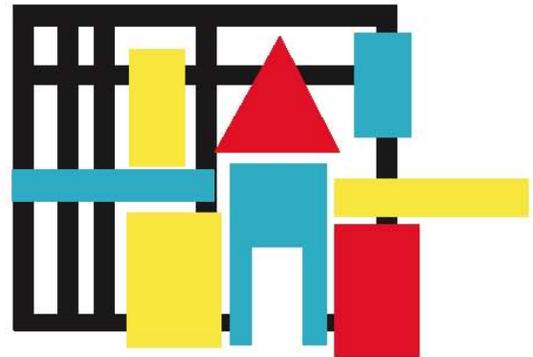


Michener



goes



Modern

Educational Resource Guide

James A. Michener Art Museum
138 South Pine Street
Doylestown, PA 18901
www.michenerartmuseum.org

Funding Provided by the National Endowment for the Arts

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Michener



goes



"Being modern means being up to date, but being a Modernist is an affirmation of faith in the tradition of the new, which emerged as the creative credo of progressive artists in the early years of the twentieth century."

Richard Weston

DISCOVER the world of New Hope Modernism, and come to know its connection to modern art, architecture, culture and technology. **EXPERIENCE** the art, design and society that impacted art and architecture in the twentieth century. **EXPLORE** the profound influence that modernist art forms have on today's world. **LEARN** about methods, styles and ideas that form the basic ideals of the Modernist movement.

The James A. Michener Art Museum's **MICHENER GOES MODERN EDUCATIONAL RESOURCE GUIDE** is an interdisciplinary program designed for use with art, social studies, history, science, language arts and technology classes. It can be successfully enjoyed by learners of all ages.

MICHENER GOES MODERN is available for rental from the Education Department at the James A. Michener Art Museum. For fees and rental information, call 215-340-9800 ext. 124 or email msandquist@michenerartmuseum.org.

Funding for this project is provided by the National Endowment for the Arts.



Introduction

The Michener Goes Modern Traveling Trunk and Educational Resource Guide is an interdisciplinary and interactive program of study.

The enclosed materials feature an overview of the Modernist art collection housed at the James A. Michener Art Museum. In addition, the guide makes connections between the New Hope Modernists, Modernist architecture and the Modernist movement around the world.

General information is balanced with an array of classroom activities that are sure to inspire and excite your students as they explore Modernism. Many of the activities will also provide take off points for your own adventure as an educator.

Teachers are encouraged to bring students to the Museum to see the Modernist collection first hand. Museum visits extend and expand classroom learning and bring new insights to the subject matter.

Enjoy your journey into the world of Michener Goes Modern!

Ruth Anderson
Assistant Curator of Education
James A. Michener Art Museum



Visual Heritage of Bucks County

Pennsylvania Impressionism

Even in early times, Bucks County and its environs were noted for their great beauty. In fact, after returning to England from the area, William Penn said that he had seen the most beautiful of landscapes. These same landscapes would later become a magnet for generations of artists who together form the visual heritage of Bucks County.

In the 18th and 19th centuries, Bucks County had a strong tradition of unschooled and often anonymous artists (usually referred to as primitive), starting with the 18th-century Pennsylvania German folk art called *fraktur*. The most prominent artist to reside in the area was Edward Hicks, who is the most important American primitive painter in the 19th century. He was born in Langhorne and lived many years in Newtown. Hicks, a Quaker, is best known for *Peaceable Kingdom*, which is based on a famous passage in the Book of Isaiah in which wild animals and domestic animals, most notably the lion and the lamb, are shown living in harmony. He made more than 100 renditions of this subject, mostly as gifts for friends, and some versions show William Penn signing a treaty with the Indians.

Bucks County's artistic activity in the late 19th and early 20th centuries centered on the community of New Hope, beginning in 1898 when William L. Lathrop took up a residence at Phillips' Mill. Lathrop had earned a reputation as a landscape painter and a teacher, and his presence drew many younger artists to the area. He taught year-round classes in outdoor landscape painting, sometimes using his barge *Sunshine* as a floating classroom on the Delaware canal. Through exhibitions and social events, Lathrop and his wife were the major catalysts in the formation of the New Hope art colony.

The three most prominent landscape painters to settle in Bucks County were Edward Redfield, Daniel Garber, and Robert Spencer. Redfield was the leading figure in the *Pennsylvania School of Landscape Painting* also known as Pennsylvania Impressionism. He was especially noted for his dramatic, large-scale winter scenes which he painted outdoors, often under brutal weather conditions. During the early 20th century, Redfield earned a significant reputation in the American art establishment, often serving on juries at such prominent institutions as the Pennsylvania Academy of the Fine Arts and the Corcoran gallery in Washington, D.C.

Garber, who moved to Lumberville in 1907, was a teacher at the Pennsylvania Academy for 41 years and attracted many of his students to the New Hope region. Garber was a sensitive painter who created an important series of atmospheric quarry views and family portraits. His paintings reveal a dream-like,



idyllic view of the tranquil river valley and are rendered with considerable technical skill. Robert Spencer was a student of Garber, and was one of the first American painters to actively address social issues. While the other impressionists painted idyllic scenes from nature, Spencer often included tenements and factories in his work. His depictions of the Heath and Marts mills were especially praised by critics.

The Move Toward Modernism

Spencer was a member of the New Hope Group, an alliance of six Bucks County artists formed in 1916. This group was a significant because the member artists exhibited their work together in the cities in the U.S. and in Europe, and thus came to represent the regional school of landscape painting in the larger art world.

In 1929, Phillips' Mill was purchased for \$5,000 and became a community art center. Its art committee began to organize annual exhibitions, which continue to this day. Appropriately, Lathrop served as the organization's first president.

The currents of change in modern art reached Bucks County in the teens and twenties, but the regional avant-garde artists did not form as cohesive a group as the impressionist painters. A major figure in local modernism was C.F. Ramsey, who produced a series of remarkable abstract, color-oriented landscapes in the late teens. In 1930, Ramsey encouraged a group of local artists to secede from the exhibitions at Phillips' Mill that were dominated by Lathrop and the more conservative impressionists. The so-called *New Group* opened its own exhibition at the New Hope Borough Hall one day before the opening of the annual Phillips' Mill show. By 1932, some of the modernists had reorganized and referred to themselves as the Independents.

Charles Sheeler, a major American modernist, is the leading figure in the development of a unique American style known as *Precisionism*. This style emphasized simple lines and contours, often reducing familiar architectural forms to their underlying abstract components. Between 1910 and 1926, Sheeler rented a small stone farmhouse in Doylestown that he used as a summer studio and weekend retreat. By 1917, he had begun to sketch the rural barns of Bucks County, and in that same year he also made an innovative series of studies of works based on everyday objects and architectural details.

Nearby Lambertville, New Jersey also became a significant haven for artists. Perhaps the best-known residents were Lee Gatch and his wife, Elsie Driggs, who settled in the area in 1932. Initially Driggs had the greater reputation; she won acclaim in New York City during the twenties for her industrial views rendered in the Precisionist style. Gatch, in his abstract oil paintings, relied greatly on the local landscape and the natural environment. He was an important figure in the modern art community in New York, and was represented by major New York



galleries. Both artists produced post office murals for the WPA during the Depression, which they laid out and produced on the floor of the Lambertville train station.

By the early forties, local painters such as Clarence Carter and Paul Crosthwaite had developed a fascination with Surrealism, a European-based movement often associated with Salvador Dali that is characterized by dream-like imagery rendered with extreme detail and accuracy. For the most part, the modernist movement had died out in this area by 1950, and local artists had little interest in the latest trends in New York. Realism again became the dominant style, as can be seen in the sensitive work of Katharine Steele Renninger and Ben Solowey.

The beauty of Bucks County continues to draw creative people to the area, and the presence of bygone artists is still felt along the scenic haunts of the Delaware River and the surrounding countryside.

Information from the following source:

Art on the Move Curriculum Binder, Bucks County: James A. Michener Art Museum, 2007



What is Modernism?

"Being modern means being up to date, but being a Modernist is an affirmation of faith in the tradition of the new, which emerged as the creative credo of progressive artists in the early years of the twentieth century."

Richard Weston

The term **modernism** commonly applies to those forward-looking architects, designers and artisans who, from the 1880's on forged a new and diverse design vocabulary. In general, modernism began as a trend of thought that emphasized the power of human beings to create, improve, and reshape their environment, with the aid of scientific knowledge, technology and practical experimentation, and is thus in its essence both progressive and optimistic. The movement began initially as an ideological reaction to the de-humanizing effects of late 19th-century industrialization. In addition, other world events added to the passion of the movement:

- Two devastating wars: World War I (1914-1918) and World War II (1941-1945)
- Huge changes in industry and technology as compared to the 19th century
- The rise in power and influence of international corporations
- Interconnectedness across the globe in the form of cultural exchanges, transportation, communication, popular culture from Europe and North America
- The "Westernization" of many formerly traditional societies and nations and a resulting change in their values .

Modernism was conceived as a loose collection of ideas. It was a term that covered a range of movements and styles that largely rejected history and applied ornament, and which embraced abstraction. Born of great cosmopolitan centers, it flourished in Germany and Holland, as well as in Moscow, Paris, Prague and New York. Modernists had a utopian desire to create a better world. They believed in technology as the key means to achieve social improvement and in the machine as a symbol of that aspiration. All of these principles were frequently combined with social and largely left-leaning political beliefs, which held that design and art could, and should, transform society.

Modernism embraced the virtues of handcrafted objects--straightforward design, hand production, organic forms, natural materials, enduring construction techniques and a reverence for nature were essential components of modernist work. Artists made an attempt to blur the distinctions between fine and decorative arts while merging both into radical new forms in art and architecture. The range of objects influenced by modernist thought – including architectural, interior, furniture, product, graphic and fashion design as well as painting, sculpture, film, photography, prints, collage – reflects the period's emphasis on the unity of the arts and the key role of the fine arts in shaping contemporary visual culture. It was believed that reason allowed access to truth, and knowledge of the truth would better humankind. These tenets were fundamental to the notion of Modernism, the goal of which was the creation of a new world order.



Modernism encompassed the following trends and styles in arts and architecture between 1880 and 1945:

- The **British Arts and Crafts** movement began initially as an ideological reaction to the de-humanizing effects of late 19th-century industrialization. Essential aims were to revive a medieval guild system with high standards of craftsmanship, to instill a pride of craft and to make truth to materials the basis of design.

- In America as well as in Britain, the virtues of handcrafted objects were embraced. The values of hearth and home--idyllic domesticity--and the virtues of honesty and simplicity became the predominant themes, nature being the constant source of inspiration. This came to be known as the **American Arts and Crafts** movement.

- **European Art Nouveau** inherited the great traditions of French color and form, fed further by Europe's craze for Japonisme, this turn-of-the-century style replaced a dependency on historical design formulae with organic form derived largely from nature.

- **American Art Nouveau** style surfaced principally through ceramic and glass designs. The fondness for Orientalism, especially Japanese prints and ceramic glazing effects, influenced such leading figures as Louis Comfort Tiffany (his glass became a revered hallmark of Art Nouveau), Jacques Sicard, Artus Van Briggle, William Gates, among others, who introduced highly individualized interpretations of the style to America. Their work did much to blur the old distinctions between fine art and applied or decorative art.

- The **Wiener Werkstätte** in Vienna was founded by Josef Hoffmann and Koloman Moser in 1903. The concept was modeled after Charles Robert Ashbee's Guild of Handicraft. By 1905 it had over a hundred craftsmen, its forte being handmade metalware whose reductive style belied its dependence on hand production.

- **De Stijl** (Dutch, for "The Style") artists set out to create a universal style in painting, architecture and design, using rectangles and squares in flat planes of bold primary colors and black, gray and white, all carefully orchestrated with straight lines

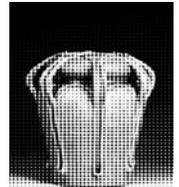
- **The Bauhaus** approach to design was to stress aesthetic fundamentals and strive for geometrically pure forms, but unlike the practitioners of the Arts and Crafts movement, machines were not disdained.

- In its broadest definition, **European Art Deco** comprises numerous influences, many at odds with one another. It drew inspiration from such diverse sources as Cubism, Egyptology, Ballet Russe, American Indian culture, the Bauhaus and Hollywood.

- The Stock Market Crash of 1929 served as the Great Divide between the '20s and the '30s, and **American Art Deco** emerged. The '20s, characterized by voluptuous interiors, curvilinear forms, exotic materials and outlandish designs gave way



British Arts and Crafts
Planter, David Rago
Auctions



Ceramic Arts and
Crafts Vessel,
William H. Greuby



Card Players,
Theo van
Doesburg, 1917



Bauhaus promotional
literature



in the '30s to rectilinear forms, streamlined finishes, synthetic materials and an infatuation with speed, dynamism and futuristic "Buck Rogers" elements. In America, the step-back skyscraper, the rich interiors of Donald Deskey and the modern-age, mass-produced vision of designers like Norman Bel Geddes took art and design into the realm of tomorrow.

