



**The James A. Michener Art  
Museum's Culture Kit:  
*A Lasting Impression***

Teachers Resource Book

Funding for this program is provided by International  
Partnership Among Museums and the Bureau of  
Educational and Cultural Affairs of USIA.

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EXPLORE  
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# *A Lasting Impression, James A. Michener Art Museum's Culture Kit*



## Lesson Plans

### **Lesson 1: FIRST IMPRESSIONS**

Introduction of the theme of the Culture Kit.

### **Lesson 2: PERFECTING THE PORTFOLIO**

Students make a portfolio based on a theme.

### **Lesson 3: TELLING TALES**

Students use imagination to write a one-act play to explore the theme.

### **Lesson 4: WHAT'S YOUR IMPRESSION?**

Students apply the theme to their personal lives.

### **Lesson 5: MEET THE MASTERS**

Introduction of two key artists to students.

### **Lesson 6: VERY IMPRESSIONABLE!**

Students make art works that express the theme of the unit.

### **Lesson 7: MICHENER MUSEUM IMPRESSIONS**

Students visit the Michener Art Museum and create a text panel to accompany their work from lesson 6.

### **Lesson 8: YOUR LAST IMPRESSION**

Students create an exhibition of their work completed in the unit.

## Adaptation to Grade Level/Time:

Lessons in this curriculum outreach resource 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.

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# Visual Heritage of Bucks County



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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.

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.

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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.

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# Bucks County Artists: Twentieth Century



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## Pennsylvania Impressionists:

### **First generation:**

William Langson Lathrop (1859-1938)  
Henry Bayley Snell (1859-1943)  
Edward Redfield (1869-1965)  
Walter Elmer Schofield (1867-1944)

### **Second generation:**

Daniel Garber (1880-1958)  
Charles Rosen (1878-1950)  
Robert Spencer (1879-1931)  
George Sotter (1979-1953)  
Rae Sloan Bredin (1881-1933)

### **Third generation:**

Walter Emerson Baum (1884-1956)  
John Fulton Folinsbee (1892-1972)  
Fern Isabel Coppedge (1883-1951)  
M. Elizabeth Price (1877-1965)  
William Francis Taylor (1883-1970)  
Mary Smyth Perkins Taylor (1875-1931)  
Roy Nuse (1885-1975)

## The New Hope Modernists:

C.F. Ramsey (1876-1951)  
Lloyd R. (Bill) Ney (1893-1965)  
Charles Evans (b. 1907)  
B.J.O. Nordfeldt (1878-1955)  
Louis Stone (b. 1902)

## Modernists in Bucks County:

Charles Sheeler (1883-1965)  
Charles Demuth (1883-1935)  
Lee Gatch (1902-1968)  
Elsie Driggs (1898-1992)

## Sculptors:

Harry Rosin (1891-1973)  
Charles Rudy (1905-1986)

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## *Appendix*

### **Key Words:**

Landscape	Foreground	Art colony
Impressionism	Middle ground	Delaware River
Seasons	Background	Canal
Weather	Perspective	New Hope
Atmosphere	Brushstrokes	Lambertville
En plein air	Impasto	Lumberville
Easel	Canvas, brush	“at one go”
Palette	Palette knife	PA Academy of Fine Arts

### **Key Artists:**

Thomas Anshutz  
Walter Emerson Baum  
Rae Sloan Bredin  
Morgan Colt  
Fern Isabel Coppedge  
Thomas Eakins  
John Fulton Folinsbee  
Daniel Garber  
Robert Henri  
William Lathrop  
M. Elizabeth Price  
Edward Redfield  
Charles Rosen  
Walter Schofield

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## Lesson 1: First Impressions

**Suggested ideas:** This lesson may be implemented in any classroom. It is recommended that this lesson be introduced by a Michener Art Museum education staff member.

**Grade Level:** Elementary

### **Objectives:**

**Knowledge:** Students will learn the purpose and the theme of the Culture Kit, *A Lasting Impression*.

**Skill:** Students will learn how to use original documentation to learn about the history of Pennsylvania Impressionism.

**Attitude:** Students will understand the purpose of the Culture Kit, and they will learn to be sensitive to the heritage of Bucks County during the time of the New Hope Impressionists.

**Prepare Ahead:** The teacher will need to set up the items of the trunk on display including the visuals, paint box, period clothing, letters, scrapbook, tea set, etc., for the students to interact with.

### **Motivation**

The teacher will open the class by saying, “What kinds of things do you need to learn about a period in time you are not living in? How would you learn about a period of time in the past?” The students will respond with, “you need to look at photographs, letters, newspapers, articles, etc. that tell you about the time.” The teacher will say, “yes, very good, you need a type of *documentation* to research the time period, and photos, letters, newspaper articles are those types of items. This trunk, called *A Lasting Impression*, provides documentation of the period of time in the late 19th and early 20th century which as style of painting was done known today as *Pennsylvania Impressionism*”.

The teacher will then say, “by looking at the items in the trunk, what do you think Pennsylvania Impressionism is? Support your answer.” The students will respond with, “something to do with art, or when artwork was created, because there is a paint kit, and visuals of artwork.” The teacher will then say, “very good, *Pennsylvania Impressionism* was a movement in art during the late 19th and early 20th century in which artists created paintings in a particular style.”

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The teacher will then ask, “what does style mean?” The students will respond with, “a unique feature or characteristic.” The teacher will then say, “Yes, the Pennsylvania Impressionists were a group of painters who were influenced by the French Impressionists. Their technique or style included painting entire works outdoors, or *en plein air*. They were also interested in capturing the effects of light on objects. Look at the artwork that is on display, can you tell me something about the Impressionist’s use of *color*?” The students will respond with, “they are bright, light.” The teacher will then say, “yes, the Impressionists used bright colors. How about the *brushstrokes*?” The students will respond with, “they look broken or separate.” The teacher will then say, “yes, they painted quickly with very visible brushstrokes. They wanted to capture the moment that they observed.”

The teacher will then say, “describe to me the light that is going on in *Garber’s Studio Wall*.” The students will then say, “it is bright and shining on the woman from the left.” The teacher will say, “what time of day do you think this is?” The students will then say, “late afternoon.” The teacher will then say, “the Impressionists were interested in light as it struck various surfaces in different weather and at different times of the day.” The teacher will then say, “what else can you tell me about the period of Pennsylvania Impressionism by looking at this trunk?” The students will respond with various answers including, “the style of dress was different, etc.”

The teacher will then say, “this trunk was created out of the inspiration of one of the artists who lived during this time, *William Langson Lathrop*. (Teacher will write name of artist on board.) He founded the group of artists called the *New Hope Impressionists* or the *New Hope Art Colony*, who were a group of Pennsylvania Impressionists who lived in *Bucks County, Pennsylvania*. (Teacher will write, *New Hope Impressionists, Bucks County, Pennsylvania* on the board.) The teacher will ask the student, “(name) please identify Bucks County, Pennsylvania on the map. The student will point to the location. The teacher will then say, “Lathrop’s wife, Annie was important to the development of the colony of artists; she held weekly tea parties for the artists every Sunday.”

