise in the Canyon Moab, Utah*

You will need information on enough artists to allow one per small group. You can use the 4 postcards plus 2–6 other artists. The students need to have access to two artworks by each of the artists you use. See the list at the bottom of the page for artists with images of more than one landscape.

Downloading the images should take less than 30 minutes plus time to print one copy of each of the landscapes. See DIRECTIONS FOR MAKING YOUR OWN POSTCARDS, see appendix. You may want to print one copy of the landscapes as a small poster instead of just as a postcard, so students can use the artwork in their presentation. Another possibility is to print several postcard-size images and have the student pass those around during their presentation.

(An additional source of landscape images is calendars. If the calendars do not include enough biographical information, try searching the web or a comprehensive art history text.)

Additional artworks by Mabel Frazer and Douglas Snow can be found at [sma.nebo.edu](http://sma.nebo.edu) Go to *Collections*, then to *Artists*. Other artworks by Birger Sandzen can be found at [sandzen.org](http://sandzen.org) go to *America*. Additional works by Maynard Dixon can be found at [utah.edu/umfa/utah.html](http://utah.edu/umfa/utah.html). One is also currently available at [byu.edu/education/LessonPlans/index.html](http://byu.edu/education/LessonPlans/index.html)

The presentations about the artists and their works should contain the following information:

1. One other artwork
2. Five facts about the artist's life
3. Title, media, size, year, of artworks
4. Style



Maynard Dixon  
*Trees*  
image from [utah.edu/umfa](http://utah.edu/umfa)

Allow time for each group to make a presentation to the class. Have students use the form on page \*\*\* to self-evaluate their presentations. You may use the scale for a teacher evaluation. You may also want to have students complete a quiz to evaluate what they learned from the other groups' presentations. Number the artworks and hold each artwork up so the students can write down the artist's name. They should spell the name correctly. The quiz is also on page \*\*\*.

#### ARTIST LIST FOR ART HISTORY LESSON

All of the artists on the following list have at least two artworks on the Springville Museum web page at [sma.nebo.edu](http://sma.nebo.edu), go to *Collection*, then to *Artists*.

Donald Beauregard  
Henry Culmer  
Valoy Eaton  
J. B. Fairbanks  
Lynn Fausett  
John Hafen

Samuel Jepperson  
Howard Kearns  
Ranch Kimball  
Henry Moser  
Lee Greene Richards  
Howell Rosenbaum

Cornelius Salisbury  
Paul Salisbury  
LeConte Stewart  
Danquart Weggeland  
A. B. Wright

### Variations:

A. Make copies of postcards or postcard-sized images on card stock. Each student will write a note to a friend about the artwork pictured on the card, explaining something the child learned about the artist, artwork, or style. Evaluate the cards and then let the students mail them.

B. Have students write an exhibition catalogue for an exhibit of the postcard artworks.

C. Have students curate a show of landscapes from the postcards. (You will need more than the four postcards from the set, but won't need two artworks by each artist. There are postcards of landscapes in several of the past Evening for Educator packets including *Lure of the West*, BYU MOA, March 2002; and *Communities and Towns*, SMA Sept. 2001.) Students should be given a place and should hang the show and write a brief explanation of the show—who, why, and what.

After students have viewed the exhibits, allow time for comment about how the shows differed and how students respond to those differences.

**Evaluation:** Have students complete a Learner Report similar to the one for the original Art History component, changing the information to reflect what the class did for the lesson.

### AESTHETICS

**Objective:** Students will be able to discuss and make appropriate judgements as to what aesthetic theory best fits particular landscapes. Students will be able to justify their decisions using evidence from the paintings.

### Materials

- Postcards from the set:  
*Road to the River*,  
*Moonrise in the Canyon*,  
*Cockscomb near Teasdale*,  
*Sunrise, North Rim Grand Canyon*
- Additional postcards from the Art History component
- Optional—Thomas Moran and Albert Bierstadt postcards from BYU MOA's *Lure of the West* packet (these can be considered Instrumentalist artworks—see information on Manifest Destiny in the Landscape lesson, *Lure of the West* packet)
- Writing paper and pencils



J. Roman Andrus, *Cadmium Crest*

Divide students into groups. Give each group a set of the four postcards from the set and two postcards from those used in the Art History component. Have the students decide which aesthetic theory each artwork best fits. Students must justify their decision with specifics from the artwork. For example, “I think *Keeper of the Gate* is an expressive landscape because the colors and shapes are exaggerated, not natural.”

If your class has not worked in a similar way with aesthetics, do the activity with two of the postcards as a class. (You may want to use the posters for this.) Then have the class analyze the rest of the artworks as small groups.

### Background Information on Aesthetics

MIMETIC (REALIST)—Looks real, mimics nature

HEDONIST—Gives pleasure, to the artist or the viewer

INSTRUMENTALIST—Art can be an instrument to bring about change

EXPRESSIVEST—Expresses a feeling, emotion, or idea

Have the students, as a group, make lists of words that describe the different qualities of the paintings. They should keep the lists for reference.