Over a 70-year period, Modernism's motivating spirit passed from reactionary to visionary. This visionary trend came to be known as **progressive modernism**. It is a combination of an array of styles that came after Art Deco including Cubism, Expressionism, Futurism, Dadaism and Surrealism. It tended to focus political and social issues, addressing aspects of contemporary society, especially in its poorer ranks. It scorned the increasingly complacent middle class who, once they had achieved a satisfactory level of comfort for themselves, preferred to ignore the poor and underserved. Through their art, modernists showed the plight of the peasants, the exploitation of the poor and prostitution. They drew attention to the political and social ills of contemporary society, conditions they felt needed to be addressed and corrected. They were avant-garde, consciously rejecting tradition and looking to the future. Fundamentally, their intention was to educate the public, to keep alive in the face of conservative forces the ideals of freedom and equality through which the world would be made a better place.

As the 19th century progressed, the exercise of artistic freedom became fundamental to progressive modernism. Artists began to seek freedom not just from the rules of academic art, but also from the demands of the public. Soon it was claimed that art should be produced not for the public's sake, but for art's sake.

At the beginning of the twenty-first century our relationship to Modernism is complex. The buildings we inhabit, the chairs we sit on and the graphic design that surrounds us have all been created by the aesthetics and the ideology of Modernist thought and design. We live in an era that still identifies itself in terms of Modernism, as post-Modernist or even post-post-Modernist. It will be interesting to note what the next step is in the evolution of arts and design in the years to come.

The section "What is Modernism?" was adapted from the following sources:

<http://www.artsmia.org>

Modernism timeline developed by Minneapolis Institute of Arts

Weston, Richard, *Modernism*. Phaidon Press, 1996.

Overview of modernism text

<http://witcombe.sbc.edu/modernism/roots.html>

Modernism website developed by Christopher L.C.E. Witcombe



Luhrs Tower, Phoenix
Arizona



The interior of Radio City Music Hall was designed by Donald Deskey in 1932.



Flying Car,
Norman Bel Geddes,
1945



Approaches to Learning

The following section presents different approaches to looking at and talking about art with students. Teachers may use these guidelines as inspiration for class discussions and activities.

Approaches to learning include:

- **Inquiry-Based Approach**
- **Thematic Approach**
- **Discipline-Based Art Education (DBAE)**
- **Looking at Art: Guiding Questions for Discussion**
- **Curriculum Connections: Warm-up Activity for Teachers**
- **What about Modernism?: Classroom Activities for Students**
- **Top Ten Questions to Ask about Art**
- **Top Ten Questions to Ask about Contemporary Art**



Approaches to Learning

Inquiry-Based Approach:

These lessons can be used with an inquiry-based approach to help students learn. By posing basic questions, students begin to search for answers in their own experiences and by consulting research sources. Inquiry-based learning has been used successfully in museum education to assist learners to make connections between visual objects and the visitor's own experiences. Dr. Mary Erickson, from ArtsEdNet, suggests that the inquiry-based approach enhances learning because it:

- puts control and direction in the hands of the learner,
- provides focus for comparison and generalization,
- guides investigation into the unknown,
- and stimulates imagination about possibilities.

Thematic Approach:

Themes are another strategy to help students learn and integrate their understanding. The themes in this Traveling Trunk, *Michener Goes Modern!* relate to:

- connecting student's prior experience with new ideas and experiences.
- connecting the process of art making and art history.
- connecting art works from very different cultures.
- connecting ideas in art with ideas across the curriculum.

Discipline-Based Art Education Approach (DBAE):

DBAE learning approach includes study of the four art disciplines:

- Art Making
- Aesthetics
- Art Criticism
- Art History



Looking at Art: Guiding Questions for your Discussion

When looking at and talking about art with your students, use these basic questions as a guide to lead your dialogue. They are also interesting take off points for written work and visual art problem solving.

Observation:

"The Artist is he who detects and applies the law from observation of the works of Genius, whether of man or Nature."

Henry David Thoreau

- What do you see?
- How does this work change as you look at it from different angles or distances?
- What is the relationship of this work to other works around it?
- How is it similar or different from the works around it?
- Make a thumbnail sketch of this work of art.

Interpretation:

"Art is the desire of a man to express himself, to record the reactions of his personality to the world he lives in." Amy Lowell

- What is happening in this work of art?
- What interests you about this work? What does not interest you?
- How does this image relate to your personal experience?
- Does this work of art remind you of anything familiar?
- Does this work of art have more than one meaning to you? How? Explain.

Materials:

"Paint with whatever material you please – with pipes, postage stamps, postcards or playing cards, painted paper, or newspapers."

Guillaume Apollinaire

- What might this work of art be made of?
- Describe the surface of the work. How do you think it might feel?
- Describe the process you think the artist might have used when creating it.
- How might the artists' choice of materials and medium add to our understanding of this work of art?

Form:

"No matter what the illusion created, it is a flat canvas and it has to be organized into shape."

David Hockney

- Study this work of art, paying careful attention to the formal elements – shape, line, color, texture, light, and composition. How did the artist use these elements to create this piece?
- How might these elements add to your understanding of the work of art?



Context

"The idea of the extraordinary happening in the context of the ordinary is what's fascinating to me."
Chris Van Allsburg

- List the specific elements you see in the work that tell you anything about where or when this work of art was made.
- How does this list help you make sense of the image?
- What other information do you know about your observations that might help you deepen your understanding of the work?
- Read the title and object label information. How does knowing this information change your interpretation of the work?

Aesthetic

"For art to exist, for any sort of aesthetic activity or perception to exist, a certain physiological precondition is indispensable: intoxication."
Friedrich Nietzsche

- What was your first impression when you saw this work?
- Now that you have looked carefully at the work, have your feelings changed? How?

The section "Looking at Art: Guiding Questions for your Discussion" was adapted from the following sources:

www.metmuseum.org (Website of the Metropolitan Museum of Art, New York.)

Kephart, Beth, Seeing Past Z. New York: W.W.Norton and Company, 2004.

Silberstein-Storfer, Muriel. Doing Art Together. New York: Abrams, 1996.



Curriculum Connections: Warm-up Activity for Teachers

This is an activity for teachers! Consider the subject area you are focusing – language arts, social studies, visual arts, technology, etc. - on as you work on these questions. Your responses will help you successfully develop original lessons for your students.

Object label facts:

Write what you know about the work from reading the object label information.

Artist

Title

Date of art work

Medium

Visual Facts:

1. List what you see in the work.
2. Why did you choose this work of art from the collection provided?
3. How is this work of art connected to your curriculum?
4. What would you most like your students to learn about this work of art?
5. List three questions that you think will help guide your students through an understanding of this work of art. Create questions that you feel will help them uncover what you think are the important aspects of this work.
 -
 -
 -
6. Create a thumbnail sketch of the work of art here.



Top Ten Questions to Ask about Art

Let these questions guide your discussions about any work of art!

1. What do you see?
2. What did you see, hear or sense that made you say that?
3. Do you see more? What more can you find?
4. How does this work of art make you feel?
5. If you were the artist, how would you have made this? What different materials and processes would you use?
6. Does anything you see in this work of art remind you of something else you have seen or experienced?
7. What is this work of art about? Is there a message that goes beyond the subject matter?
8. What is the title of this artwork? How does the artwork relate to the title? If you could rename the artwork, what would your new title be?
9. Compare and contrast this work of art with:
 - another work of art in the Modernist Trunk
 - another work of art you find while researching in a book or on the Internet
 - another work of art in a famous museum
 - an illustration you find in a book
 - a current events article
 - a story, poem, song or novel you have read, heard or written
 - an event in history
 - a famous person or someone you know
 - something you would find in nature
 - a modern or ancient invention
 - geometry, algebra or calculus
 - anything! The possibilities for comparison are endless!
10. How does this work of art relate to you?



What About Modernism? Classroom Activity for Students

Modernist Art grew out of many cultural, social and industrial changes that occurred in the late 19th and early 20th centuries. These questions may help guide discussions, written activities and studio artwork specific to the modernist period.

Before you answer the questions, select one work of art from the visuals that accompany the **Michener Goes Modern Trunk** to guide your thinking and discussion.

1. Describe the work of art and the process that might have been used to make it.
2. What about this work of art suggests a traditional approach? What about it suggests ideas that were new in the beginning of the 20th century?
3. For point of comparison, look at the two images below. The painting on the left was extremely popular in the early 1900's. The painting on the right was new and different – modern.

Now look at your work of art. Imagine how modern painting would have been received when it was first exhibited. What types of responses would it have drawn? What do you see and know that supports your ideas?



Daniel Garber,
Day in June, n.d.



Ramstonev, *Puzzlehead*, 1938

4. If you could ask the artist who made the modernist painting a question, what would it be?
5. How does the painting reflect a modernist approach?



Top Ten Questions to Ask about Contemporary Art

Some people confuse the term “modern” with the term “contemporary”. How do you define each? How are they different?

Contemporary art brings to light many issues which span the history of art. Use these questions as a take off point for discussions with your students! Thinking about these issues may lead to the broadest question of all:

What makes it art?

1. Does contemporary art reflect society, individuals, or particular groups in society? Or, all of these?
2. Can art that doesn't last really be considered art?
3. Should art be beautiful? How does what is considered beautiful change depending on time and place?
4. What does art communicate? Should art have a message?
5. Is popular culture art?
6. How has the role of the artist in the world changed over time?
7. What is the relationship between tradition and contemporary art?
8. What is the relationship between technology and art?
9. Should some contemporary art be censored?
10. Why do artists make art?



Modernist Painting

The ABCs of Modernist Painting

Activities to Teach, Explore and Inspire

Through the activities that follow, students can explore essential themes of Modernist painting while answering key questions and engaging in hands on work in the visual arts, literature, social studies, technology and community outreach.

Words to Know:

Basic vocabulary to take you through the Modernist movement in painting. A detailed glossary appears at the end of the Resource Guide.

Top Six Artists:

List of the most prominent New Hope Modernist artists.

Themes include:

- The Industrial Revolution
- Change
- The Environment
- New Materials
- Art on a Shoestring
- City vs. Countryside
- Geometry in Art
- Organic Forms
- Women in Art
- Murals

Adaptation to Grade Level/Time:

Lessons in this curriculum outreach resource guide may be adapted for different grade levels, and may be shortened, skipped or extended depending on the needs of the teacher and students. Teachers may select any or all of the following teaching approaches. Please share your successes and original lessons in the back of this guide.



Words to Know

Art Vocabulary for Understanding Modernist Painting

Abstract – A style of art that shows objects as simple shapes and lines, is often geometric, and emphasizes design. Also, to create an image that is not realistic but may be based on an actual object.

Assemblage - An artistic composition of materials and objects pasted onto a flat (collage) or three-dimensional surface.

Cooperative Painting Project – Charles Evans began the Cooperative Painting Project with Charles Ramsey and Louis Stone in 1935. This project produced art collectively, not unlike the processes in jazz improvisation. They were occasionally joined by journalist William Chapman, poet Stanley Kunitz, and carpenter Karl Roos. After moving to Lambertville in 1935, Lee Gatch joined Evans, Stone and Ramsey for weekly discussions at Ledger's Inn.

Geometric - Characterized by or decorated with regular lines and shapes; having the qualities of regular shapes.

Mural -A very large image, such as a painting or enlarged photograph, applied directly to a wall or ceiling.

Organic - Having plant or animal origins, or taking on the form of something with those origins; natural.

Precisionist - A style of early twentieth century painting in which depicted mechanical and industrial subject matter, such as smokestacks, steel foundries, or grain elevators. These subjects were usually reduced or simplified to geometric forms and rendered in bright and clear light, by a combination of abstraction and realism.

Triptych -A painting or carving that has three side-by-side parts, panels, or canvases. Typically, a triptych has three hinged panels, the two outer panels designed so that they can be folded in towards the central one. This was a common form for an altarpiece during the Middle Ages and the Renaissance. The outer parts of such triptychs were typically hinged to the central one so that they could be closed over it, and in this case reverse sides were often painted. A triptych can also be, more loosely, something composed or presented in three parts or sections.

WPA – The Works Progress Administration (WPA) was the largest New Deal agency, employing millions of people and affecting most every locality, especially rural and western mountain populations.



Top Six Artists

of the New Hope Modernist Period

- **Elsie Driggs**
Javits Center Abstracted, 1986
Moonstruck Goat, 1957
She Dances, 1968
- **Charles Evans**
Yellow Extraction, ca. 1952
Lady in Spots, ca. 1937
Abstraction, n.d.
- **Lloyd R. Ney**
Study for New London Facets (detail), 1940
Composition, 1948
Mechanics Street, New Hope, 1934
- **Charles Frederic Ramsey**
Ninety Degrees, ca. 1950
Ladies in the Valley, ca. 1925
Modern Women ca. 1934
- **Charles Rosen**
Quarry and Crusher, ca. early 1930's
The Roundhouse, Kingston, New York, 1927
Under the Bridge, 1918
- **Louis Stone**
On Parade, n.d.
Abstraction, ca. 1939
Untitled, ca. 1945
- **RamStoneEv Cooperative Project**
Puzzlehead, ca. 1938



The Industrial Revolution

"In essence, the modernist movement argued that the new realities of the industrial and mechanized age were permanent and imminent, and that people should adapt their worldview to accept that the new equaled the good, the true and the beautiful."

Modernism, Richard Weston, 1996

Theme:

Throughout time, many people have been afraid of change. This was no different when the Modernist movement came about. People were skeptical and uncertain about the new ideas and technologies that came with modern changes and the Industrial Revolution. Artists, architects and the entire world community were impacted by the changes that began during this time.