The teacher will then continue, “Lathrop was instrumental in establishing this community of artists soon after he moved into his home and studio of *Phillips’ Mill* in 1899. (The teacher will write *Phillips’ Mill* on the board.) He was a dedicated teacher, and he mentored several members of the New Hope School’s first and second generation of painters. (The teacher will have the names of these artists written on the board.) He taught year-round classes in outdoor landscape painting, sometimes using his barge as a floating classroom on the Delaware Canal. His boat was named the “Widge”.

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The teacher will then pull the visual, *Untitled (Figure in Landscape)* by Lathrop. The teacher will then say, “this is an example of one of Lathrop’s works, called *Untitled (Figure in Landscape)*. This is one of his earlier works, in which he is not using the Impressionistic techniques that you see later in his work.” The teacher will ask, “What is the subject of this painting?” The students will answer, “a landscape”. The teacher will then say, “In Lathrop’s early work, he was referred to as a *Tonalist*, and later moved into the technique of Impressionism, which this unit will talk about. He was interested in portraying the many *moods* of nature.” The teacher will then ask, “if you were to pick a mood or feeling that is represented in this example, what would you choose?” The students will respond with various answers.

The teacher will then say, “if you could compare the colors of Lathrop’s *Untitled Figure in Landscape* with Garber’s *Studio Wall*, how are they different?” The students will respond with, “the Garber painting contains more colors and brighter colors. The Lathrop has darker colors, with not much variety.” The teacher will then say, “very good, this is an example of Lathrop’s early work. Here, he is showing his technique as a *Tonalist*, in which he used more muted colors. He did not have a broad color palette when he painted. Later, he moved into the brighter colors, which are more characteristic of the Impressionists.”

The teacher will then say, “now that we have discussed Pennsylvania Impressionism, I have an activity sheet for review. Please complete the activity sheet, and hand it into me when you are done.” Teacher will hand out activity sheet, and allow some time for the students to complete it.

**Visual Aids:** *The Studio Wall*, Daniel Garber, *The Burning of Center Bridge*, Edward Redfield, *Untitled (Figure in landscape)*, William Lathrop, and *The Road to Lumberville*, Fern Coppedge.

**References to Art History:** Pennsylvania Impressionism

**Exemplars:** none needed.

**Activity:** Following the introduction and discussion, the teacher will hand out the activity sheet and the teacher will review it.

**Supplies:** Pencils, activity sheets, trunk and its contents.

**Vocabulary:** Pennsylvania Impressionism, New Hope Art Colony, en plein air, landscapes, William Lathrop, Tonalist, Phillips’ Mill, Bucks County, Pennsylvania.

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**Closure:** The teacher will ask, “What is Pennsylvania Impressionism?”  
“Who were the New Hope Impressionists?” “Who was William Lathrop?”  
“Who were some key Pennsylvania Impressionists?” “What are the color  
and brushstrokes like in the technique of Pennsylvania Impressionism?”

**Pennsylvania Learning Outcomes:** 1vii, 5vii, 5viii, 6i, 6ii, 6iii.

**NAEA Standards:** 2a, 2b, 3a, 4a, 4b

**Pennsylvania Arts and Humanities Standards:** 9.1.5.C; 9.2.5.A-C, F-H;  
9.3.5.A,B,D;

**Assessment/Evaluation:** This lesson is successful if the students can  
complete the activity sheet, can identify what New Hope Impressionism is,  
name some key New Hope Impressionists, describe what Pennsylvania  
Impressionism is, and explain who were William and Annie Lathrop.

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Activity Sheet - Lesson 1:

**LANDSCAPE LINGO**

Unscramble the important vocabulary words that you will learn from the unit, *A Lasting Impression*!

1. pinsmmesrsioi \_\_\_\_\_
2. llpsihp lilm \_\_\_\_\_
3. tnerua \_\_\_\_\_
4. reetahw \_\_\_\_\_
5. ne lienp ria \_\_\_\_\_
6. rbegra \_\_\_\_\_
7. dreelifd \_\_\_\_\_
8. hporlta \_\_\_\_\_
9. tiinmcpooso \_\_\_\_\_
10. geunrodorf \_\_\_\_\_
11. lgredimdunod \_\_\_\_\_
12. gkacrnudb \_\_\_\_\_
13. tgihl \_\_\_\_\_
14. rlooc \_\_\_\_\_
15. lpteeat \_\_\_\_\_
16. dpcaalnes \_\_\_\_\_
17. alntositl \_\_\_\_\_
18. ckubs unotcy \_\_\_\_\_
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20. shoeubrtsr \_\_\_\_\_

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Activity Sheet - Lesson 1:

**LANDSCAPE LINGO: ANSWER SHEET**

1. Impressionism
2. Phillips' Mill
3. Nature
4. Weather
5. En plein air
6. Garber
7. Redfield
8. Lathrop
9. Composition
10. Foreground
11. Middleground
12. Background
13. Light
14. Color
15. Palette
16. Landscape
17. Tonalist
18. Bucks County
19. New Hope Art Colony
20. Brushstroke

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## Lesson 2: Perfecting the Portfolio

**Suggested ideas:** This lesson can be implemented with the core classroom teacher dovetailed with the art teacher.

**Grade Level:** Elementary

### **Objectives:**

**Knowledge:** The students will learn what a portfolio is and its purpose. The students will learn what the technique of collage is, and how it used effectively in decorating their portfolio.

**Skill:** The students will learn how to create their own portfolio and decorate it using the technique of collage.

**Attitude:** The students will learn to appreciate the purpose of a portfolio and how it can be applied to the theme, “A Lasting Impression”. The students will understand what a collage is, and how it is used in art.

**Prepare Ahead:** The teacher will need to set up piles of poster board, paper, ribbon or twine, collage materials (leaves, pinecones, etc., magazines, photos, nature journals, seed catalogues), markers, scissors, glue, pencils.

### **Motivation:**

**DAY 1:** The teacher will ask the class, “What is an effective method to analyze or critique someone’s artwork?”. The students will reply with, “by talking about their work.” The teacher will ask, “How do you talk about someone’s work? Can you analyze their work just by looking at one of their artworks, or do you need more?”. The students will respond with, “You need a large sampling of their work in order to get an idea of what kind of work they do.”

The teacher will then say, “In order for us to critique someone’s artwork effectively, one must have a **portfolio** of their work to present. Professional artists today, and artists in the past have used a **portfolio**, which is a book or folder showing a sampling of their work. Today, if artists are applying for a job, and the employer wants to see their talent, an artist must prepare a portfolio. Also, in some classes in school, you prepare portfolios of your work to display and show when someone asks you what you do in your class”.

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The teacher will then say, “In this class, we will create a portfolio to hold all the work we will do in this unit, *A Lasting Impression*. At the end of this unit, you will be able to display your work that you have done for everyone else to see.” The teacher will then demonstrate how to create a portfolio. For homework, the teacher will assign the students to find any small natural objects outdoors to incorporate into their project.

**DAY 2:** The teacher will then say, “This unit is about Pennsylvania Impressionism, which you were introduced to in lesson one. What subject matter were the Pennsylvania Impressionists interested in?”. The students will respond with “scenes of the outdoors, **landscapes**.” The teacher will say, “Very good, the subject matter that the Pennsylvania Impressionists focused on were **landscapes**. If a landscape is an image of nature, what natural objects can you find in a landscape?”. The students will respond with, “trees, leaves, rocks, flowers, pinecones, grass, etc.” The teacher will then say, “very good, all of these natural objects can be found in a landscape.”

