

Educators' Art Fair

2016

How-To Guide
European Art

BALBOA PARK
**THE SAN DIEGO
MUSEUM OF ART**

Daniel Seghers, *Flower Garland with the Holy Family* (detail), 1625-27. Oil on copper.
Museum purchase through the
Earle W. Grant Endowment Fund. 1975.2.

Letter from the Curatorial Affairs and Education Department

Learning through the Museum

This How-To Guide presents a foundation and a fresh perspective for exploring the works of art in the recently reinstalled European art galleries. The newly mounted galleries are arranged thematically, rather than geographically, and feature painting and sculpture from the Italian Renaissance to the twentieth century.

The lessons included here were created by educators at The San Diego Museum of Art, focusing on several key areas of the collection. Each lesson was written for a specific grade level, but the artistic processes chosen can be easily adapted to suit the needs of any student and present the tools to integrate both two-dimensional and three-dimensional art into your curriculum and classroom.

Although the lessons can be explored solely in the classroom, they are best supported with an accompanying field trip to the Museum and can be used as a resource before and after the visit. Viewing these works of art firsthand will help increase the students' knowledge, understanding, and appreciation of the visual art subjects.

Docent-led school tours are offered throughout the school year as a no-cost resource to educators and students. These visits can be arranged through an online request system available on the Museum's website, **SDMArt.org**.

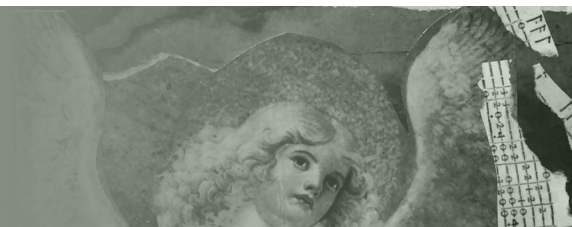
We hope this How-To Guide sparks new ideas for incorporating art into your classroom.

Anita Feldman, Deputy Director for Curatorial Affairs and Education

Gwen Gómez, Manager of Community Programs and Bilingual Initiatives

Renaissance Altarpiece Panel Collage

Inspiration: Art of the Italian Renaissance
Grade Level: Upper Elementary (Grade 5)
Time: About 3 hours, divided into three class sessions
Author: Lucy Holland, *Museum Educator*



General Description

Altarpieces were created during the Renaissance in Italy to inspire churchgoers to prayer. They convey narrative from the Bible in visual format, with each panel contributing one part of a larger story. Altarpieces contain symbolism, meaning one object stands for something else, usually related to the Christian religion. For example, gold was a symbol of spirituality, while the color blue was often associated with the Virgin Mary and stands for truth and clarity. Apples refer to the idea of original sin as explained in the biblical story of Adam and Eve, while white lilies referred to purity. Altarpieces would have been created in workshops under a master artist using tempera paints ground from minerals and mixed with egg yolk.

Objective: In this lesson, students will view and discuss altarpieces of the Italian Renaissance and then create their own personal altarpiece to explore how artists create a narrative.

Vocabulary

Altarpiece: A painting or sculpture made to adorn the altar of a Christian church

Balance: When design elements occur in equal or proper amounts

Collage: Creating an artwork by attaching different materials (paper cut-outs) to another surface

Composition: The arrangement of the parts of a picture

Contour: An outline

Gold Leaf: Gold beaten into a very thin sheet and applied to works of art in a process called *gilding*

Harmony: A pleasing arrangement

Symbolism: Using symbols to express ideas or meanings

Triptych: A three-panel painting

Content Standards: Grade 5 Visual and Performing Arts

Develop Perceptual Skills and Visual Arts Vocabulary

1.1 / Identify and describe the principles of design in visual compositions, emphasizing unity and harmony.

Communication and Expression Through Original Works of Art

2.5 / Assemble a found object sculpture (as assemblage) or a mixed media two-dimensional composition that reflects unity and harmony and communicates a theme.

Lesson 1: Renaissance Altarpiece Panel Collage

Derive Meaning

4.2 / Compare the different purposes of a specific culture for creating art.

Materials

8.5" x 11" sheets of lightweight cardboard / Rulers / Pencils / Balsa wood sticks (assorted sizes) / Scissors / Gold acrylic paint / Brushes / Small containers for paint / Images of various Renaissance imagery and textures for collage / Mod Podge (glossy) / Tacky glue (quick-dry if you plan to combine Session 1 of the lesson with Session 2) / Foam brushes / Small containers for glue / Paper towels / Assorted rhinestones

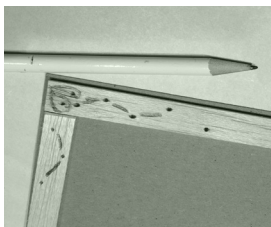
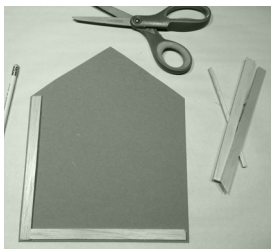
Prep: Search for and print various Renaissance-related images for students to use for collage. Good sources of inspiration are other altarpieces, Renaissance portraits, and some textures and backgrounds such as images of skies with clouds, stars, etc.