Key Question:

How did the Industrial Revolution impact the images and sensibilities of modernist artists?

Activities:

- Use **value** while creating a charcoal drawing of pipes and tubes, reminiscent of ducts, ventilation and smokestacks. Look at Elsie Driggs' *Pittsburgh* (www.tfaoi.com/aa/7aa/7aa862.htm) and Fernand Leger's *The City* (www.philamuseum.org/collections/) for inspiration.
- **Transportation** was a vital component of all the changes that came with the industrial Revolution. Create a mixed media collage using the theme of transportation as the focus. Develop an image that makes a statement about the progress that came with the Industrial Age.
- Research the **people** that played an important part in the Industrial Revolution in the United States. Create a portrait of one of these historical figures using the art medium of your choice.
- Create a work of art that reflects both the good and bad aspects of the modernist movement. Tension, contrast and contradiction should be key themes in your work.
- Create a work of art that idealizes the modern age.
- Design a billboard advertising the future, forecasting what is to come with all the new technologies and changes that exist in our age.



Change

"Modernism, while it was still "progressive," increasingly saw traditional forms and traditional social arrangements as hindering progress, and therefore the artist was recast as a revolutionary, overthrowing rather than enlightening.

The growing movement in art paralleled such developments as the Theory of Relativity in physics; the increasing integration of the internal combustion engine and industrialization; and the increased role of the social sciences in public policy. It was argued that, if the nature of reality itself was in question, and if restrictions, which had been in place around human activity were falling, then art, too, would have to radically change. Thus, in the first fifteen years of the twentieth century a series of writers, thinkers, and artists made the break with traditional means of organizing literature, painting, and music."

Modernism, Richard Weston, 1996

Theme:

Modernism had an impact on the visual arts, literature and music. It also effected inventions, discoveries, politics and daily life. People around the world had to adjust to a new way of thinking based on all the changes that were occurring in their lives and in the world around them.

Key Question:

How does change impact the creative process?

Activities:

- **Light** is an agent of change in many works of art. Create a **cyanotype** incorporating transparencies made from a collage of found images. To learn how to create a cyanotype, go to www.alternativephotography.com/process_cyanotype.html. To purchase an amateur cyanotype kit, go to www.photoformulary.com.
- **Time** is an agent of change in many works of art. Create a landscape-inspired sculpture by incorporating found objects into wet clay. Photograph the sculpture daily to document the changes that occur in the appearance of the sculpture over time.
- **Weather** is an agent of change that can impact many works of art. Create a two or three-dimensional work of art, and place it outdoors. Watch how it changes as different weather impacts the work. Record your findings, either through drawing, photography or writing.
- Impressionist painters were interested in changes they could see in the out of doors. They focused on light, weather, time of day and the seasons. Create a work of art that reflects one of these elements in a realistic or abstract landscape.



The Environment

“Life is an offensive against the repetitive mechanisms of nature.”

A.N. Whitehead, author

“The arrival of industrialism ... provoked a Romantic rebellion against conventional society, and a reverence for nature based on the fear that the man's contact with the earth and his deeper nature were fading.”

Pippa Drew and Dorothy Wallace, Dartmouth College

Theme:

The Industrial Revolution brought about many changes in the environment in the United States and worldwide.

Key Question:

How did changes in the environment impact the art of the modernist period? How do these changes impact art today?

Activities:

- Create a mixed media work using entirely recycled materials to express your concern about an environmental issue facing the world today.
- Look at the works of art in the Modernist Trunk. In your opinion, which work most closely reflects a reverence for nature? Why?
- How does the artwork of Andy Goldsworthy, Robert Smithson and Christo reflect an interest in the environment? Which specific pieces of theirs do you feel accurately reflect concern for today's environmental problems? Do you feel they have created other works that show disrespect for nature and the environment? Discuss your findings with your classmates.
- Create a painting or print that show a landscape, cityscape or seascape affected by the Industrial Revolution.
- Research environmental writing. Rachel Carson, Henry David Thoreau and Robert Frost are good starting points. Choose one of their works, and create a work of art inspired by the piece of writing you selected.



New Materials

Theme:

Modernist artists were inventive. They explored new materials and technologies, not only as inspiration for their imagery, but also to incorporate into their work. The invention of the camera, paint in tubes, and the automobile were essential to the artwork of the modernists.

During the modernist age, new inventions appeared on the scene at an alarming rate. These inventions included everything from typewriters to bubble gum, from the Frisbee to cake mix. Several inventions were directly connected to the art world and impacted the kinds of art artists made. Imagine how your world as an artist would change with the onset of crayons, color photography, motion pictures, cellophane, ball point pens and aerosol cans.

Key Question:

How do inventions impact the work of artists?

Activities:

- Research inventions throughout history using the Internet and your local and school libraries.
- Find several inventions specifically related to painting, sculpture, architecture and design. For example, the arc welder used in modern sculpture and architecture was invented in 1919, plastic was invented in 1862, and in 1858 a pencil with an eraser attached appeared for the first time. Are you surprised by your findings? What is the least predictable discovery you made? What invention and its time frame was the most logical to you?
- Create an original work of art using only materials that were developed prior to the modernist period (1900 - 1945).
- Create an original work of art using materials developed only during the modernist period.
- Create an original work of art incorporating materials created after the modernist period.
- How do your images change as you add or take away inventions that are available to you? How does your approach to the artwork change? How does your relationship to the work change? Do you feel differently when creating a work of art using “older” materials? Do you feel differently when you create works of art using new materials? Describe the differences in your experience.



Art on a Shoestring

“We are surely going through a period the like of which I have never known.”

Charles Daniel, art dealer, 1930

“With the downturn of the United States economy beginning in 1929 and continuing through the 1930’s, Driggs, like many of her contemporaries, found herself without support of the Daniel Gallery.”

Elsie Driggs: The Quick and the Classical,
Constance Kimmerle, Curator of Collections,
James A. Michener Art Museum, 2008

“One of the most compelling questions asked of James McNeill Whistler at the infamous Whistler-Ruskin trial was how long it took the painter to complete one of his nocturnes for which he charged 200 guineas, a comparatively large sum. Asked if it only took him a few hours to paint a nocturne, Whistler responded that it took him a lifetime.”

Julie F. Codell,
Professor of Art History and English,
Arizona State University

Theme:

The economic health of an individual, a region, a nation, or a period of history has an impact on the art world.

Key Question:

What is the value of art? How does the economy affect the work of an artist?

Activities:

- Christie’s (www.christies.com) and Sothebys (www.sothebys.com) are two of the world’s leading art auction houses. Research art auction prices for paintings throughout the twentieth century on the web. Compare the prices with economic trends of the same time period. What did you discover? Is there a correlation between economic health and the prices art sells for at auction?
- How would poverty affect your work as an artist? Discuss poverty and the arts with your classmates.
- How can the arts be a healing tool for people living in poverty? Plan a class outreach project that will bring the arts to a community in need. Bring the Modernist Trunk with you, to teach them about the Modernist era.
- How much is art worth? Lay out all the Modernist images in the trunk. Each person in the class can choose his or her favorite image. Hold a mock auction to predict the relative value of each work of art. Discuss the results. Why were some paintings “worth” more than others?



City vs. Countryside

"Yes I was away from those city mobs and things...There was much isolation from the art world, primitive living, also great beauty. Solitude is well enough..."

Elsie Driggs, Precisionist Painter

"The arrival of industrialism in the early 19th century created radical upheavals in Western society. Mass-produced goods and the migration of rural populations to the cities created economic and social changes."

Pippa Drew and Dorothy Wallace, Dartmouth College

Theme:

The contrast between city and country life and its ensuing influences play a major role in forming the images and ideas used by artists.

Key Question:

How do the city and the countryside play an important role in the images and inventions of modernist art?

Activities:

- Create a pencil drawing of a city scene, focusing on the people who inhabit the cities.
- Use posterboard as the base for a cardboard **collagraph** printing plate focusing on a city or country theme. Incorporate cloth, masking tape, mylar, textured papers, foil and found objects with unusual surfaces. Shellac the plate before printing. Display the prints.
- Imagine you live in a rural area and are forced to migrate to a big city, like New York or Philadelphia, during the Modernist age (1900 – 1945). Create a work of art inspired by Medieval or Renaissance triptychs, to recreate your journey.
- Find a photograph of a person in an old magazine. Using mixed media and collage materials, transform the photograph into an image of a person living in the Modernist age. Incorporate elements into the background that reflect whether they dwell in the city or countryside.
- For some Modernists, the countryside was isolated and the city was full of life. For others, the city was oppressive and the countryside was vibrant. How do you feel about the city and countryside? Create a watercolor or acrylic painting that conveys the feelings of isolation or crowdedness without using any representational images.



Geometry in Art

“Art historians speak of modern art as concerned primarily with essential qualities of color and flatness and as exhibiting over time a reduction of interest in subject matter...Eventually there emerged the notion that modernist art is practiced entirely within a closed formalist sphere, necessarily separated from, so as not to be contaminated by, the real world.”

Christopher L.C.E. Whitcombe, art historian

Theme:

Modernist images are typically simplified. They no longer have the qualities of detail, shading and dimensionality of seen in earlier western art forms. Color, line and geometry emerge as critical aspects of modernist imagery.

Key Question:

How does Modernist art exemplify a connection to the world? How is it disconnected? How does geometry play a role in the above “**isolationist**” theory?

Activities:

- Using found objects, create a **bas relief** based on mechanical and geometric forms.
- Collect found objects that have perforated surfaces. Use these found objects as a stencil, painting a variety of colors through the openings in the surfaces so they appear on paper. Overlap shapes and colors until the desired effect is achieved.
- Collect a variety of human made found objects with geometric shapes. Trace around several shapes, overlapping to create a design inspired by movement and rhythm. Fill in patterned areas with different colors or textures to create a completed abstract work of art.
- Collect a series of images from magazines and newspapers that depict human made geometric forms. Create a collage of these images, emphasizing modernist principles of industrialization, motion, and progress.
- Create an acrylic painting that incorporates collage materials to create a textured underlying surface. Some suggestions are: needlepoint canvas, gauze, plastic bags, netted onion bags, tissue paper and string.
- Choose a **theme** for a work of art that has special meaning to you – for example, war, the economy, family, the environment. Create a work of art that expresses this theme, but reduce the images to only geometric shapes. Is your message still clear?



Organic Forms

"Elsie Driggs explored the spatial and temporal characteristics of line in a series of watercolors that reveal an interest in following the path of moving bodies. She created a series of watercolors that featured wavy patterns spreading over the works surfaces, similar to "what the water does...on a beach...carving it."

Elsie Driggs: The Quick and the Classical
Constance Kimmerle, Curator of Collections,
James A. Michener Art Museum, 2008

Theme:

Technical exploration of an art form or art material has an impact on the appearance of a completed work of art.

Key Question:

How does the organic nature of the environment, art processes and society appear in the forms and images of modernist art?

Activities:

Practice some of the following methods used by watercolorists. Experiment with different brushes and colors. Incorporate some of these techniques in a finished realistic or abstract watercolor painting. Use watercolor paper for the best results.

- **Wet on wet:** Brush or sponge clean water onto a piece of watercolor paper. Add pigment to the wet areas. Continue to add colors until your design or image takes shape.
- **Dry brush:** Remove most of the water from a brush by wiping it on a piece of paper towel or cloth. Put pigment on the brush and apply it to the paper. Part of the paper will show through the brush strokes.
- **Stippling:** Use the tip of the brush to make little round dots of color on the paper. Try closely related colors, and then colors with high contrast.
- **Blotted:** Load your brush with paint and lay in an area of color on the paper. Use a crumpled tissue, a paper towel or piece of newspaper to blot up some of the excess pigment and water. Notice the textural effects created by the blotting.
- **Resist:** Paint rubber cement or commercial watercolor resist on the paper. Allow it to dry before painting. The paint will resist the rubber cement and create an area of white. This method also works with a white crayon.
- **Salt:** Sprinkle kosher salt into wet paint to create interesting effects.
- **Surface:** glue tissue, rice paper, toilet paper or paper toweling onto the paper. Paint over it with watercolor. Each type of paper will create a different effect.



Women in Art

"The New York Society of Women Artists (NYSWA) was founded in 1920 and devoted to avant-garde women artists. The original organization had twenty-three painters and sculptors. From its founding, all the artists in the Society were recognized as professionals...The original members earned Guggenheim Fellowships and Prix de Rome; six members participated in the Federal Arts Program established during the New Deal. Critical response to the exhibitions was overwhelmingly favorable and a review in Art News described the group as a 'battalion of Amazons that is surely unbeatable.' "

The New York Society of Women Artists, 2007

"Because we are denied knowledge of our history, we are deprived of standing upon each other's shoulders and building upon each other's hard earned accomplishments."

Judy Chicago, artist, author, educator, 1974

Theme:

Women play a vital role in developing an understanding of the history of art.

Key Question:

How did the role of women in the 20th century parallel developments in the art world?