The teacher will ask the students what natural objects they collected, and write them on the board. The teacher will say, “All of you picked a **collection** of natural objects to incorporate into your artwork.” The teacher will write “**collection**” on the board. The teacher will write “**collage**” on the board, and say, “now, we are going to complete a **collage** of our natural objects to decorate the covers of our portfolio. Since I have the word **collection** and **collage** on the board, what do you think collage means?” The students will respond with, “a collection of related objects.” The teacher will say, “Very good, when you break down the words collection and collage, they start with the same first four letters, “coll”. **Collage** is a French word for a group of related objects or a collection that are pasted are glued down.”

The teacher will then say, “I want you to decorate the cover of your portfolio using the natural elements that you have found. If you were not successful in finding many objects, you may draw and create the image of that natural object using the materials I have.” The teacher will do a demonstration of the activity.

**Visual Aids:** *The Burning of Center Bridge*, Edward Redfield, *Untitled (Figure in landscape)*, William Lathrop, and *The Road to Lumberville*, Fern Coppedge.

**References to Art History:** Pennsylvania Impressionism

**Exemplars:** Teacher’s example

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**Activity:**

**Day 1:** The teacher will lead a discussion in the importance of the portfolio, and why it is used in art. The teacher will provide a demonstration on the creation of the portfolio. For homework, the students will collect natural objects found outside to use in the decoration of the portfolio.

**Day 2:** The teacher will lead a discussion on what natural objects are in a landscape, and what a collage is. The teacher will then demonstrate how to design the cover of their portfolio with the collage materials.

**Supplies:** poster board or matte board, paper, ribbon or twine, stapler, tape, collage materials, magazines, seed catalogs, nature journals, markers, scissors, glue, pencils.

**Vocabulary:** landscape, portfolio, and collage

**Closure:** The teacher will ask, “What is a portfolio?”, “What is the purpose of the portfolio?”, “What is collage?”, “What is a landscape made up of?”.

**Pennsylvania Learning Outcomes:** 1vi, 5vii, 5viii, 6ii, 6iii, 6iv

**NAEA Standards:** 1a,1b, 2a, 3a

**Pennsylvania Arts and Humanities Standards:** 9.1.5.A-C,H,J; 9.2.5.F,G,H; 9.3.5.A;

**Assessment/Evaluation:** This project is successful if the students create a portfolio, and design their cover with a collage using landscape elements.

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## Lesson 3: Telling Tales

**Suggested ideas:** This project can be implemented with the core classroom teacher dovetailed with the drama teacher.

**Grade Level:** Elementary

### **Objectives:**

**Knowledge:** The students will learn what an one-act play is and learn how to apply it to the Culture Kit and its artifacts.

**Skill:** The students will learn how to create a play to explore the theme of the Culture Kit. The students will learn how to present this activity to the class after they have worked in a group.

**Attitude:** The students will learn to appreciate the purpose of a one-act play and how it can be applied to the theme of the Culture Kit.

**Prepare Ahead:** The teacher will need to collect possible props for the plays, such as clothing, paint kit, tea set, etc. and to have copies of the “character worksheet” available for each student.

### **Motivation:**

**DAY 1:** The teacher will open the class by saying, “What do you think Lathrop and the other artists from the New Hope Art colony talked about when they held their weekly tea parties at the Lathrop’s?” The students will answer with, “the subjects that they were painting, if they were successful or happy with what they were doing, feedback on their artwork, ways of promoting themselves, etc.” The teacher will answer, “very good. These artists had a common interest in painting in the style of Impressionism. The weekly meetings were a kind of support group to get feedback.”

The teacher will then ask, “From what we have learned about William Lathrop, could we describe what kind of personality he had?” The students will respond with, “a supportive, caring nature, kind, lover of nature and art, dedicated, etc.” The teacher will say, “What kind of personality could you give his wife, Annie?”. The students will respond with, “she was probably supportive, caring, and dedicated as well since she stood by her husband’s side while he pursued his career; etc.”

The teacher will say, “I would like you all to think about the personalities of all the artists that were in the New Hope Art Colony. Think of what they

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endured- to have the confidence to show their work, promote it, and go against the traditional way of doing artwork. Do you think their lives were easy? Did they have any *obstacles*?” The students will give a variety of answers.

The teacher will also say, “think of the *environment* they lived in. How did this affect their personalities and their behavior?” The students will give a variety of answers. The teacher will then say, “the artwork done by the artists from the New Hope Art Colony can also give us a clue to their personality. In the first lesson we learned that William Lathrop first started as a *Tonalist*. What can this tell us about his character?”. The students will say, “As a Tonalist, Lathrop was concerned about showing the various moods in nature and in light. This means he was sensitive to the environment around him.”

The teacher will say, “today, you will recreate what life was like for the New Hope Colony by creating a play. This play can be no more than 15 minutes long. You can create a play on a possible scene that could have occurred during the Lathrop Tea Party. I will split you up into groups, and in each group I will elect a script writer, who is responsible for writing out the script. You will be responsible for choosing which characters will be in your group. My only requirement is to have William and Annie Lathrop as two key characters.”

The teacher will then pass out “*Character worksheet*” and say, “once you have chosen your character, you will fill out this worksheet. It describes the personality of your character that you will be portraying. You may use the resources in the trunk to help you develop your characters.” The teacher will say, “think about the *movements* and *gestures* of your character that you will be playing. Think of your *voice*, *posture* and *mannerisms*. This will help illustrate your character you will show us. You may use any props in the trunk in your play, including the visuals.”

The students will use the rest of the class time to brainstorm and write their scripts. They will use a second class period or get together outside of class to finish the script if necessary. (This choice is at the teacher’s discretion).

**DAY 2 or 3:** Performance of plays.

**Visual Aids:** *Untitled (Figure in Landscape)* by William Lathrop

**References to Art History:** Pennsylvania Impressionism

**Exemplars:** None needed.

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**Activity:**

**DAY 1:** The teacher will introduce a discussion on the background of Lathrop, and his art colony. The teacher will explain how the Lathrops hosted a tea party every Sunday for the artists, providing a meeting place and a support group. The teacher will divide the class into 4 or 5 groups, with a maximum of 6 students in each group. Each group will have a script writer, who is responsible for writing the script onto paper. Each student will also complete the character worksheet on the character they will be playing. They will use class time to complete the scripts and activity sheets.

**DAY 2 or 3:** Performance of plays by students. Each group is responsible for composing a 15-minute play, acting out a possible scene that could have taken place during a Lathrop tea party.

**Supplies:** Resources from trunk such as the scrapbook, the book on Pennsylvania Impressionism and William Lathrop, pencils, paper, props for play: clothing, artists' palette, tea set, and any other materials necessary.

**Vocabulary:** William Lathrop, Annie Lathrop, Daniel Garber, Edward Redfield, Fern Coppedge, New Hope Art Colony, Pennsylvania Impressionists, Bucks County, Pennsylvania.

**Closure:** The teacher will ask, "What did we learn by acting out possible scenes from the Lathrop's tea party?", "What kind of personalities were depicted for Lathrop and the other artists from the different plays?"