Have the groups share their decisions with the class. Discuss differences of opinion. (Students do not have to agree.)

**Variation for older or more experienced students:** Have students debate the merits of differing aesthetic theories. Use the British form of debate in which individuals must change sides after 5 minutes and come up with new arguments.

## **Art Production**

**Objective:** The students will demonstrate their competency by using color blending, creating tints and shades, toning, and using indicators of space in a landscape painting.

### **Materials:**

- paint
- brushes
- good-quality paper
- blending and color wheel sheets, pages 45–47

After completing the other sections of the lesson, students will create a landscape. If you have not worked with color in paint, you will need to introduce the lesson by teaching the students these

techniques. **YOU DO NOT NEED TO BE A GOOD PAINTER TO TEACH THESE TECHNIQUES TO STUDENTS!**

Give students paint, water, brushes, and several sheets of heavy paper. The paper does not need to be as high quality as that for the landscape, but should accept paint without deteriorating.

Explain to students that with paint, or pigment, the primary colors are red, yellow and blue. The secondary colors, which can be mixed from the three primary colors but are usually provided in paint sets, are orange, green, and purple. Have students mix equal amounts of the primary and secondary colors to get the tertiary colors. You will want to try the mixing beforehand with your class paints because if the hues are not middle range—neither cool nor warm variations, they may not produce good tertiary colors.

Have students complete one of the color wheels from pages 45 and 46. They will place red, yellow, and blue at the spots for primary colors, green, purple, and orange where the secondary colors are indicated, and blend the colors to create the intermediate colors. Have the students keep the color wheel for reference.

Although colors are often lightened with white to make tints, or darkened with a very small amount of black to make shades, these color combinations tend to produce dull colors. The colors are livelier when you lighten a color with the next lighter color on the color wheel and darken with the next darker color on the color wheel. So to lighten a bright red, add a little orange or yellow. To darken red, add violet. Have students complete the color blending chart on page 47 by putting the colors where indicated, making two lightened and two darkened colors and one tint and one shade per color. To make a shade, add a **very small** amount of black. If desired, these two assignments can be completed using colored pencils or pastels instead of paint.

Assessment of these two assignments is pretty straightforward. You may wish to assign points or an overall grade, evaluating completeness and accuracy. You may want to choose a few of the students' works to use as the standard for high quality and compare the rest against those.

### **Creating a Landscape**

During the Aesthetics component of the lesson, students will have made judgements about which aesthetic theory particular landscapes fit. They should now decide what approach they will take to create a landscape. They may find it helpful to look at the list of words their group generated for that approach.

If possible, allow students to choose the medium they want to use. They should have their color wheels and blending charts out to help them choose colors and to remind them of the color blending process.

If necessary, review indicators of space such as

- objects get smaller as they recede into the picture plane
- objects are higher in the picture plane as they get farther away
- objects get bluer or grayer as they get farther away
- objects lose detail as they get farther away
- objects in front overlap objects that are behind them



**Evaluation:** Create a simple rubric for students to use in evaluating their paintings, specifying the criteria you have set. If the students have several art projects in their portfolios, have the students assess their work for indicators of progress by noting three improvements in their work, one thing they want to get better at or learn to do, and by writing the most important thing they learned about landscape.

A fun way to assess the class' learning and to stimulate further discussion and interest is to give students a "Get out of Class Free" card. This is a 3 x 5" note card. Each student must write a question he or she has and turn the card in before leaving class. Choose one or two cards per day and answer them.

**Advanced Art History Lesson:**

**Objective:** Students will demonstrate their knowledge of art history and critical dialogue by comparing Hudson River / Rocky Mountain School landscapes with early Utah artists' landscapes.



Edwin Evans, *American Fork Canyon*

**Materials**

- Postcards of four Hudson River School landscapes
  - Postcards of four Utah landscapes from the early 1900s
- See Sources

Have students use the information from the Poster Backs and the Springville Museum of Art's web page to learn about the Utah artists. The students will also need to do research on the Hudson River School—the artists from this school who came West, like Thomas Moran and Albert Bierstadt were sometimes called the Rocky Mountain School—same ideas, different area of the country. Students can search the web or you can get a copy of the Lure of the West packet from BYU's MOA.



Thomas Cole, *Storm King of the Hudson*  
image from [bsu.edu/artmuseum](http://bsu.edu/artmuseum)

Students should work as small groups. Students should identify similarities, differences, and influences, and should suggest reasons for the differences.