Activities:

- Visit the National Museum of Women in the Arts in Washington, DC. This Museum brings recognition to the achievements of women artists of all periods and nationalities by exhibiting, preserving, acquiring, and researching art by women and by teaching the public about their accomplishments (www.nmwa.org/).
- Research a woman artist from your favorite period in history. Compare her work with that of Elsie Driggs, or another female Modernist painter. How does the time period affect the images created by these two women? Are the themes of both artists the same? Discuss the changes in their lives that created challenges for them as artists.
- Research why we know so much less about women artists than male artists. Report your findings in written form, or create a visual Power Point or poster display.
- Create a mock interview of a woman artist who lived and worked in one of the last five centuries. Base your dialogue on factual information from the period.



Murals

“Murals are excellent catalysts for youth development. Murals challenge and affirm on a variety of levels, and provide a unique opportunity for young people to actively participate in a process that enhances their community.”

Philadelphia Mural Arts Project, 2008

Theme:

On May 6, 1935, the Works Progress Administration (W.P.A.) was created to help provide economic relief to the citizens of the United States who were suffering through the Great Depression. President Franklin D. Roosevelt and other visionary U.S. politicians decided to combine the creativity of the new art movements with the values of the American people. The Federal Art Project created over 5,000 jobs for artists and produced over 225,000 works of art for the American people.

Key Question:

How can mural-making deepen the educational experience of students and a community?

Activities:

There are many ways to create a mural. A mural can be a large work of art created by a few people, and it can expand to be an expansive community project utilizing local support and artists in residence. The best way to determine how a project like this can be created is to carefully consider:

- Space constraints
- Time constraints
- Budget constraints
- Interest of students or the people involved in creating the mural
- Availability of school/community support and commitment
- Location of the mural
- Permanence of the mural
- Goals

Some dynamic resources for mural development include:

- www.muralarts.org/education/

Philadelphia Mural Arts Organization, Philadelphia, PA

- artinaction-nola.blogspot.com/2006/11/site-8-new-land-stephen-collier.html

A visual narrative of public artwork and performance in post-Katrina New Orleans

- www.groundswellmural.org/

Groundswell is a NYC based nonprofit that brings together communities, professional artists and grassroots organizations to use art as a tool for social change



Modernist Architecture

The ABCs of Modernist Architecture

Activities to Teach, Explore and Inspire

Through the activities that follow, students can explore essential themes of Modernist architecture while answering key questions and engaging in curriculum connections including visual arts, language arts, social studies, architecture, careers, science and technology.

Words to Know:

Basic vocabulary to take you through the Modernist movement in architecture. A detailed glossary appears at the end of the Resource Guide.

Top Ten Buildings:

Brief list of some of the most significant international modernist architecture.

Themes include:

- A-Mazing Materials
- Big Business!
- Completely Concrete
- Dig Deeper!
- Excellent Engineering
- Heavenly Housing
- Make it Modern
- Mostly Modular
- Positively Progress

Adaptation to Grade Level/Time:

Lessons in this curriculum outreach resource guide may be adapted for different grade levels, and may be shortened, skipped or extended depending on the needs of the teacher and students. Teachers may select any or all of the following teaching approaches. Please share your successes and original lessons in the back of this guide.



Words to Know

Art Vocabulary for Understanding Modernist Architecture

Arch: a curved masonry construction for spanning an opening and supporting the weight above it

Bauhaus: German art school in existence from 1919 to 1933, best known for its influence on design, leadership in art education, and a radically innovative philosophy of applying design principles to machine technology and mass production.

Beam: The horizontal stone or timber placed across an architectural space to take the weight of the roof or wall above; also called a lintel.

Cantilever: A horizontal projection from a building, such as a step, balcony, beam or canopy, that is without external bracing and appears to be self-supporting.

Form: The spatial arrangement of something as distinct from its substance; a mold for setting concrete

International Style: An architectural style that emerged in several European countries between 1910 and 1920. It joined structure and exterior design into an architectural form based on rectangular geometry and growing out of the basic function and structure of a building.

Module: A standard unit of measure in architecture; the part of a structure used as a standard by which the rest is proportioned.

Plan: A scale (proportional) drawing showing the basic layout of the interior and exterior spaces of a structure, as if seen in a cutaway view from above.

Plane: Flat; having a surface without slope; having a tilt in which no part is higher or lower than another

Post: An upright consisting of a piece of timber or metal fixed firmly in a vertical position



Top Ten Buildings

of the Modernist Period

Baker House Senior Dormitory, Alvar Aalto (1898-1976)
Cambridge, Massachusetts
1947-1949

Bauhaus, by Walter Gropius (1883-1969)
Dessau, Germany
1919-1925

Breuer House II, Marcel Breuer (1902-1981)
1948
New Canaan, Connecticut

Chrysler Building, William Van Alen (1883-1954)
New York, New York
1928-1930

Eames House, Case Study House No. 8, Charles Eames (1907-1978)
Pacific Palisades, California
1935-1949

Farnsworth House, Ludwig Mies van der Rohe (1886-1969)
Plano, Illinois
1946-1950

Orly Hangar, Eugene Freyssinet (1879-1962)
Airport at Orly, Val-de-Marne (94), Ile de France, France
1921-1923

Palacio des Soviets, Le Corbusier (1887-1965)
Design and Model for Moscow, 1931

Robie House, Frank Lloyd Wright (1867-1959)
Chicago, Illinois
1908-1910

Watts Towers, Simon Rodia (1879-1965)
Los Angeles, California
1921-1955



A-Mazing Materials

Modernism and Materials

Theme: Modernist architects were inspired by the variety of new materials and technological and **engineering** developments that became available during the Industrial Revolution. **Cast iron**, brick and stone were being used in new ways. The development of the **I-beam** led to the widespread use of iron in construction. Glass soon became an obvious “skin” to place over iron and steel structural elements. Concrete evolved as a primary material, as it was seen as both utilitarian, economical and expressive.

Eugene Freyssinet and **Le Corbusier** as well as many other modernist architects used concrete extensively in their work. But it was **Simon Rodia**, the architect and engineer of the Watts Towers in Los Angeles that relied on these materials to create a work that is at both times architectural and artistic.

Key Questions:

- Compare Watts Towers with Le Corbusier’s design for the Palace of the Soviets and Eugene Freyssinet’s Orly Hangars. All three are spaces meant for use by large groups of people.
- What are the dominant materials of each of the structures?
- What technological inventions occurred to make each structure possible?
- How do the functions of each structure differ?
- How does the experience of a person in each of the three architectural environments change?

Curriculum Connections:

Visual Arts: Using the recipe below and other found objects, create a model of an architectural public space of your own. Incorporate architectural elements and forms that you feel are essential in the work of modernist architects.

Sand Clay Recipe

The clay is easy to work with, fast drying and, once dry, rock hard. It works successfully when making pinch pots, mosaics, sculptures, and relief maps. Found objects can easily be attached to this clay by pressing them into the clay while it is wet, using a bit of white or tacky glue to hold the object in place. In addition, put glue beneath clay that you plan to mount on a board or base. When dry, it looks like concrete. This recipe will provide a small lump each for 10 students. If you decide to make a bigger amount, do it one batch at a time. A double batch is almost impossible to stir. To make, use a heavy pan and a sturdy wooden spoon. Cook 2 cups of sifted sand, 1 cup of corn starch and 1 1/2 cups of water over medium heat, stirring constantly for 5 to 10 minutes or until the mixture is very thick. Turn clay out onto a plate and cover with a damp cloth. Cool. Knead the clay two or three times when it is cool enough to handle. Sand clay should remain moist. It may be kept overnight if double bagged in plastic, tightly wrapped and tied off. Knead 2 or 3 times before use.



Big Business! Modernism and the Corporate World



Chrysler automobile, c. 1930

"A thoroughly modern structure in every practical detail, the Chrysler building is also one of the outstanding examples of the application of modern art tendencies to the skyscraper. Its sponsor has expressed the same imagination and the same foresight in anticipating critical public demand that have given the name Chrysler international prestige as the symbol of new thinking and new daring in going beyond the less imaginative."

Chrysler promotional booklet, c. 1930

Theme: The Chrysler Building was a symbol of the modern in the most **iconographic** of places: the advertisement. In both of these ads from *Fortune* magazine of 1930, the Chrysler Building is used to signify the modern age. Even though the Chrysler Building wasn't the tallest building in the world for long, it never lost its popularity. It would always be the first skyscraper to be synonymous with the modern age.

Key Questions:

- What does the term "**big business**" mean?
- What role does "big business" play in the development of the arts, technology and culture?
- How has "big business" affected the arts throughout history, during the modernist period and today? Support your findings.



Curriculum Connections:

Visual Arts: Design an advertisement for a building, either real or imaginary, emphasizing the role "big business" plays in the significance of that building.

Social Studies: Chrysler promoted its building as a "symbol of new thinking and new daring in going beyond the less imaginative." Find examples of other companies who also promote their products as innovative and trend-setting. Create a scrapbook of these advertisements. Write captions to express your opinions about the validity of the claims made in the ads.



Language Arts: Analyze the quote from the Chrysler promotional booklet above. What key words are used to successfully communicate the ideals of the Chrysler Corporation in the 1930's? Pretend you are a copywriter in our time. Write a short blurb promoting a new product, being sure to emphasize its impact on our modern age. Share the copy you write with your classmates.



Completely Concrete

Theme: Concrete is a strong hard building material composed of sand, gravel, cement and water. It is commonly reinforced with steel rods (rebar) or wire screening (mesh). Concrete solidifies and hardens after mixing and placement due to a chemical process known as **hydration**. The water reacts with the cement, which bonds the other components together, eventually creating a stone-like material. It is used to make pavements, architectural structures, foundations, roads, parking structures, brick walls and footings for gates, fences and poles.

The formula for making concrete has been known since the time of ancient Egypt and **Mesopotamia**. Limestone was roasted then mixed with sand and gravel. Roman concrete using **pozzolana** (a fine volcanic sand) was of such high quality that some Roman bridge piers which have been subjected to 2,000 years of river erosion are still in daily use. The **Pantheon** in Rome was built c. 120 AD and is still the largest unreinforced concrete dome in the world.

Thomas Edison was also fascinated with concrete. Forty-nine of his patents were directly concrete related, and he had an idea that one day there would be thousands of single-molded concrete houses all over America. He did actually make a few, which are still standing, but due to the astronomical costs and their unsightly appearance they were never popularized.

Curriculum Connections:

Science: In modern times, concrete is used more than any other man-made material on the planet. As of 2005, about six billion cubic meters of concrete are made each year, which equals one cubic meter for every person on Earth. How has this use of concrete in modern times had an impact on our environment? Research this key question, and write an essay to document your findings.

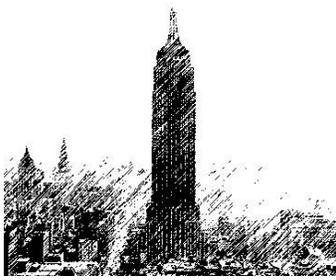
Social Studies:

How have concrete and other building materials had an effect on architecture through history? Pick a period of time prior to the 20th century, and research how architectural materials used during that period affected the buildings and structures that were created.

Technology: Research at least three materials other than concrete that have existed for a long time, but were used by Modernist architects to help create new forms and seal their vision for the “future” of architecture. List the buildings where these materials are used successfully.



Dig Deeper! Modern vs. Modernism



"The Empire State Building, like most art deco skyscrapers, was modernistic, not modernist. It was deliberately less pure, more flamboyant and populist than European theory allowed. It appeared to be a sculpted or modeled mass, giving to business imagery a substantial character..."
Edward W. Wolner, *International Dictionary of Architects and Architecture, Volume 2.*

Empire State Building

Gregory Johnson and his architectural firm Shreve, Lamb and Harmon
1930-1931

Theme:

The terms modern and modernist are often confused. Some feel the modern age ended after World War II, and others feel we are still engulfed in the modern period. Only time will tell! These activities will help explore these two terms, and deepen your understanding of the modern age.

Key Questions:

- What are the dates that define the **modern age**? The **modernist period**?
- What are some key differences between the terms "modern" and "modernist"?
- List five examples of modern art and architecture. List five examples of modernist art and architecture.
- Make a list of modern inventions. Make another list of modernist inventions.
- Make a list of modern literature. Make another list of modernist literature.
- Look at all of your lists. What are the shared qualities of modern arts forms?
- What are shared qualities of modernist arts forms?

Curriculum Connections:

Architecture: Compare the Empire State Building with other modernist buildings in the enclosed visuals. What qualities do you see in the Empire State Building that make the above statement true?

Visual Arts: What are the connections between design elements in painting and architecture? Find a painting in the enclosed visuals that shares elements of design with the Empire State Building, and another that shares elements of design with a modernist building. Discuss your findings with your classmates.

Technology: Describe the relationship between the evolution of technology in the 20th century and changes that have occurred in the arts. What technological inventions have made modernism possible?



Excellent Engineering

"Engineering is the art of modeling materials we do not wholly understand, into shapes we cannot precisely analyze so as to withstand forces we cannot properly assess, in such a way that the public has no reason to suspect the extent of our ignorance."

Dr AR Dykes, *British Institution of Structural Engineers*, 1976

Theme: Structural engineering is a field of engineering that deals with the design of a structural system that can support and resist weight. Structural engineering has existed since humans first started to construct their own structures. The **pyramids**, the **Parthenon**, **Gothic cathedrals** and the **Eiffel Tower** could not have existed without the work of a structural engineer. Structural engineers ensure that their designs are safe, strong, practical, creative, efficient and affordable.