**Pennsylvania Learning Outcomes:** 1vi, 5vii, 5viii, 6ii, 6iii, 6iv.

**NAEA Standards:**(Theater) 1a, 2a, 5a, 6a. (Visual) 6a.

**Pennsylvania Arts and Humanities Standards:** 9.1.5.A-E; 9.2.5.C,G,H; 9.3.5.A;

**Evaluation:** This lesson is successful if the students use what they have learned about the artists of the New Hope Art Colony, and create a one-act play to demonstrate their knowledge.

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**Lesson 3: Character Worksheet**

**Actor's Name:** \_\_\_\_\_

**Character's Name:** \_\_\_\_\_

**I. Who Am I?:**

**A. Background:**

Family: \_\_\_\_\_

Education: \_\_\_\_\_

Occupation: \_\_\_\_\_

Hobbies: \_\_\_\_\_

**B. Mental:**

Intellect: \_\_\_\_\_

**C. Spiritual:**

Values: \_\_\_\_\_

Beliefs: \_\_\_\_\_

Ethics: \_\_\_\_\_

**D. Emotional:**

Temper: \_\_\_\_\_

Likes/Dislikes: \_\_\_\_\_

Strong Emotions: \_\_\_\_\_

Weak Emotions: \_\_\_\_\_

**II. What do I look like, and how do I act?:**

**A. Posture:** \_\_\_\_\_

**B. Movements and gestures:** \_\_\_\_\_

**C. Mannerisms:** \_\_\_\_\_

**D. Voice:** \_\_\_\_\_

**E. Dress:** \_\_\_\_\_

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## Lesson 4: What's Your Impression?

**Suggested ideas:** This lesson can be implemented with the core classroom teacher dovetailing with the art teacher.

**Grade Level:** Elementary

### **Objectives:**

**Knowledge:** The students will learn that there are contemporary artists living in their community. Students will learn that the James A. Michener Art Museum has a database that holds information of past and present artists.

**Skill:** Students will learn how to research contemporary artists in their community. Students will learn how to increase their knowledge and pride in their own community's artistic heritage by contributing to the James A. Michener Art Museum's database project by completing a database form.

**Attitude:** The students will learn to understand the artistic heritage of Bucks County. The students will learn to be sensitive to the background of contemporary artists in their community.

**Prepare Ahead:** The teacher will contact the Michener Art Museum librarian, and get information on one contemporary artist living in the area. The teacher will make the initial contact with the artist, and ask if he or she is willing to be interviewed by a group of students. The teacher will arrange a date when the artist can come into the school to be interviewed by the students. Once confirmed, the teacher will have: a tape recorder or a cam recorder, a presentation board, a database application from the James A. Michener Art Museum, pencils and note pads, and supplementary information on the artist that will be interviewed (such as visuals, newspaper articles, etc.).

### **Motivation:**

**Day 1:** The teacher will open the class by saying, "If we were to look up artists that were in our community, how could we find more information about them?". The students will answer, "by looking in newspapers, magazines, the Internet, the library, local galleries and museums." The teacher will say, "very good. I went to the James A. Michener Art Museum, and asked their librarian for information on artists that live in our community. At the Michener, they have a computer database listing information on many artists who live and work in the area."

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The librarian at the Michener gave me information on one artist that I have contacted. ” The teacher will explain who the artist is, what their specialty is, and will show any visuals of their artwork if any.

The teacher will then say, “when we refer to an artist that is living and doing their work at the present time, we refer to them as **contemporary**.” The teacher will write “**contemporary**” on the board. The teacher will explain that this artist will be visiting their school, and the assignment is to interview him or her.

The teacher will then ask, “what kind of questions are important to ask an artist?”. The students will respond with, “What kind of artwork do you do? Who influences you when you make your artwork? Where were you born? etc.” The teacher will write all of these questions on the board. The teacher will then say, “These are some questions that you can ask the artist when he or she comes to visit.” The teacher will encourage the students to compose their own questions and interview techniques. Suggested topics for research and oral interviews may include: artist’s biography, artist’s work or collections, publications, exhibitions, etc., artist’s influences, and community importance.

The teacher will then say, “the Michener Art Museum’s library uses a form for researchers to fill out whenever a new artist is being added to the database. While you are conducting your interview, you can answer the questions on this form. You will fill out this form and we will mail all of them as a class to the Michener to submit it to their database.” The teacher will go over the entire form with the class.

The teacher will tell the students they will be many different types methods to record the information from the interview: through photography, video, audio tapes, and writing. The teacher will elect a student to be in charge of the video camera, the camera and the audio taping. The teacher will then tell the students when the artist will be visiting and when the interview will be conducted.

The teacher will then assign the students for homework to fill out the activity sheet. The students will need to go to their local library, look in their local paper, go to the Chamber of Commerce, the Internet, or the Michener Art Museum to find an artist in their community.

**DAY 2:** Students will conduct the interview and complete the database form.

**DAY 3:** The students will arrange the information they have taken from the interview and attach it to a presentation board. They will share their homework to the rest of the class.

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**DAY 4 (OPTIONAL):** The teacher will invite the artist back to the school and host an afternoon called “Meet our Artist.” The teacher will invite artists, classmates, parents and school staff if possible. The teacher will show the student video, display presentation board, and plan a short program for the artist to show or discuss his or her work.

**Visual Aids:** images of artists work from the community if necessary.

**References to Art History:** contemporary artists from the area.

**Exemplars:** none needed.

**Activity:**

**DAY 1:** Following the discussion, the teacher will explain the entire database form. The teacher will inform the students the day they will be conducting their interview. For homework, the students will then complete activity sheet.

**DAY 2:** The students will complete their interview and complete the James A. Michener Art Museum’s database form.

**DAY 3:** After research and interviewing have been completed, the teacher will have the students in the classroom set up a presentation work with the work they have done. The students will share their homework that they have done.

**DAY 4 (OPTIONAL):** The teacher will then host an afternoon dedicated to “Meet our Artist”. The teacher will invite the artist, classmates, parents, and school staff if possible. The teacher will show the student video, display presentation board, and plan a short program for the artist to show or discuss work.

**Supplies:** Cam recorder, camera, tape recorder, note pad, presentation board, colored construction paper, scissors, glue, tape, staples, database application for the James A. Michener Art Museum.

**Vocabulary:** Contemporary

**Closure:** “Who was the artist we interviewed?”, “What kind of work does he or she do?”, “By completing the database form, what have we learned?”.

**Pennsylvania Learning Outcomes:** 1i, 1iii, 1iv, 1vii, 5vii, 5viii, 6i, 6ii, 6iii

**NAEA Standards:** 4a, 4b, 6a, 6b

**Pennsylvania Arts and Humanities Standards:** 9.1.5.C; 9.2.5.H;

**Assessment/ evaluation:** This lesson is successful if the students can complete the activity sheet, interview an artist in their community, and complete a database form to submit to the James A. Michener Art Museum database

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## Lesson 5: Meet The Masters

**Suggested ideas:** This lesson can be done with the core classroom teacher dovetailed with the art teacher. This lesson may be implemented during more than one class period.

**Grade Level:** Elementary

### **Objectives:**

**Knowledge:** Students will learn that Fern Coppedge and Edward Redfield were two Pennsylvania Impressionists.

**Skill:** Through role-playing, the students will learn how Edward Redfield and Fern Coppedge worked as artists. The students will learn how to write a press release on Redfield and Coppedge.