John B. Fairbanks, *Harvest in Utah Valley*



George L. Brown, *View on the Hudson*  
image from [dfl.highlands.com](http://dfl.highlands.com)

**Variation:** Compare Utah landscapes from different time periods.

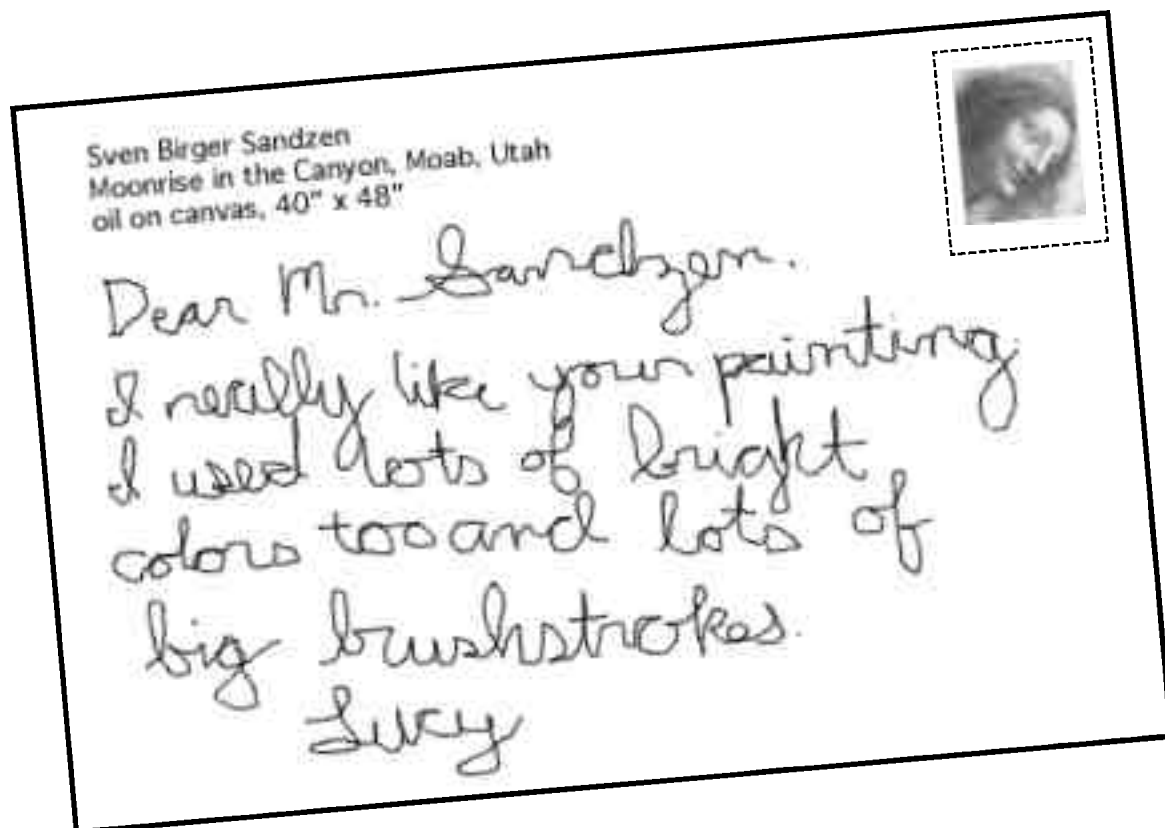
**Sources:**

Springville Museum of Art's web site:  
[sma.nebo.edu](http://sma.nebo.edu)

John Hafen, Edwin Evans, J.T. Harwood, and J. B. Fairbanks were all members of the first group of Utah artists to study in Paris.

Find artworks by artists such as Thomas Cole and George Loring Brown at  
[artcyclopedia.com](http://artcyclopedia.com)

The Lure of the West packet has three postcards of landscapes by Hudson River School artists Thomas Moran and Albert Bierstadt. One work by each artist can also be found at  
[byu.edu/moa/exhibits/index.html](http://byu.edu/moa/exhibits/index.html)



# Landscape Lessons for Advanced Students

1. As small groups, compare harvest scenes of Utah and European artists

Speculate about the reasons for the differences. Consider artistic training, artistic tradition, cultural climate, geography, time period, social conditions.

Choose one reason and research to see if your speculation is true. Share your findings with the class.

2. Research the Fauvists. Write a brief summary of their philosophy. Describe commonalities in their paintings. Create a fauvist landscape. *Moonrise in the Canyon Moab, Utah*, Birger Sandzen SMA Elementary Poster Set, Postcard Set, and [sma.nebo.edu](http://sma.nebo.edu)

Find examples of Utah art completed after Birger Sandzen's teaching visits in 1929 and 1930 that show evidence of the artists' being influenced by Sandzen's use of color and his/or his broad brushstrokes. Use [sma.nebo.edu](http://sma.nebo.edu)

3. Research the Impressionists. Write a description of their art making techniques with examples of the way they used color. Create an Impressionist landscape. *Footsteps in Spring, Liberty Park*, J. T. Harwood

The artwork can be accessed at [sma.nebo.edu](http://sma.nebo.edu).

# BASIC COLOR WHEEL