Curriculum Connections:

Social Studies: How has the role of an architect changed since the profession first emerged in the 19th century? Research the profession and discuss its evolution to the present day.

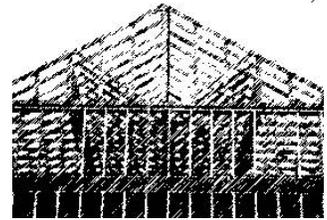
Technology: There are four forces that structural engineers need to understand when creating their designs. Look at the **Modernist Architecture Visuals**. What evidence of each of these properties can you find in the Modernist buildings? Research other buildings where there is evidence of each of these properties. Create a display to illustrate your findings.

- **Tension** - a stress that pulls on a material and could lead to stretching
- **Compression** - the process or result of becoming smaller, pressed together
- **Bending** - movement that causes the formation of a curve
- **Shear** - a deformation of an object in which parallel planes remain parallel but are shifted in a direction parallel to themselves

Visual Arts:

- Tension, compression, bending and shear are properties in both architecture and painting. Find examples of these qualities in visual art from any time period. Present the one you feel best represents each of the four qualities to your class.
- Create a work of art in any medium that demonstrates one of the four qualities above. Present your work in a class critique. Ask the class to guess what element you focus on in your work. What evidence do they find to support their opinion?

Careers: What qualities do you feel would make a good architect? A good engineer? Research both professions. Include training, education and employment opportunities in your findings.



Heavenly Housing Modernism and Home Design

"Hill and house should live together each the happier for the other."

Frank Lloyd Wright, *An Autobiography*, 1932



The Toufic Kalil Home, 1955
Frank Lloyd Wright

Theme: Modernist architects were interested in building houses and creating housing developments that were well-designed, affordable and would meet the needs of an increasing population. In 1926-32, **Walter Gropius** designed large-scale public housing projects in Berlin, Karlsruhe and Dessau. **Mies van der Rohe** built Werkbund in 1927. This apartment block was a low-cost housing project of high-caliber design that has rarely been equaled even in the 1960s and early 1970s, when architects were desperately trying to solve the pressing need of well-designed housing. **Bauhaus** architects **Bruno Taut**, **Hans Poelzig** and particularly **Ernst May**, as the city architects of Berlin, Dresden and Frankfurt respectively, created thousands of lesser known but socially progressive housing units in **Weimar Germany** that are still in use today. In 1936, when the United States was in the depths of an economic depression, **Frank Lloyd Wright** developed a series of homes he called *Usonian*. Designed to control costs, Wright's Usonian houses had no attics, no basements, and little ornamentation. Frank Lloyd Wright aspired to create a democratic, distinctly American style that was affordable for the "common people." Despite Frank Lloyd Wright's aspirations toward simplicity and economy, Usonian houses often exceeded budgeted costs.

Curriculum Connections:

Social Studies:

- Compare the housing problems as viewed by modernist architects with housing problems facing the world today. What are the similarities between the problems? What are the differences? How do the solutions to both eras of problems compare? If you were an architect, how would you solve some of the housing problems facing the world today?
- Research life in Germany and the United States in the 1920's and 1930's. What issues facing both societies led toward new ideas and developments in housing?

Language Arts: Imagine you have the opportunity to interview a resident of one of Wright's Usonia houses. Write a newspaper article featuring this interview. Use research about the period to make your article believable.

Visual Arts: Design a home or housing unit that you feel would address issues in housing today. Consider aesthetics, the economy and the environment in your plan.

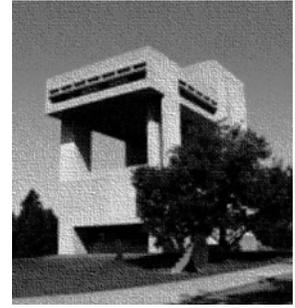


Make it Modern

"Architecture is the will of an epoch translated into space."

Ludwig Mies van der Rohe, *Lecture New York City*, c. 1939

Theme: Modernist architecture is said to have evolved for one of three reasons. Some feel it evolved from social and political movements in the early 20th century. Others feel the movement emerged as a result of technological and engineering developments of the period. Still others feel it came about because of changing tastes. Perhaps modernism came about because of all three.



Cornell University, New York
Art Museum

In any case, Modernist architecture is a unique style, usually characterized by:

- a rejection of historical styles as a source of architectural form
- an adoption of the principle that the materials and functional requirements of a building determine the result: "form follows function"
- an adoption of the "**machine aesthetic**"
- a rejection of **ornament**
- a simplification of form and elimination of unnecessary detail
- an adoption of visible structure

Key Questions:

- What is the machine aesthetic? How does it emerge in modernist architecture, painting and design? Why do you feel the machine aesthetic was a vital aspect of modernist invention?
- What evidence of these characteristics do you see in each of the **Modernist Architecture Visuals**? In what buildings do you see the opposite of any of the above?
- Which of the above characteristics do you feel have continued in architecture today? Which are no longer popular? Support your findings using a variety of sources.

Curriculum Connections:

Social Studies:

- Research how fashion trends, art movements, literature, automobile design, movies or music of the Modernist period reflected (or rejected) the above characteristics.
- Who said "form follows function?" Why does this quote explain his designs?

Language Arts:

- Research quotations of prominent Modernist architects. Choose your favorite quote, and write a biography of the architect who said it.
- Watch Fritz Lang's *Metropolis* (1927). Compare it to the 2001 anime version created by Japanese filmmaker Osamu Tezuka. What elements of the Modernist "machine aesthetic" do you see in these films?

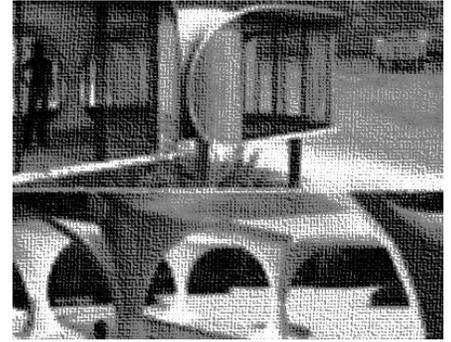
Visual Arts:

- Create a modernist painting, incorporating at least three of the above elements in the work of art. Use oils, acrylics, watercolor or tempera.
- Create an original work of art in any medium inspired by your favorite modernist building. Incorporate elements from the building in your painting to make the connection clear.



Mostly Modular The Essence of Modernist Design

Theme: **Modular** design, or the creation of designs for buildings, furniture and other architectural elements out of similar **prefabricated** components, was an idea that became popularized by the Modernist architects. Simplicity, affordability, livability, practicality and simple **geometry** were critical to these designs.



Versadome prefabricated modular structures
Bornrich, 2007

Le Corbusier based his modular elements on human **proportions** and the **golden mean** developed during the **Renaissance**. Mies van der Rohe believed in the skin and bones construction of modular – using a grid as a plan from everything from a city design to a home. **Eugene Freyssinet** designed modular components for structural work in concrete. The **Eameses'** modular work, was first seen in the **1940 Organic Design competition**. They created homes as well as storage units that were often found in homes and offices in the 1950s. The practicality of such a modular outlook was echoed in the design of the Eameses' home in Santa Monica (1947-49). Open-plan in layout, it was ordered from standardized, prefabricated parts and in 1978 received the American Institute of Architects' Twenty-five Year Award.

Curriculum Connections:

Language Arts: Large successful housing developments that mimic traditional styles have proven more successful and profitable than modular designs. Why? Formulate a hypothesis that will serve as a topic sentence, and then research your theory and additional findings to see if you were correct.

Technology: Contemporary architects are clearly interested in exploring the use of prefabrication methods in design and construction, but marketing their plans and ideas has proven difficult. Develop an advertising scheme through brochure or power point that could make modern modular construction a success.

Social Studies: “Commercialization” is traditionally the domain of speculative builders and property developers rather than design professionals. So who will successfully bring modular products to market? What forms will winning business models take? Create a unique project that answers these questions.

Visual Arts: Construct a single module that can be repeated to create an interesting visual design. Translate this design into three dimensions. What kind of building would it make? Do this by hand or with a computer program.



Positively Progress

"I reached my goal. So now I'm looking around to see what I can use this discovery of mine for. And in my opinion, modern society needs housing, parks and highways."

Eugene Freyssinet, speaking of his discovery of **prestressed concrete**, c. 1930



Underground Basilica
Lourdes, France, 1956-58.

Key Questions:

- What is progress?
- What is the positive impact of progress on our society?
- What is the negative impact of progress on our society?
- How has Eugene Freyssinet's discovery of prestressed concrete had an impact on the modern world?
- How is progress reflected in the design of everyday objects? Of buildings? Of music and art?
- Look carefully at the **Modernist Architecture Visuals**. In which buildings do you see the strongest evidence of "progress" – or change from previous architectural forms?
- Do you see evidence of "progress" when you look at the Modernist paintings? Explain your reasoning.

Curriculum Connections:

Social Studies:

- Research one element of Freyssinet's quote – housing, parks or highways. Discuss the evolution of these infrastructures and their impact on the 21st century and beyond.
- Research the term "futurology." How will the modernist view of the world fit into this philosophy about the future?

Mathematics: Geometry plays an important role in the construction of modernist (and all styles of) architecture. Create a building where geometry is integral to the foundation, the interior and exterior of the plan. Illustrate the design. List at least five geometric formulas you would need to calculate the design of this building.

Language Arts: John Ruskin (1819-1900) wrote a book entitled *The Poetry of Architecture*. Without reading the book, write an essay with the same title. In your work, establish a connection between the two arts forms. Use examples from research to support your findings.



Modernist Activity Kits

Learning Activities Enclosed in the Trunk

Through the activities that follow, students can explore essential themes of Modernist art while engaging in hands on group and individual activities in a variety of subject areas. Some of the activities involve kits, card games and resources that are included in this trunk. Other activities are suggested, and students or classes may engage in them on their own.

Activities include:

- Elements of Art: *What Does the Artist Mean?*
- Elsie Driggs Assemblage: *Build a Shadow Box Image*
- Modernist Quotations: *Artists Words Lead the Way*
- Activity Cards: *Respond to Modernism*
- Shapes are Modern
- The Wandering Line
- Token Response Cards



Trunk Activity #1

Elements of Art Activity Cards: *What Does the Artist Mean?*

Often when we look at Modernist art, we are interested in the intention of the artist. Why did he or she choose the images, techniques and composition we see in the paintings? This activity helps you come to your own conclusions.

Activity:

Arrange the **Modernist Painting Visuals** so you can see all of them. Read all the Elements of Art Activity Cards. They are written to represent a possible goal or idea of a Modernist artist. Using your best judgment combined with observation skills, match the cards with the visual you feel they best represent. Share your findings with the class.



Trunk Activity #2

Elsie Driggs Assemblage: *Build a Shadow Box Image*

After the death of Lee Gatch in 1978, Elsie Driggs moved back to New York City with her daughter.

She began creating a series of “standing drawings.” These works of art were framed in shadow boxes. She combined original drawings, watercolor paintings, collages and oil paintings with found objects, photographs and cutout commercial images. Favorite themes included classical architectural forms, birds and eggs. Driggs would later suggest that her assemblages were a means of revisiting her student days in Rome.

Activity:

Create a standing drawing of your own using any or all of what is provided for you in this shadow box. Share it with a friend, and then dismantle your creation and let them give it a try. This shadow box is an unending source of a variety of works of art.



Trunk Activity #3

Modernist Quotations:

Artists Words Lead the Way

The Activities

Modernist artists and architects lived in an age of ongoing dialogue about artistic creations and changes in society occurred. The following quotes capture an array of viewpoints about modernist art, architecture and society. Classroom uses include:

- Use the quotations to open up a classroom dialogue about modernist art.
- Read all the quotations. Can you tell which quotations support modernist principles and imagery, and which oppose them?
- Write an essay supporting one of the quotations below with visual facts you gather while looking at the visuals in the Modernist Trunk.
- Do you feel any of the quotations below apply to contemporary art?
- Look at the visuals included in the Modernist Trunk. Find additional Modernist visual images in books or online. Find a work of art to support each of the quotations below.
- If you were an art critic, what is a quote you would develop to represent your sentiments about modernist art or architecture?
- Assume the role of an art critic. Write a newspaper or magazine article about a modernist work of your choice. Incorporate one or more of the below quotes in your article.
- Create an original work of art based on Jackson Pollock's quote below.

The Quotations

- "Still, I believe in progress. I am convinced that a factory worker of today with his five-day week and seven-hour day, with his automobile, or bicycle, or bus, or even subway, with his children in schools, and with his bathroom, has better tools for happiness than a factory worker of two hundred or two thousand years ago."

Marcel Breuer (4)

- "It could be that there's really something deeply important hidden beyond our ability to interpret modernist art."

Unknown (1)

- "We see all around us the dire results of the modernists' attempt to ignore everything that went before."

Art and Architecture Manifesto (2)



- “New needs need new techniques. And the modern artists have found new ways and new means of making their statements... the modern painter cannot express this age, the airplane, the atom bomb, the radio, in the old forms of the Renaissance or of any other past culture.”

Jackson Pollock (1)

- “Great art speaks a language which every intelligent person can understand. The people who call themselves modernists today speak a different language.”