**Attitude:** Through role-playing, the students will learn to appreciate the background and work of Edward Redfield and Fern Coppedge. The students will understand the purpose of a press release.

**Prepare Ahead:** The teacher will need to set up a display of reproductions and hand out copies of the Press release activity sheet. and relevant information provided by the source books in the Culture Kit.

### **Motivation:**

The teacher will say, “if we were to write an newspaper article on an artist, what would you include in the article?”. The students will say, “where they were born, where they exhibit their work, what kind of work they do, their technique, etc.” The teacher will then say, “we are going to find out more information about two artists that were from the New Hope Art Colony, Edward Redfield and Fern Coppedge.” The teacher will then say, “we have two examples of their work in the trunk, *The Burning of Center Bridge* by Redfield and *The Road to Lumberville* by Coppedge.”

The teacher will then say, “Not only was Fern Coppedge part of the New Hope Art Colony and one of the few women artists, but she was also a part of another group of artists, called the *Philadelphia Ten Women's Artist Group* from 1917-1945. This group of women painters all exhibited together and worked together in creating their artwork. Many of them went to a women's art school in Philadelphia, now called Moore College of Art and Design. In 1917, Coppedge moved to Lumberville, PA where this painting was painted, (teacher points to the *Road to Lumberville*) and moved across the street from Daniel Garber's home, which he named

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*Cuttalossa*.” The teacher will write *Cuttalossa* and *Philadelphia Ten Women’s Artist Group* on the board. The teacher will say, “In addition to many other exhibitions in other galleries, Coppedge exhibited regularly at *Phillips’ Mill*, which we know was Lathrop’s studio and home.”

The teacher will ask, “what is the *Road to Lumberville* a painting of?”. The students will respond with, “a landscape, an image of Lumberville.” The teacher will ask, “what is the weather like in the painting?”. The students will respond with, “it is the winter, it is very snowy.” The teacher will say, “yes, this is a landscape in the winter, specifically of Lumberville.” The teacher will then say, “Coppedge and Redfield were very much alike because they both became famous for their many landscapes of the harsh winters in Bucks County, PA. Both Coppedge and Redfield would paint outside in the harshest of winters. They both used vigorous, spontaneous brushstrokes when they painted.” The teacher will continue, “Both Redfield and Coppedge endured the raging weather of the winter and attached their canvases to trees in blizzards.” The teacher will then say, “out of all the Pennsylvania Impressionists, Edward Redfield became the most famous.”

The teacher will continue, “There were two major differences between Redfield and Coppedge. Redfield worked “*at one go*”, finishing a painting in a single day at the site. Redfield did not work from preliminary sketches or rework a painting after he completed it. Coppedge, while working *en plein air*, just like the other Impressionists, made compositional sketches beforehand.” The teacher will ask, “what do you think is easier, to create a sketch before you start your painting, or just applying the paint?”. The students will give a variety of answers. The teacher will say, “there is no right or wrong when creating a painting; the artist uses the technique that is most comfortable to them.”

The teacher will then say, “When we visit the Michener Art Museum, you will see that Redfield worked on a large scale; his canvases often were more than four feet square. Coppedge used smaller canvases, not really getting any bigger than 30 inches on a side and often as small as 12 inches square.”

The teacher will then say, “How are the colors different in the Coppedge painting from that of Edward Redfield’s?” The students will respond with, “the colors in the Coppedge piece are brighter, and not as realistic as the Redfield.” The teacher will say, “Can you describe the colors?” The students will say, “There is a red house, a purple sky, etc.” The teacher will say, “Coppedge was known for her bright, unrealistic colors; they were pure, right out of the tube. This was different than the Impressionist’s more muted palette.”



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The teacher will then say, “You will all be given information on Edward Redfield and Fern Coppedge. We are all going to pretend we are news reporters, and we are all going to do a bit of *role playing*.” The teacher will ask, “what do you think role playing means? By looking at the word, it may help you.” (Teacher will write *role-playing* on the board.) The students will say, “playing another role, or person, acting.” The teacher will then say, “yes, role playing is when you pretend to be another person, and try to get into their mindset.” The teacher will then say, “You will be split up into pairs, and one of you will be a news reporter, and the other person will be Edward Redfield.” The teacher will then say, “The news reporter will be responsible for interviewing the artist. You will each get an activity sheet, and you will be responsible for writing a press release on the artist. After you are finished, you will switch, and the other person will be the news reporter, and the other person will be Fern Coppedge and you will do the same activity.” The teacher will explain the purpose of a press release.

The teacher will then say, “You will use the information provided to you to help you answer your questions. Some of the information that you are getting are copies of real articles about Redfield and Coppedge that were taken from the scrapbook in the trunk. First read the information before you begin the interview. Then, I want you to write down all the questions you will be asking the other person on a separate sheet of paper. Then you may begin.”

The teacher will split the class up into pairs, and assign the roles of news reporter and artist. The teacher will ask the reporters to remain seated and close their eyes. The teacher will say, “We are going to do a bit of role playing today, and you are going to get into the minds of these people. As you listen to what I am about to tell you, you are to use your hands, arms, and expressions on your face to fit what I will be reading you. Reporters, listen closely.” The teacher will then read, “You are an aggressive news reporter working for the Daily newspaper. You work hard to get your stories, often working long hard hours to get the news out to the public. You are assigned to interview an up and coming artist. Your boss has given you a deadline of tomorrow to get the story on the front page. You are under a lot of pressure, and need to work fast.”

Then the teacher will tell the students to open their eyes, and ask the students who will be role-playing Redfield to close their eyes and listen to what the teacher will say. The teacher will read, “It has been a long day, and you were outside painting in the cold weather since morning. You haven’t stopped to eat, because you wanted to finish your work “at one go”. You have battled the fierce wind today, and by anchoring your canvas to the tree, you were able to work. Your feet are sore, and you are tired, although you have just finished a work that you think will be very well received by the public.

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You are feeling especially accomplished today because you have just finished another work yesterday that was said couldn't be done. On Sunday, lightning struck the 112-year-old Center Bridge next to your home. Lathrop and you were watching Center Bridge burning down from the riverbank, and Lathrop said it was such a pity that the scene couldn't be painted. But you took out an envelope, made some notes, and voila. Rather than doing this painting "at one go", you finished the painting on Monday and did a second version on Tuesday. You are excited to share your accomplishments." The students will open their eyes, will read the information, write down some questions for the interviews, and conduct their interviews.

When the students are finished role-playing, the students will switch. The teacher will say, "Now one of you has acted as reporter, and one of you has acted as an artist. I want you to switch, and one of you will be Fern Coppedge, and one of you will be the reporter. All the people who will be role playing as Fern Coppedge, please close your eyes." The teacher will then read, "You too have been outside all day enduring the harsh weather to complete your painting. The snow has been hitting your face, making it difficult to see what you are painting. Your bearskin coat has kept you relatively warm, but you have often said to other artists, 'I have to be cold in order to paint it to look cold'. You have a fondness of the area of Bucks County, like many of the other artists that you talk to. The villages, the countryside, the waterways, and roadways, all are beautiful to you. You belong to a strong women's group of artists, and all of you support each other and believe in your work. You are also friends with some of the male painters of the New Hope Art Colony. As a woman artist, you have gained a higher acceptance in your career. Although, it is still difficult for women in the art profession – it is a male dominated occupation, and you haven't achieved total recognition like the men in the New Hope Art Colony. This makes you even more determined to paint."

The teacher will ask the students to open their eyes and tell them that they may begin. After the activity sheet is completed, the students will share their work. The teacher will collect their work.

**Visual Aids:** *The Burning of Center Bridge*, Edward Redfield, and *The Road to Lumberville* by Fern Coppedge.

**References to Art History:** Pennsylvania Impressionism - Edward Redfield (1869-1965), and Fern Coppedge (1883-1951).

**Exemplars:** press release done by a previous class.

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**Activity:**

Following the discussion and introduction on Fern Coppedge and Edward Redfield, the teacher will divide the class into pairs, one person as news reporter and one person as Edward Redfield. Using the scrapbook articles, the information from the Coppedge catalog and the book called *The Pennsylvania Impressionists*, the students will interview each other role-playing as reporter and artist. When the first interview is done, the students will switch roles, and one student will be the reporter and the other student will be Fern Coppedge. The students will complete a press release on the artist they interviewed. After the students complete the press release, they will share their work with the rest of the class. The teacher will collect the work.

**Supplies:** pencils, activity sheets, Redfield and Coppedge visuals from trunk, books and scrapbook from trunk.

**Vocabulary:** Edward Redfield, Fern Coppedge, Pennsylvania Impressionists, Philadelphia Ten Women’s Artist Group, Cuttalloosa, role-playing, press release, “at one go”, en plein air.

**Closure:** The teacher will ask, “Who was Edward Redfield?”, “Who was Fern Coppedge?”, “What is a press release?” “What does it mean to role-play?”.

**Pennsylvania Learning Outcomes:** 1ii, 1iv, 1vi, 1vii, 5vii, 5viii, 6i, 6ii, 6iv

**NAEA Standards:** 2a, 2b, 2c, 4a, 4b, 6a, 6b

**Pennsylvania Arts and Humanities Standards:** 9.1.5.A-E; 9.2.5. A, F,G,H;

**Assessment/ evaluation:** This project is successful if the students can role-play to complete a press release on Fern Coppedge and Edward Redfield using the information provided to them.

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## Lesson 6: Very Impressionable!

**Suggested ideas:** This project can be implemented with the core classroom teacher dovetailed with the art teacher.

**Grade Level:** Elementary

### **Objectives:**

**Knowledge:** The students will learn that the Pennsylvania Impressionists had a certain style of painting. Students will learn the style and technique of the Pennsylvania Impressionists. The students will learn the elements of a landscape.

**Skill:** The students will learn how to use the Impressionist style and technique in creating a landscape with paint and paintbrushes on matte board.

**Attitude:** The students will learn to appreciate the Impressionist style and technique. The students will understand the Impressionist style and the reason the Impressionists painted the way they did.

**Prepare Ahead:** The teacher will need to prepare paints, paintbrushes, matte board, cups for water, paper towels, pencils for the activity.

### **Motivation:**

Using the visuals provided by the Culture kit, the teacher will write the names of the four artists on the board and will say, “let us look together at these four images of artwork done by New Hope Impressionists, and see if we can talk about the **style** in which they were painted.” The teacher will ask, “tell me what is the subject matter in each of the paintings.” The students will respond with, “the outdoors and one interior.” The teacher will say, “Describe the **colors** that are used in each of the paintings. Start with *The Burning of Center Bridge*.” The students will say, “the artist used dark colors to portray the night-time, and the smoke and fire are a bright yellow and orange.” The teacher will then ask, “describe the colors in the Coppedge painting.” The students will say, “the colors are bright, and they don’t look real.” The teacher will ask, “why don’t they look real?” The students will then say, “there is a bright red house, a purple sky, etc. The colors that the artist used are different from the way they look in real life.”

The teacher will then say, “describe the colors in *The Studio Wall*.” The students will then say, “they are light, and bright.” The teacher will then say, “describe the **brushstrokes** in the paintings. What do they look like?”

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The students will say, “they look broken, dotted, not smooth and even. They look like little blobs of color.” The teacher will then say, “very good, the brushstrokes are separated, broken, and you can see each individual brushstroke that makes up the entire image. Look at the **background** of the studio wall. How many colors can you find?” The students will respond with, “pink, white, yellow, purple, lavender, etc.”

The teacher will then say, “Remember, Impressionists went outside to create their landscapes, and very often they completed their work in one sitting. Edward Redfield called this **at one go**.” The teacher will write “**at one go**” on the board. The teacher will then say, “by looking at the brushstrokes, how do you think the artists applied their paint? If they did their work in one sitting, then that will give you a clue to how they painted.” The students will say, “fast; very quickly.” The teacher will say, “very good, the artist, when creating his or her work, painted very quickly, and broke up their brushstrokes. They applied it creating an *impression* or a quick likeness of the scene.” The teacher will then say, “the majority of Impressionist works were images of the outdoors, or **landscapes**. They created their work, **en plein air**, or outdoors, to capture the different times of day and the weather.”

The teacher will then say, “the artists often created a very thick texture when they painted on their canvas, which was called **impasto**.” (Teacher will write **en plein air**, **landscapes**, and **impasto** on the board). The teacher will then say, “when creating a landscape, there are certain elements that an artist needs to think of, such as **foreground**, **middleground**, and **background**. Let’s use the *Burning of Center Bridge* as an example to use these elements. What is going on in the **background** of this painting?” The students will respond with, “the sky, the fire, the bridge, the clouds.” The teacher will say, “what is in the **middleground**?” The students will say, “the tree, the people.” The teacher will then say, “what is in the **foreground**?”. The students will say, “the water, the people, the land”.

The teacher will then say, “there is one more part to a landscape, and that is the **horizon line**. This is the imaginary line in a landscape where the land and the sky meet. I need someone to identify the horizon line in this painting.” The student will come up and point to the center of the landscape.

The teacher will then say, “very good,” and then she/he will then pass out flashcards, and ask the students, “now that you know how to create a painting in the impressionist style, and what a landscape is made of, I would like you to write down two things that can be found in a landscape. These can be objects from nature, or other items that could be found in a landscape.

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These are **landscape lotto** words. Then I will collect them.” The students will write down two elements, and the teacher will mix them up, and write a few examples on the board. The teacher will go over what the students have written.

The teacher will then redistribute the cards. The teacher will then say, “whatever two flashcards you get, those are two things that you must include in the landscape that you will be painting today.” The teacher will then demonstrate how to paint in the impressionist style. The teacher will then pass out the supplies, and if it is good weather outside, the teacher will go outside and have the students create their work outside, or by a large window.

**Visual Aids:** *The Burning of Center Bridge*, Edward Redfield, *The Road to Lumberville* by Fern Coppedge, and *The Studio Wall* by Daniel Garber.

**References to Art History:** Pennsylvania Impressionism

**Exemplars:** Teacher’s example

**Activity:** Following the discussion and the demonstration given by the teacher, the teacher will have the students set up a painting area if possible near a window or some visible landscape. The teacher will hand out supplies. The teacher will give the students just enough time to finish their paintings “at just one go”. After the students have completed their work, they will follow standard cleanup procedures. The teacher will hang the students’ work.