Robert Menzies (1)

- “Modernism is the protein of our cultural imagination.”

Robert Hughes (2)

- “Duchamp is a hugely overrated artist. Duchamp was the first artist who really became a great master at the art of curating his own reputation. Other artists had done it before, but Duchamp was the first modernist artist to do it.”

Robert Hughes (2)

- “Painting is stronger than me, it makes me do what it wants.”

Pablo Picasso (1)

- “You like it, that's all, whether it's a landscape or abstract. You like it. It hits you. You don't have to read it. The work of art-sculpture or painting-forces your eye.”

Clement Greenberg (2)

- “When you're young and you maybe can't see art, you're interested in the story.”

Clement Greenberg (2)

- “You looked directly...into these big forms, and I kept finding them beautiful and wondering why. I told myself I wasn't supposed to find a factory beautiful, but I did.”

Elsie Driggs (3)

Works Cited:

thinkexist.com/quotes/with/keyword/modernist/ (1)

Hughes, Robert. *The Shock of The New: The Hundred-Year History of Modern Art Its Rise, Its Dazzling Achievement, Its Fall*. New York, McGraw-Hill, 1991. (2)

Kimmerle, Constance. *The Quick and the Classical*. Bucks County, Pennsylvania: James A. Michener Art Museum, 2008. (3)

Masello, David. *Architecture Without Rules: The Houses of Marcel Breuer and Herbert Beckhard*. New York: W.W.Norton, 1993. (4)



Trunk Activity #4

Activity Cards:

Respond to Modernism

Modernist art typically evokes a response from people. The images, colors and forms often conjure up feelings and emotions that are familiar to the viewer.

The words on the following pages are expressive. Read them all carefully. Cut them apart into rectangles. Then, look at all the works of art in the visuals included in the **Michener Goes Modern Trunk**. Match each word with the work of art you feel best relates to the images, colors, themes and forms you see in the work.

Compare your results with those of your classmates. Did certain works evoke the same responses? Were there conflicting results? Discuss how reactions to art are unique to each individual.



Aggressive

Hysterical

Exhausted

Sad

Confused

Confident

Ecstatic

Embarrassed

Guilty

Enraged

Suspicious

Ashamed

Angry

Cautious

Frustrated

Depressed



Overwhelmed

Sly

Hopeful

Low

Lonely

Static

Jealous

Elegant

Anxious

Magical

Bored

Dynamic

Happy

Destructive

Surprised

Floating

Shocked

Disturbing



Trunk Activity #5

Activity Packet: *Shapes are Modern*

Shapes are an important component of every work of art. They can be geometric or organic, large or small, smooth or textured, colored or neutral. They can be plain

or fancy, old or new, simple or complex. In modernist work, shapes are very important. Sometimes they are the only visible element in the work of art!

In this packet you will find several readymade shapes. You may engage in the following activities using only these shapes. You may also add to the pile by creating some shapes of your own.

As always, share your finished works with your classmates.

Activity One:

Modernist art relied heavily on shapes to communicate visual effects. Choose one work of art included in the visuals packet. Using the shapes provided in the envelope (or, again, shapes you have created on your own), create an abstract composition on a white piece of paper that you feel reflects the image you see in your selected work. Compare your composition with the original work of art.

Activity Two:

Repeat the above activity, but use a black piece of paper as your background. How does this dramatic color change affect the overall feel of your composition?

Activity Three:

Modernist art was inspired by the machine age – a time of spinning wheels and churning engines. Choose one work of art included in the visuals packet. List three sounds that you feel can be associated with this work of art. Using the shapes provided, create an abstract composition that you feel also portrays these sounds.

Activity Four:

Modernism was a time for experimenting with and inventing new processes in art. Create a work of art using the shapes provided for you in the envelope. Look carefully at the shapes you have arranged, and using a different art material (watercolor, colored pencil, crayon, collage, etc.) recreate the shape arrangement. Compare the two images. What do you see?



Activity Five:

Modernism was a time for invention and spontaneity. Select an odd number of shapes from the activity packet. Use seven to eleven shapes. Toss them either one at a time or as a group onto an 18 x 24 inch piece of paper. Trace the shapes, and then remove them. Look carefully at your random composition. Add color using an art material(s) of your choice. Consider both inside the shapes and the background space while completing your work of art.

Activity Six:

Modernism was also a time for carefully thought and planning. Draw a 6" x 6" grid on an 18 x 24 inch piece of paper. Using the shapes enclosed in the activity packet, trace a different shape in at least five of the blocks. If any shape extends beyond the edges of the grid, it is your choice whether or not to let the shape overlap into the adjacent space. Decide which grid lines to erase and which to leave showing. Add color using an art material(s) of your choosing. Consider the positive and negative space in the work of art.



Trunk Activity #6

Activity Packet: *The Wandering Line*

Sometimes the best works of art are created by experimentation and accident!

Watercolors were, for Elsie Driggs, a means to explore the lyrical, fanciful, even humorous side of her personality. Especially while she lived in Lambertville, enduring a difficult marriage and missing New York City, Driggs sought imaginative release through the wit and whimsy of her watercolors. In the 1920s and 1930s Driggs explored the nervous “wandering line” reminiscent of Paul Klee. She sketched figures and designs superimposed over vibrant, non-objective watercolors.

Activity:

In this packet you will find several readymade watercolor paintings. Using the enclosed rub-off markers, create your own designs on top of the laminated watercolor surfaces. What ideas do the non-objective paintings lead to? What do you imagine when you let your lines wander over the surface of the paint? How do your designs change as you try the exercise with different paintings?

Afterwards, try creating a wet on wet non-objective watercolor of your own. When it is dry, use a marker, pencil or pen and let a more permanent line “wander” over the surface of your painting.



Trunk Activity #7

Activity Packet:

Token Response Cards

Modernist Art can incite many reactions from the viewer. It is important to consider the viewpoint of both the artist and the audience when looking at Modernist art. Consider what the artist was thinking about when he or she created the work. In addition, bear in mind the reaction you may have to the piece.

Activity:

In this activity, students are encouraged to match one or more of the enclosed token response cards with the work or works of art they feel best illustrates the statements written on the cards. Use your opinions and feelings to initiate a class discussion about Modernist art.



Appendix

Michener Goes Modern Glossary

Words listed in the Michener Goes Modern Glossary under these three general headings will guide your understanding of this vital movement in art and architecture.

- Art Terms
- Modernist Vocabulary
- Famous People Associated with Modernism

Art Terms

Abstract: A style of art that shows objects as simple shapes and lines, is often geometric and emphasizes design. Also, to create an image that is not realistic but may be based on an actual object.

Assemblage: An artistic composition of materials and objects pasted onto a flat (collage) or three-dimensional surface.

Cast iron: a durable metal with an exceptional capability to hold and transfer heat.

Center of interest: artistic arrangement of art elements to draw the viewer's attention to a particular spot in a picture

Collage: from the French *coller*, to glue. A work made by gluing materials such as paper scraps, photographs, and cloth on to a flat surface

Cubist-realist style: a style of art incorporating elements from cubism and realism

Geometry: incorporating the mathematical characteristics of the study of space and properties of shapes in space in a work of art or architecture

Golden Mean: rooted in Greek mathematics, the Golden Mean is a study of perfect ratio of one area in proportion to another

Gothic Cathedrals: primarily a cathedral (and architectural) style that prevailed in western Europe from the twelfth through the fifteenth centuries, characterized by pointed arches, ribbed vaults, and flying buttresses, that made it possible to create stone buildings that reached great heights.

Gouache: an opaque, water-soluble paint; watercolor to which opaque white has been added

Non-objective: in art, not representing any object, figure, or element in nature, in any way; nonrepresentational



Media: in the arts, media (plural of medium) are the materials and techniques used by an artist to produce a work

Mesopotamia: Centered in what is modern-day Iraq, Mesopotamia includes the area bounded by the Tigris River on the east and the Euphrates River on the west. Mesopotamia was home to several different peoples and powerful kingdoms. Two of the most significant kingdoms that flourished in Mesopotamia were the Assyrians (in the north) and the Babylonians (in the south).

Mural: a mural is a painting on a wall, ceiling, or other large permanent surface

Organic: having plant or animal origins, or taking on the form of something with those forms; natural

Ornament: a decorative detail used to embellish parts of a building or interior furnishing

Pantheon: a domed temple in Rome that was completed in 27 BCE by Emperor Hadrian, and still stands today

Pastel: a soft chalk made of pigments; water, and a binder, blended into a stiff paste and dried

Prestressed concrete: a modern type of concrete with stretched steel strands embedded in it to impart additional tensile strength

Proportion: the size relationship of parts to a whole and to one another

Pyramids: monumental architecture typical of Old Kingdom Egypt; used as burial sites for pharaohs

Renaissance: French for 'rebirth', or Rinascimento in Italian, was first used to define the cultural movement in Italy (and in Europe in general) that began in the late Middle Ages, and spanned roughly the 14th through the 17th century

Scale: relative lengths, areas, distances and sizes

Surrealists: a style of 20th century art in which artists combine normally unrelated objects and settings in often dreamlike and unnatural surroundings

Secession: the act of withdrawing from an organization, union, or political entity

Socialism: refers to a broad array of doctrines or political movements that envisage a socio-economic system in which property and the distribution of wealth are subject to control by the community

Trends: general tendency or direction in a market, industry, fashion, art or style

Triptych: painting or carving that has three side by side panels or canvases. Typically, a triptych has three hinged panels, the two outer panels designed so they could be folded in towards the central one. This was a common form for an altarpiece during the



Middle Ages and the Renaissance. A triptych can also be, more loosely, something composed or presented in three parts or scenes.

Watercolor: a painting medium using transparent pigments mixed with water.

Modernist Vocabulary

Art Students League: an organization founded in 1875 by a group of artists - almost all of whom were students at the National Academy of Design in New York City and many of whom were women. The underlying principles set by the League's founders have remained unchanged. The principles included emphasizing the importance of artistic creativity, maintaining the greatest respect for artists who devote their lives to art, and educating students in the process of making art in an environment where anyone who wishes to pursue an art education can realize his or her full potential.

Bauhaus: German art school in existence from 1919 to 1933, best known for its influence on design, leadership in art education, and a radically innovative philosophy of applying design principles to machine technology and mass production.

Big Business: big business is usually used as a pejorative reference to the significant economic and political power which large and powerful corporations (especially multinational corporations), are capable of wielding.

Blue Mask: a store and gallery in New Hope operated by C.F. Ramsey and his wife.

Coon Path: the address of the home of artists Lee Gatch and Elsie Driggs in Lambertville, New Jersey

Cooperative Painting Project: a collaborative project that began in 1938 with modernist painters Louis Stone, Charles Evans, and Charles Ramsey. This was a visual "jam session" held every Thursday afternoon, during which the three artists would collaborate to produce a single painting, under their joint name "Ramstonev."

Delaware River: the river that forms the border between New Jersey and Pennsylvania in the eastern United States. It snakes gracefully through the rural countryside at the start of its 331-mile journey to the Atlantic Ocean.

Eiffel Tower: (La Tour Eiffel) An iron tower built in 1889 on the Champ de Mars beside the River Seine in Paris, France. It is over 300 meters high. It is one of the tallest structures in Paris and possibly one of the most recognized monuments in the world.

Engineering: the application of physical, mathematical, and mechanical principles to practical purposes

Hydration: the chemical reaction that occurs when water is added to cement, causing it to harden

I-beam: a steel beam with a cross section resembling the letter "I." It is used for long spans as basement beams or over wide wall openings, such as a double garage door, when wall and roof loads are imposed on the opening



Iconographic: derived from the Greek word for 'image': hence, an artifact of some kind (such as a painting) that visually resembles the object it represents

Impressionist: a style of painting begun in France around 1875, stressing candid glimpses of a subject, spontaneity, and an emphasis on the momentary effects of light on color invoking en plein air.

Independents (The New Group): This was a group of modern artists working in Pennsylvania in the 1930s. It included Charles Evans, Henry Baker, Charles Child, Ralston Crawford, Robert Hogue, Peter Keenen, R. A. D. Miller, Charles F. Ramsey, and Faye Swengel Badura. They gathered for the purpose of breaking away from the conservative New Hope School to collaborate on their artwork and exchange intellectual and creative dialogue. They planned art and community art works that were radical and visionary.

Industrial Revolution: a historical period, lasting throughout most of the 1800s, when the economy of the United States and many European nations shifted from an agricultural to a manufacturing base

Isolationist: a person who wants to spend time alone

Left Bank: the region of Paris on the southern bank of the Seine; a center of artistic and student life

Machine Age: a term associated with the early 20th Century. Considered to be at a peak in the time between the first and second World Wars, it forms a late part of the Industrial Age and was eclipsed by the Atomic Age beginning in 1945.

Modernist Period: describes a series of reforming cultural movements in art and architecture, music, literature and the applied arts which emerged roughly in the period of 1884-1945.

Modern Age: parallels the time period of the modernist movement, approximately 1884-1945. See Modernist Period, above.

Machine Aesthetic: was an idea promoted by those who saw beauty in the appearance and function of all the machines developed during the Industrial Revolution. The machine aesthetic was assumed by all sorts of objects, including cabinets, teapots and radios among others. Shiny metals, molded plastics, and mirrored glass became important decorative devices.