**Supplies:** washable paints, colored pencils, acrylic paint, brushes, palettes, matte board, landscape lotto flashcards, visuals from trunk.

**Vocabulary:** Pennsylvania Impressionism, William Lathrop, Daniel Garber, Edward Redfield, Fern Coppedge, “at one go”, landscape, impasto, en plein air, foreground, middleground, background, horizon line.

**Closure:** The teacher will ask the class, “Explain the technique of the Pennsylvania Impressionists,” “How did we create our artwork?”, and “Name the four Pennsylvania Impressionists we looked at.”

**Pennsylvania Learning Outcomes:** 1vi, 5vii, 5viii, 6ii, 6iii, 6iv

**NAEA Standards:** 1a, 1b, 2a, 3a, 3b

**PA Art and Humanities Standards:** 9.1.5 A-D,H;9.2.5.B,C,F-H; 9.3.5.A-D;

**Assessment/ evaluation:** This activity is successful if the students can complete a landscape painting done in the Impressionist style. This project is also successful if the students can identify Pennsylvania Impressionism, and the four Pennsylvania Impressionists that were discussed.

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# *A Lasting Impression, James A. Michener Art Museum's Culture Kit*



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## Lesson 7: Michener Museum Impressions

**Suggested ideas:** This lesson can be done with the core classroom teacher dovetailed with the art teacher.

### **Objectives:**

**Knowledge:** Students will learn what a text panel is and how it is used in a museum.

**Skill:** Students will learn how to write a text panel and explain how it relates to their work from lesson 6.

**Attitude:** The students will learn to be sensitive to how a text panel is used, and understand its purpose in a museum.

**Prepare Ahead:** The teacher will set up the artwork done from lesson 6 on display so that the students will respond to it. The teacher will need to set up paper and pencils for the students.

### **Motivation:**

Students will visit the museum, and the docent-led tour will focus on Pennsylvania Impressionists, and the **text panels** that accompany them. In addition to speaking about the Pennsylvania Impressionists, the docent will talk about the purpose of a **text panel**, who writes the text panels, and how they are written. The docent will tell the student that “a **text panel** is a placard of text displayed next to a work of art containing any or all of the following information: biographical sketch of the artist, interpretation of the art piece, or a personal response to the artwork.” The docent will tell the students that it is the job of the **curator** to write the text panel. The docent will explain that the curator’s responsibility is to organize and choose the exhibition.

The docent will then read an example of a text panel that was written for the exhibition, *From Artist to Child: The Bucks County Intermediate Unit Collection*, in response to one of the paintings. When the students return to the classroom, the teacher will lead a discussion on writing text panels for artwork created in lesson 6.

The teacher will ask, “let’s refresh our memories, what did the docent at the Michener tell us about a text panel?” The students will respond with, “it is a written statement about the artwork- a personal response to it, or the background of the artist.” The teacher will write on the board, “a **personal**

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**response, background of the artist (biography) and analysis of the painting.**” The teacher will ask the class, “Who’s job is it to write the text panel?” The students will answer with, “the **curator.**” The teacher will ask, “who is the curator?”. The students will respond with, “the staff person at the museum who is responsible for organizing and putting together the exhibition.”

The teacher will read an example of a text panel he or she has written in response a student’s work. The teacher will ask the class to comment on it. The students will give a variety of answers. The teacher will ask if the text panel was an emotional response, the background of the artists, or an analysis of the painting.

The teacher will then say, “Using the artwork on the wall, I would like you to choose one artwork that is NOT your own. You will use the artwork you choose as the subject of your **text panel.**” The teacher will give the rest of the class time to complete the text panel. The students will share their work with the rest of their classmates. The text panels will be exhibited next to the artwork.

**Visual Aids:** Artwork at the Michener Art Museum

**References to Art History:** Pennsylvania Impressionism

**Exemplars:** Student example from exhibit, “*From Artist to Child: The Bucks County Intermediate Unit Collection.*”

**Activity:** Students will visit the museum. Once in the museum, the students will visit an exhibit containing Pennsylvania Impressionist works. The students will complete the activity sheet during their tour. The students will return to the school and the teacher will further explain the concept of a text panel. Students will write a response in the form of a text panel to another students’ project that was completed in lesson 6. The student will share their responses. Responses will be exhibited next to their artwork.

**Supplies:** activity sheet, pencils, paper, previous work from lesson 6.

**Vocabulary:** text panel, curator, Pennsylvania Impressionism

**Closure:** The teacher will ask, “What is a text panel?” “Why is it used?” “Whose job is it to write the text panel in the museum?”

**Pennsylvania Learning Outcomes:** 1iv, 1vi, 1vii, 5vii, 5viii, 6i, 6ii

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**NAEA Standards:** 2a, 2b, 2c, 3a, 3b, 4a, 4b, 5a, 5c, 6b

**Pennsylvania Arts and Humanities Standards:** 9.1.5.C; 9.2.5.A-D,F-H;  
9.3.5.A; 9.4.5.B;

**Assessment/ evaluation:** This project is successful if the students can complete the tour activity sheet. The lesson is also successful if the students complete a text panel in response to the work done in lesson 6, and understand the purpose of a text panel.



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# *A Lasting Impression*, James A. Michener Art Museum's Culture Kit



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## Tour Activity - Lesson 7:

### **OBSERVE AND REFLECT.....WHAT CAN YOU DISCOVER?**

Take a walk through the galleries at the James A. Michener Art Museum. Go into the Lenfest gallery, and choose two landscape paintings by different artists. Take a couple minutes to observe the two paintings.

Write the names of the two paintings that you have chosen along with the names of the artists.

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Name three differences that you can see between the two paintings. (They can be regarding the elements of art, the subject matter, or the technique of the artist.)

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Name three similarities between them.

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Just by your observations, how is your emotional response different between each of the paintings?

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Now read the text panels\* that accompany the two paintings you have chosen. How are they different? Using one of the paintings that you have chosen, write your own text panel to go with it. What would you write about? How will yours be different that the one in the museum? (Use the other side of this sheet.)

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## A L A S T I N G I M P R E S S I O N

### Lesson 8: Your Last Impression

**Suggested ideas:** This lesson can be implemented with the core classroom teacher dovetailed with the art teacher. This lesson can be modified to accommodate the needs of the classroom teacher in regards to time and implementation of the project.

**Grade Level:** Elementary

#### **Objectives:**

**Knowledge:** The students will learn that an exhibition is a way to display all of their work.

**Skill:** The students will learn how collaborate with other students to create an exhibition of their work based on the theme, *A Lasting Impression*.

**Attitude:** The students will learn to appreciate the unit, *A Lasting Impression* and all of its contents. The students will learn to understand the purpose and value of an exhibition, and the importance of working together to achieve a common goal.

**Prepare Ahead:** The teacher will need to reserve a room (if necessary) in the school to have as an exhibition space. The teacher will need to arrange tables and movable walls for displaying the students' work. The teacher will need to gather the students' work together. The teacher will need to gather art materials to have the students create the invitations. The teacher will gather paper and markers for signage.