Modular: composed of interchangeable parts

Musicologist: a scholar who studies music and music history

New Hope Magazine: a magazine founded by Peter Keenan in 1933 and published in twelve issues between August 1933 and October 1934. The magazine was instrumental in providing information about the modernist movement in New Hope to the art world in New York, and further establishing New Hope's importance as an art colony in Bucks County.



New Hope School of Impressionist Painters: the core group of Impressionist artists, inspired by the natural landscape and light in Bucks County, Pennsylvania, and the work of the French Impressionists. They painted the natural beauty in and around Bucks County at the turn of the century. These artists include William Lathrop, Daniel Garber, Edward Redfield, John Folinsbee, Walter Schofield, Fern Coppedge, and Walter Baum, among others.

New London, Connecticut, Post Office Mural Project: a program that awarded commissions for the decoration of federal buildings based upon anonymous competitions. Its objective was to select the best quality art for public buildings by using a system of either national, regional, or local juries or a combination thereof, depending upon the importance of the commission. The competition for the New London, Connecticut, Post Office was an "invitational" competition open only to Connecticut artists.

Passive Solar: a solar heating system using a simple solar collector, building materials, or an architectural design to capture and store the sun's heat.

Phillips' Mill: In 1894, artist William Lathrop purchased Phillips' Mill and converted it into a home and an art studio. It emerged as the intellectual center of a growing community of artists, whose rigorous discussions of aesthetics, philosophy, and politics became well known. Besides Lathrop, artists such as Daniel Garber, Edward Redfield, John Folinsbee, and Walter Schofield together with their lesser-known contemporaries Fern Coppedge, Walter Baum, and Clarence Johnson formed the New Hope School. It remains a cultural center to this day.

Pollution: any substances in water, soil, or air that degrade the natural quality of the environment, offend the senses of sight, taste, or smell, or cause a health hazard

Pozzolana: the volcanic ash used in the production of waterproof cement

Prefabricated: standardized building sections that are created in a factory to be shipped and assembled in another location

Urbanite: a demographic of people who, like yuppies, are young, urban professionals, but unlike yuppies, are socially conscious

Usonian: a word used by American architect Frank Lloyd Wright to refer to his vision for the landscape and architecture of the United States

Salmagundi Club: founded in 1871, it is one of the oldest art organizations in America. The Club became an important center for American art and continues to take great pride in its roster of members which include the renowned artists George Inness, William Merritt Chase, Louis Comfort Tiffany and musician John Philip Sousa.

Structural Engineering: a field of engineering that deals with the design of any structural system(s), the purpose of which is to support and resist various loads

Reclusive: someone in isolation who hides away from the attention of the public



Towpath Group: The nickname given to the group of artists also known as the New Hope Group. These included Charles Rosen, William L. Lathrop, Daniel Garber, Robert Spencer, Rae Sloan Bredin and Morgan Colt. This group exhibited together from 1916 until 1926, at several prestigious places including Rochester, Cincinnati, Detroit and Cleveland Museums.

Tow Path House: a major gathering place and restaurant on West Mechanics Street in New Hope, Pennsylvania

Weimar Germany: the term used to describe Germany from 1913 to 1933

World War I: also known as the First World War, the Great War and the War To End All Wars, was a global military conflict which took place primarily in Europe from 1914 to 1918.

World War II: a global military conflict, the joining of what had initially been two separate conflicts. The first began in Asia in 1937 as the Second Sino-Japanese War; the other began in Europe in 1939 with the German invasion of Poland.

Works Progress Administration (WPA): a relief measure established in 1935 by executive order; it offered work to the unemployed on an unprecedented scale by spending money on a wide variety of programs, including highways and building construction, slum clearance, reforestation, and rural rehabilitation.

Famous People Associated with Modernism

William Blake: (1757-1827) English artist, mystic and poet who wrote *Songs of Innocence* (1789): a poetry collection written from the child's point of view, of innocent wonderment and spontaneity in natural settings which includes "Little Boy Lost", "Little Boy Found" and "The Lamb".

Rae Sloan Bredin: (1881 – 1933) New Hope Impressionist painter who brought refinement and dignity to his work as a portraitist and landscape painter. His settings for his paintings were often interiors. Bredin was a member of the New Hope Group of Landscape Painters who exhibited together throughout the United States for several years. One of his most ambitious undertakings was a commission for the New Jersey State Museum in 1928, to paint murals of the four seasons and the Delaware Water Gap. These murals are now exhibited in the New Jersey State House Annex.

William Merritt Chase: (1849 - 1916) was an American painter known as an exponent of Impressionism and as a teacher.

Morgan Colt: (1876-1926) a Bucks County artist who trained as an architect at Columbia University and practiced architecture in New York before coming to New Hope in 1912 to lead a more artistic life without the restrictions placed on his creativity by clients and builders. Colt produced relatively few paintings and today his work can be difficult to find.

Le Corbusier: (1887 – 1965) born Charles-Edouard Jeanneret-Gris, he chose to be known as Le Corbusier. He was a Swiss-born architect, designer, urbanist, writer and



also painter, who is famous for his contributions to what now is called Modern Architecture.

Charles Eames: (1907-1978) an American designer who worked with his wife, Ray, and made major contributions in many fields of design including industrial design, furniture design, art, graphic design, film and architecture.

Ray Eames: (1912 – 1988) Ray-Bernice Alexandra Kaiser Eames was an American artist, designer, architect and filmmaker who, together with her husband Charles, is responsible for many classic, iconic designs of the 20th century.

Thomas Alva Edison: (1847 – 1931) an American inventor and businessman who developed many devices that greatly influenced life around the world, including the phonograph and a long lasting light bulb

Piero della Francesca: (c. 1412 – 1492) an Italian artist of the Early Renaissance. To contemporaries, he was known as a mathematician and geometer as well as an artist, though now he is chiefly appreciated for his art.

John Folinsbee: (1892-1972) Primarily a landscape painter, he helped to found the Phillips' Mill Community Association in 1929. Known for his paintings of shad fish along the Delaware River in Lambertville, this painter also depicted the towns, shorelines, factories and countryside around his home in Bucks County and the Maine seacoast.

Eugene Freyssinet: (1879 – 1962) a French structural and civil engineer. He was the major pioneer of prestressed concrete.

Daniel Garber: (1880-1958) A landscape artist best known for his paintings of Bucks County Pennsylvania woods and quarries. Garber also achieved recognition as a figure painter.

Lee Gatch: (1902-1968) a Bucks County artist known for his nature-inspired abstract works, he also worked for a time as a muralist for the WPA. He was married to Precisionist artist Elsie Driggs.

Hans Hoffmann: (1880-1966) a German artist who has been called a Fauvist, Cubist, and Abstract Expressionist. He used aspects of all these styles to create his own personal style.

Washington Irving: (1783-1859) an American author best known for his short stories "The Legend of Sleepy Hollow" and "Rip Van Winkle". He was also a prolific essayist, biographer and historian.

Vasily Kandinsky: (1866-1944) a Russian painter, printmaker and art theorist. One of the most famous twentieth-century artists, he is credited with painting the first modern abstract works.

Peter Keenan: (1896-1952) a modernist painter who also worked as a cartoonist and journalist. As founding publisher and editor of New Hope magazine, he was instrumental in further establishing the importance of the New Hope Group in the eyes of the art world.



William Langson Lathrop: (1859-1938) often called the dean of the New Hope art colony, he helped to establish this community of artists soon after he moved into Phillips' Mill in 1899.

Fernand Leger: (1881-1955) a French painter, sculptor, and filmmaker.

Ernst May: (1886-1970) a German architect and city planner.

Pablo Picasso: (1881–1973) a Spanish painter, draughtsman, and sculptor. One of the most recognized figures in twentieth-century art, he is best known for co-founding the Cubist movement and for the wide variety of styles embodied in his work.

Joseph Pickett: (1848-1918) Joseph Pickett was a New Hope shopkeeper who earned posthumous fame as one of America's great naive artists.

Hans Poelzig: (1869-1936) a German architect, painter and set designer active in the Weimar years.

Charles Ramsey: (1875-1951) New Hope artist who camouflaged ships for the war effort, founder of The New Group in 1930, and involved in the Cooperative Painting Project. His abstract work was influenced by improvisational jazz and collective political theories.

Ramstonev: a fictitious name developed in the late 1930's as part of the 'Cooperative' project in the New Hope, Pennsylvania, modern art community. Charles Ramsey, Louis Stone and Charles Evans worked collectively on drawings and paintings during this time. While all three were accomplished artists they decided to suppress their individual egos and create works in keeping with the leftist philosophies proposed by many of the intellectuals.

Edward W. Redfield: (1869-1965) one of the leaders of Bucks County's nationally known group of visual artists who lived and worked in the New Hope area beginning in the early 1900's.

Simon Rodia: (1879-1965) an Italian immigrant to the United States who lived in the Watts district of Los Angeles where he constructed his most famous creation, the Watts Towers.

Mies van der Rohe: (1886-1969) created an influential twentieth-century architectural style, stated with extreme clarity and simplicity. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces.

Robert Spencer: (1879-1931) Bucks County artist who sought out laborers and factories to enliven his landscapes. He often employed ranges of warm and cold grays, while blending violets, blues, and reds to create subtle harmonies of color.

Louis Stone: (1902-1984) a member of the New Hope's group of the Independents known for his abstract, non-objective paintings.



Bruno Taut: (1880-1938) a prolific German architect, urban planner and author active in the Weimar period.

Frank Lloyd Wright: (1867-1959) an American architect, interior designer, writer, educator, and philosopher from Oak Park, Illinois. He designed more than 1,000 projects, of which more than 500 resulted in completed works.



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Lessons included in the Michener Goes Modern curriculum address many of the Pennsylvania State and National Standards for Education.

Pennsylvania State Standards for Education

Academic Standards for Arts and Humanities

- 9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts
- 9.2. Historical and Cultural Contexts
- 9.3. Critical Response
- 9.4. Aesthetic Response

Academic Standards for Career Education and Work

- 13.1 Career Awareness and Preparation
- 13.2 Career Acquisition (Getting a Job)
- 13.3 Career Retention and Advancement
- 13.4 Entrepreneurship

Academic Standards for Civics and Government

- 5.1. Principles and Documents of Government
- 5.2. Rights and Responsibilities of Citizenship
- 5.3. How Government Works
- 5.4. How International Relationships Function

Academic Standards for Economics

- 6.1. Economic Systems
- 6.2. Markets and the Functions of Governments
- 6.3. Scarcity and Choice
- 6.4. Economic Interdependence
- 6.5. Work and Earnings

Academic Standards for Environment and Ecology

- 4.1. Watersheds and Wetlands
- 4.2. Renewable and Nonrenewable Resources
- 4.3. Environmental Health
- 4.4. Agriculture and Society
- 4.5. Integrated Pest Management
- 4.6. Ecosystems and their Interactions
- 4.7. Threatened, Endangered and Extinct Species
- 4.8. Humans and the Environment
- 4.9. Environmental Laws and Regulations

Academic Standards for Family and Consumer Sciences

- 11.1. Financial and Resource Management



State and National Standards, Continued

- 11.2. Balancing Family, Work, and Community Responsibility
- 11.3. Food Science and Nutrition
- 11.4. Child Development

Academic Standards for Geography

- 7.1. Basic Geographic Literacy
- 7.2. The Physical Characteristics of Places and Regions
- 7.3. The Human Characteristics of Places and Regions
- 7.4. The Interactions Between People and Places

Academic Standards for History

- 8.1. Historical Analysis and Skills Development
- 8.2. Pennsylvania History
- 8.3. United States History
- 8.4. World History

Academic Standards for Mathematics

- 2.1. Numbers, Number Systems and Number Relationships
- 2.2. Computation and Estimation
- 2.3. Measurement and Estimation
- 2.4. Mathematical Reasoning and Connections
- 2.5. Mathematical Problem Solving and Communication
- 2.6. Statistics and Data Analysis
- 2.7. Probability and Predictions
- 2.8. Algebra and Functions
- 2.9. Geometry
- 2.10. Trigonometry
- 2.11. Concepts of Calculus

Academic Standards for Reading, Writing, Speaking and Listening

- 1.1. Learning to Read Independently
- 1.2. Reading Critically in All Content Areas
- 1.3. Reading, Analyzing and Interpreting Literature
- 1.4. Types of Writing
- 1.5. Quality of Writing
- 1.6. Speaking and Listening
- 1.7. Characteristics and Function of the English Language
- 1.8. Research

Academic Standards for Science and Technology

- 3.1. Unifying Themes of Science
- 3.2. Inquiry and Design
- 3.3. Biological Sciences
- 3.4. Physical Science, Chemistry and Physics



State and National Standards, Continued

- 3.5. Earth Sciences
- 3.6. Technology Education
- 3.7. Technological Devices
- 3.8. Science, Technology and Human Endeavors

National Standards for Education

Visual Arts K – 12

- NA-VA.K-12.1 Understanding and Applying Media, Techniques, and Processes
- NA-VA.K-12.2 Using Knowledge of Structures and Functions
- NA-VA.K-12.3 Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
- NA-VA.K-12.4 Understanding the Visual Arts in Relation to History and Cultures
- NA-VA.K-12.5 Reflecting upon and Assessing the Characteristics and Merits of Their Work and the Work of Others
- NA-VA.K-12.6 Making Connections Between Visual Arts and Other Disciplines