#### **Motivation:**

The teacher will open the class by saying, "Since we have gone to the Michener Art Museum, I would like someone to tell me what an exhibition is." The students will respond with, "an exhibition is a display of work by artists, or many artists." The teacher will ask, "Can the exhibition be on one type of artwork, such as painting, or can it include many different types, such as painting, sculpture, etc.?" The students will respond with, "exhibitions can include many types of artwork." The teacher will ask, "Is the artwork in an exhibition connected in any way, or is it just random unrelated pieces of artwork?". The teacher will also ask, "How were the galleries arranged at the Michener?". The students will respond with, "they were arranged according to theme or subject matter. One gallery had just artwork on the figure, one had only landscape, and one had a section on abstract."

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# A L A S T I N G I M P R E S S I O N

The teacher will say, “Yes, each gallery was organized according to subject or theme.” The teacher will say, “if we were to create an exhibition of all the work we did in this unit, what would we call it?”. The students will respond with a variety of answers, including “*A Lasting Impression*”. The teacher will say, “Very good, we are going to create an exhibition of our work and call it *A Lasting Impression (Class name)*. We will include the class name also.”

The teacher will say, “in order to create an exhibition, we need a couple key people to make it work, such as the *curator, preparator, and artists*.” The curator will decide where the work is hung and displayed, the preparator will hang the work, and the artists will submit their work.” The teacher will write *curator, preparator, and artists* on the board.”

The teacher will then say, “Usually in a museum, there are one or two curators, one preparator, and more than one artist in an exhibition. Since there are many of us, I am going to divide you into groups. You will be given the job as *curator, preparator, or artist*.” The teacher will pass out 3x5 cards in a basket that will say *curator, preparator, and artist* on the back of them. The students will pick a card, and after the students have chosen, the teacher will write down who belongs in each group.

The teacher will then say, “since there is more than one *curator, preparator and artist*, it is your job now to *work together* or work *collaboratively* to do your part to create this exhibition. The job of the *curators* is to decide where the artwork will go in the exhibition. They will be responsible for writing the signage in the exhibition which includes: the title sign, the general information text panels, and small identification labels to accompany the work.”

The teacher will explain the difference among the three labels. The teacher will explain that the identification label is called an *object label*, and it only includes: the name of the artist, the birthdate of the artist, the title of the work, the date created, the medium, and the credit information. The teacher will write *object label* and the information containing the object label on the board.

The teacher will explain, “in an exhibition, the credit line of an object label will say either *collection of* or *courtesy of*. *Collection of* will be followed by information indicating which collection the artwork belongs to, and *courtesy of* is used when another gallery is supplying the work.” The teacher will then say, “you will use *collection of* when you write your object label, and it will say, *collection of the (school name.)*” The teacher will explain that the general information text panels will talk about the type of work in the exhibition. In addition, the students need to include the individual text panels written in lesson 7 to accompany the artwork.

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The teacher will then say, “the *curators* will tell the *preparators* to hang the artwork. The preparators job will also be to *prepare* the artwork so it is able to be hung. The job of the *artists* is to create the invitations that will be sent to your families and friends for this exhibition.”

The teacher will direct the *curators* to the work done by the students from the unit. (This will include any work completed in the unit: the portfolios, the artwork, the text panels, the scripts for the play, the database forms, the activity sheets, the press releases etc.) The teacher will then say, “You will also include the trunk and its contents in the exhibition and choose an appropriate place for display.” The teacher will tell the curators to organize the work for display. The *curators* will be given signage material.

The teacher will tell the *preparators* to work with the *curators*. When a *curator* makes a decision on where to put an artwork, the *preparator* will hang it. The teacher will give out thumbtacks, tape for hanging. The *preparators* will prepare the work for hanging. The *artists* will be given material to create the invitations. The *artists* will create invitations; four for each student to distribute to family members and friends. (Photocopies of the invitations created by the students may be used.)

**Visual Aids:** NA

**References to Art History:** Pennsylvania Impressionism

**Exemplars:** NA

**Activity:** The students will be divided into three groups: curators, preparators, and artists. The students will work together to create signage, and hang the work of the exhibition. The teacher will gather the invitations from the artists. The teacher will pass out the invitations to students and the students will each take home four invitations to their families and friends.

**Supplies:** student work from lessons 1-7, Culture kit and its contents, exhibition space; **invitation supplies:** 8 1/2 x 11 paper, markers, pencils; **signage materials:** white paper, rulers, scissors, paper cutter, colored paper, matte board, markers, pencils.

**Vocabulary:** exhibition, Object labels, curator, preparator, artist

**Closure:** The teacher will ask, “What is an exhibition?” “Who is involved in creating an exhibition?”, “What does an exhibition tell you about your work?”.

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**Pennsylvania Learning Outcomes:** 1iv, 1vi, 1vii, 5vii, 5viii, 6i, 6ii, 6iii, 6iv

**NAEA Standards:** 5a, 5b, 5c, 6a, 6b, 6c

**Pennsylvania Arts and Humanities Standards:** 9.1.5.F; 9.3.5.A, 9.4.5.B

**Assessment/ evaluation:** This lesson is successful if the students can work collaboratively to create an exhibition of their work.



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**Examples of student text panels from the exhibition, "From  
Artist to Child: The Bucks County Intermediate Unit  
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**Painting: *Christmas on the Canal* by Fern Coppedge**

It is a chilly December afternoon in a small mountainous town. It just snowed the night before. The white blanket covers the leaves that had already fallen like a mother covers her baby on a cold day. The children jump out of their desks at school, anxiously awaiting their release. The popcorn-like snow, lightly packed, will soon be ruined by sleds, snowmen, and snow angels. The streets have just been plowed by the huge snow plowing trunk that towered over the ground. Small snowflakes, still drifting on the ground, look like small crumbled bits of paper that were dropped by a student hurrying home to play!

**Kelly Fink, Maple Point Middle School  
Grade 6, Neshaminy School District**

**Painting: *The Narrows* by Walter Baum**

The day was cold and moist, yet the air was still. I sat on the freezing cold ground. I looked at the mountains above me. I lifted my hands and felt like I was touching the mountains. The stream was flowing freely and calmly through the snow-blanketed land. I could see the vivid colors that the mountains were made of: the greens of the pines, the purple and the blue of the sky. I looked at the white snow on the ground that was before me. The snow was a white as a baby seal. The wind was starting to whistle as it blew. It was so cold, my teeth started to chatter! I zipped up my coat and started back home. While I was walking home, I was thinking of all the stuff I saw today and how I would never forget it!

**Marissa Lesnick, Cold Spring Elementary School  
Age 9, Central Bucks School District**

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**Painting: *Sunlight and Shadows* by Edward Redfield**

Sunlight filters through the trees, creating shadows that dance before me. The gentle swaying of the trees in the crisp, late autumn breeze weaves an ancient story that entralls me. The murmuring of the clear water stream breaks the silence. The occasional chirp of birds makes a song that fills my ears. As I stand on the bank of the stream, I watch the crystal water flow over the smooth, gray rocks. The water flows by, changing and being changed by the course of its journey, its destination unknown.

**Katy Wong, Palisades Middle School  
Age 12, Grade 7, Palisades School District**

**Painting: *Wycombe at Night* by Harry Leith-Ross**

Nighttime  
Dark, Stars  
Sleeping, Caroling, Parking  
It is Quiet.  
Nighttime

**Tara Shapowal, Peace Valley Campus  
Age 8, Grade 2, Plumstead Christian School**

**\*For more examples of text panels, please refer the “*From Artist to Child*” newspaper insert available in the trunk.**