Language Arts K – 12

- NL-ENG.K-12.1 Reading for Perspective
- NL-ENG.K-12.2 Understanding the Human Experience
- NL-ENG.K-12.3 Evaluation Strategies
- NL-ENG.K-12.4 Communication Skills
- NL-ENG.K-12.5 Communication Strategies
- NL-ENG.K-12.6 Applying Knowledge
- NL-ENG.K-12.7 Evaluating Data
- NL-ENG.K-12.8 Developing Research Skills
- NL-ENG.K-12.9 Multicultural Understanding
- NL-ENG.K-12.10 Applying Non-English Perspectives
- NL-ENG.K-12.11 Participating in Society
- NL-ENG.K-12.12 Applying Language Skills
- NSS-G.K-12.1 The World in Spatial Terms

Social Sciences

Geography K – 12

- NSS-G.K-12.2 Places and Regions
- NSS-G.K-12.3 Physical Systems
- NSS-G.K-12.4 Human Systems
- NSS-G.K-12.5 Environment and Society
- NSS-G.K-12.6 The Uses of Geography

US History K – 12

- NSS-USH.K-4.1 Living and Working Together in Families and Communities, Now and Long Ago



State and National Standards, Continued

NSS-USH.K-4.2 The History of Students' Own State or Region

NSS-USH.K-4.3 The History of the United States: Democratic Principles and Values and the People from Many Cultures who Contributed to its Cultural, Economic, and Political Heritage

NSS-USH.K-4.4 The History of Peoples of Many Cultures Around the World

US History 5 – 12

NSS-USH.5-12.1 Era 1: Three Worlds Meet (Beginnings to 1620)

NSS-USH.5-12.2 Era 2: Colonization and Settlement (1585-1763)

NSS-USH.5-12.3 Era 3: Revolution and the New Nation (1754-1820s)

NSS-USH.5-12.4 Era 4: Expansion and Reform (1801-1861)

NSS-USH.5-12.5 Era 5: Civil War and Reconstruction (1850-1877)

NSS-USH.5-12.6 Era 6: The Development of the Industrial United States (1870-1900)

NSS-USH.5-12.7 Era 7: The Emergence of Modern America (1890-1930)

NSS-USH.5-12.8 Era 8: The Great Depression and World War II (1929-1945)

NSS-USH.5-12.9 Era 9: Postwar United States (1945 to early 1970s)

NSS-USH.9-12.10 Era 10: Contemporary United States (1968 to the present)

World History 5 – 12

NSS-WH.5-12.1 Era 1: The Beginnings of Human Society

NSS-WH.5-12.2 Era 2: Early Civilizations and the Emergence of Pastoral Peoples, 4000-1000 BCE

NSS-WH.5-12.3 Era 3: Classical Traditions, Major Religions, and Giant Empires, 1000 BCE-300 BCE

NSS-WH.5-12.4 Era 4: Expanding Zones of Exchange and Encounter, 300 BCE-1000

NSS-WH.5-12.5 Era 5: Intensified Hemispheric Interactions, 1000-1500

NSS-WH.5-12.6 Era 6: The Emergence of the First Global Age, 1450-1770

NSS-WH.5-12.7 Era 7: An Age of Revolutions, 1750-1914

NSS-WH.5-12.8 Era 8: A Half-Century of Crisis and Achievement, 1900-1945

NSS-WH.5-12.9 Era 9: The 20th Century Since 1945: Promises and Paradoxes

Technology K – 12

NT.K-12.1 Basic Operations and Concepts

NT.K-12.2 Social, Ethical and Human Issues

NT.K-12.3 Technology Productivity Tools

NT.K-12.4 Technology Communication Tools

NT.K-12.5 Technology Research Tools

NT.K-12.6 Technology Problem- Solving and Decision-Making Tools

Science K – 12

NS.K-12.1 Science as Inquiry

NS.K-12.2 Physical Science

NS.K-12.3 Life Science

NS.K-12.4 Earth and Space Science



State and National Standards, Continued

NS.K-12.5 Science and Technology
NS.K-12.6 Personal and Social Perspectives
NS.K-12.7 History Of Nature And Science

Mathematics Pre-K - 12

Numbers and Operations

NM-NUM.PK-12.1: Understand numbers, ways of representing numbers, relationships among numbers, and number systems
NM-NUM.PK-2.2: Understand meanings of operations and how they relate to one another
NM-NUM.PK-2.3: Compute fluently and make reasonable estimates

Algebra

NM-ALG.PK-12.1: Understand patterns, relations, and functions
NM-ALG.PK-12.2: Represent and analyze mathematical situations and structures using algebraic symbols
NM-ALG.PK-12.3: Use mathematical models to represent and understand quantitative relationships
NM-ALG.PK-12.4: Analyze change in various contexts

Geometry

NM-GEO.PK-12.1: Analyze characteristics and properties of two- and three-dimensional geometric shapes and develop mathematical arguments about geometric relationships
NM-GEO.PK-12.2: Specify locations and describe spatial relationships using coordinate geometry and other representational systems
NM-GEO.PK-12.3: Apply transformations and use symmetry to analyze mathematical situations
NM-GEO.PK-12.4: Use visualization, spatial reasoning, and geometric modeling to solve problems

Measurement

NM-MEA.PK-12.1: Understand measurable attributes of objects and the units, systems, and processes of measurement
NM-MEA.PK-12.2: Apply appropriate techniques, tools, and formulas to determine measurements

Data and Probability

NM-DATA.PK-12.1: Formulate questions that can be addressed with data and collect, organize, and display relevant data to answer
NM-DATA.PK-12.2: Select and use appropriate statistical methods to analyze data
NM-DATA.PK-12.3: Develop and evaluate inferences and predictions that are based on data



State and National Standards, Continued

NM-DATA.PK-12.4: Understand and apply basic concepts of probability

Problem Solving

NM-PROB.PK-12.1: Build new mathematical knowledge through problem solving;

NM-PROB.PK-12.2: Solve problems that arise in mathematics and in other contexts;

NM-PROB.PK-12.3: Apply and adapt a variety of appropriate strategies to solve problems;

NM-PROB.PK-12.4: Monitor and reflect on the process of mathematical problem solving.

Reasoning and Proof

NM-PROB.REA.PK-12.1: Recognize reasoning and proof as fundamental aspects of mathematics;

NM-PROB.REA.PK-12.2: Make and investigate mathematical conjectures;

NM-PROB.REA.PK-12.3: Develop and evaluate mathematical arguments and proofs;

NM-PROB.REA.PK-12.4: Select and use various types of reasoning and methods of proof.

Communication

NM-PROB.COMM.PK-12.1: Organize and consolidate their mathematical thinking through communication;

NM-PROB.COMM.PK-12.2: Communicate their mathematical thinking coherently and clearly to peers, teachers, and others;

NM-PROB.COMM.PK-12.3: Analyze and evaluate the mathematical thinking and strategies of others;

NM-PROB.COMM.PK-12.4: Use the language of mathematics to express mathematical ideas precisely.

Connections

NM-PROB.CONN.PK-12.1: Recognize and use connections among mathematical ideas;

NM-PROB.CONN.PK-12.2: Understand how mathematical ideas interconnect and build on one another to produce a coherent whole;

NM-PROB.CONN.PK-12.3: Recognize and apply mathematics in contexts outside of mathematics.

Representation

NM-PROB.REP.PK-12.1: Create and use representations to organize, record, and communicate mathematical ideas;

NM-PROB.REP.PK-12.2: Select, apply, and translate among mathematical representations to solve problems;



NM-PROB.REP.PK-12.3: Use representations to model and interpret physical, social, and mathematical phenomena.



Michener Goes Modern

Trunk Contents

Activity Kits

- Trunk Activity #1 (Value \$50)
Elements of Art Activity Cards
- Trunk Activity #2 (Value \$50)
Elsie Driggs Assemblage: Build a Shadow Box Image
Assemblage Shadow Box with 4 interior plastic boxes
- Trunk Activity #3 (Value \$50)
Modernist Quotations: Artists Words Lead the Way
- Trunk Activity #4 (Value \$50)
Activity Cards: Respond to Modernism
- Trunk Activity #5 (Value \$50)
Activity Packet; Shapes are Modern
- Trunk Activity #6 (Value \$50)
Activity Packet: The Wandering Line
Wet on wet watercolor activity cards with one set Expo Dry Erase markers
- Trunk Activity #7 (Value \$50)
Activity Packet: Token Response Activity Cards
- Trunk Activity #8 (Value \$50)
Activity Packet: Art is Connected to the World Activity Cards
- Leather Art Tools Kit (Value \$125)
Containing 4 paintbrushes, 4 drawing pencils, and 12 tubes of watercolor paints
- Wooden Box of Rembrandt soft pastels (Value \$60)
Set of 30

Books

- Anderson, Ruth, *Michener Goes Modern Educational Resource Guide*. Doylestown, PA: James A. Michener Art Museum, 2008. (Value \$100)
- Dickins, Rosie, *The Usborne Introduction to Modern Art*. Oklahoma: EDC Publishing, 2007. (Value \$30)
- *Dickenson Poems: Everyman's Library Pocket Poems*. New York: Alfred A. Knopf, 1993. (Value \$50)
- Drexler, Arthur, *Twentieth Century Engineering*. New York: The Museum of Modern Art, 1964. (Value \$100)
- Driggs, Elsie, *Benji-Ben-Ali-Bengal*. Doylestown, PA: James A. Michener Art Museum, 2008. (30 copies, value \$150)
- Keys, Kristen, *Charles Green Shaw (1892-1974)*. New York: D. Wigmore Fine Art, 2007. (Value \$50)
- Macaulay, David, *The New Way Things Work*. Boston: Houghton Mifflin, 1998. (Value \$50)
- Pederson, Roy and Barbara A. Wolanin, *New Hope Modernists 1917-1950*. New Hope, PA : The New Hope Modernist Project, Inc., 1991. (Value \$100)



Michener Goes Modern Trunk Contents, Continued

- Weston, Richard, *Modernism*. London: Phaidon Books, 1996. (Value \$75)

Games

- *ArtBlocks*. Phillips Creative Blocks, Inc., USA, 2002. (Value \$50)
- *Build Your Own Magnetic Sculpture*. Safari Europe/Sablon Distributors, Safari Ltd., Miami FL, 2002. (Value \$30)
- Emond, Michael, *Magna Cube*. Montreal, Qc. Canada, Family Games, Inc., 2004. (Value \$30)
- Fitzgerald, Mike, *20th Century Time Travel Card Game*. U.S. Game Systems, Inc, Stamford, CT, 2003. (Value \$20)
- *Shapescapes: Sculpture in a Box*. Remarkable Toys, Los Angeles, CA. (Value \$50)
- *Slinky Walking Spring Toy*. Poof-Slinky, Inc., Plymouth, MI, 2006. (Value \$10)
- *Spinning Waterfall Tube*, ToymSmith. Auburn, WA, 2005. (Value \$20)

Music

- Hagogian, Harold, *The Only Big Band CD You'll Ever Need*. New York: BMG Music, 2000. (Value \$25)
- *More Finest Vintage Jazz*. London: Sanctuary Classics, 2002. (Value \$25)

Visuals

- Modernist Painting Visuals, 3 sets of 18 (Value \$200)
- Modernist Architecture Visuals, 4 sets of 10 (Value \$200)

Hanging Images

- Hanging Modernist Painting Visuals, six panels (Value \$100 each)
- Hanging Modernist Architecture Visuals, four panels (Value \$100 each)



Michener Goes Modern

The James A. Michener Art Museum's Traveling Trunk

Teacher Evaluation

School: _____

Teacher(s): _____

Number of Students using trunk: _____

Number of Teachers using Trunk: _____

Directions: Please circle the number that best describes your reaction to each of the items listed.

1 2 3 4 5

	Lowest				Highest
1. Quality of Educational Resources Guide	1	2	3	4	5
2. Organization of lesson plans	1	2	3	4	5
3. Interdisciplinary connections	1	2	3	4	5
4. The lessons held students' interest	1	2	3	4	5
5. Trunk interactive materials	1	2	3	4	5
6. Resource materials	1	2	3	4	5
7. Age-appropriateness	1	2	3	4	5
8. Helpfulness of activity sheets	1	2	3	4	5
9. Time spent on individual preparation	1	2	3	4	5
10. Museum educator's visit (if applicable)	1	2	3	4	5
11. Usefulness of museum visit	1	2	3	4	5
12. Frequency of use of instructional resources/materials during rental period	2	3	4	5	
13. Frequency of student use of instructional resources/materials during rental period	1	2	3	4	5

Please respond to the following questions.

14. How many teachers were involved in the use of the trunk during the rental period?

15. Was the length of time given in class enough to complete the lessons?

16. How successful were you in incorporating the lessons into your curriculum?



17. What lessons did you use from the unit plan? If you used the entire unit, please indicate which lesson was the most/least successful.

18. What aspects of the trunk did you find most/least useful?

19. Was the museum educator from the Michener Art Museum useful to your unit?

20. Any improvements or suggestions for any aspect of the traveling trunk?

Thank you for completing this form. Any comments or suggestions are appreciated. Please return completed form to:

Adrienne Neszmelyi-Romano • Curator of Education
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