★ The Lesson / Session 1

Prep: Set out sheets of cardboard, rulers, pencils, scissors, balsa wood strips, glue, and paper towels.

Class Discussion

1: In the classroom or through a docent-guided visit to The San Diego Museum of Art, view and discuss examples of Renaissance altarpieces. Consider posing the following questions: Where do you think an altarpiece would originally hang? Why would altarpieces tell stories from the Bible without words? What do you think they are made out of? How were altarpieces constructed? How did artists make paint in the Renaissance? Do you think the gold decorating the altarpieces is real, or not? What kinds of symbols do you see?



Project

2: Prepare the altarpiece base: Demonstrate how to cut the top of the altarpiece into a simple triangular shape (or more complex shapes for advanced students). Measure the width of the cardboard, find the halfway point (4.25") and mark with a dot. Then move the ruler down and place two symmetrical dots on either side of the panel. Using a pencil and ruler, connect the two side dots to the dot on the top, and cut along the lines.

3: Create a frame for the altarpiece: Using strips of balsa wood, measure and cut a frame for the panel. Balsa wood is easy enough to cut with scissors as long as the pieces are not too thick. (Teaching tip: Guide students to cut on each side of the wood and then break the piece

Lesson 1: Renaissance Altarpiece Panel Collage

carefully if it will not cut all the way through.) Create details within the frame using additional small pieces of balsa wood or cardboard scraps cut into designs of students' choosing. Attach each piece to the cardboard with glue, removing any extra with the paper towel.

Session 2

Prep: Set out gold paint, brushes, containers, paper towels, pencils.

Class Discussion

1: Discuss the significance of gold in altarpieces and how the gold would have been applied to the piece. Point out that details would have been added to the gold before it was gilded using tools as well as extra gesso mixed with rabbit skin glue to create texture.



Project

2: Add texture to the wood frame: Using a dull pencil point, perforate the balsa wood using patterns and repeating design elements to imitate the textures found on altarpiece frames.

3: “Gild” the altarpiece panel: Using gold acrylic paint, cover the entire surface of the altarpiece. Guide students to cover all parts of the wood and the sides of the altarpiece but not the back. (Note: If you choose to paint the back of the altarpiece it will need to be done in a separate class session.) Set aside to dry until the next class session.

Option: Session 2 can be combined with Session 3 if desired. Clean up and then continue to Session 3 discussion while paint dries. As long as students painted a thin coat of acrylic it should dry within half an hour.

Session 3

Prep: Set out Renaissance imagery for collage on a table. Prepare containers of Mod Podge and set out foam brushes, paper towels, and jewels.

Class Discussion

1: Discuss the principles of design and how to apply them to create an interesting collage. Mention the significance of harmony to a composition and tips to achieve balance among the elements of each part of the collage. Discuss contours and demonstrate how to cut a detailed contour around the images.

Teaching tip: Stress that students should leave gold showing through rather than cover the entire image in pictures. The best way to do this is to ensure that contours are being cut around each image.

Lesson 1: Renaissance Altarpiece Panel Collage

Project

2: Have students view and select imagery for their collage. Cut detailed contours around elements of the images. Arrange the composition by layering pieces of background images behind foreground images. Textured backgrounds can also be created by tearing the paper for extra interest.

Teaching tip: Guide students not to glue anything down until all of the elements of the composition are cut and arranged into position.

3: Once students have achieved a balanced composition, they can begin to glue the images into place. Apply images to the altarpiece using Mod Podge with a foam brush (note: glue sticks can also be used if preferred). Start with background images and work the way up to foreground images. Once all images are applied, cover the entire composition with a single, even coat of Mod Podge to seal it.

Teaching tip: Mod Podge can also be applied to the painted wood strips if desired though not necessary.

4: Apply a jewel (rhinestone) or several to the composition as a finishing touch using a dot of glue. Jewels would sometimes be applied to altarpieces to enhance them.



Extension Activities

Consider having students create additional panels for the altarpiece to make it a triptych. This can be done by creating two symmetrical side panels that are exactly one half of the width of the central panel. This may require providing pre-cut templates of the altarpiece top (triangular, arched, or another decorative shape) to ensure that panels are exact, and that when closed they line up properly. Panels can then be “hinged” together using strips of masking tape along the outside seams (option: paint the masking tape gold to that it is not visible). Collage can also then be done on both the inside and outside of the two side panels.

Adaptation Suggestions

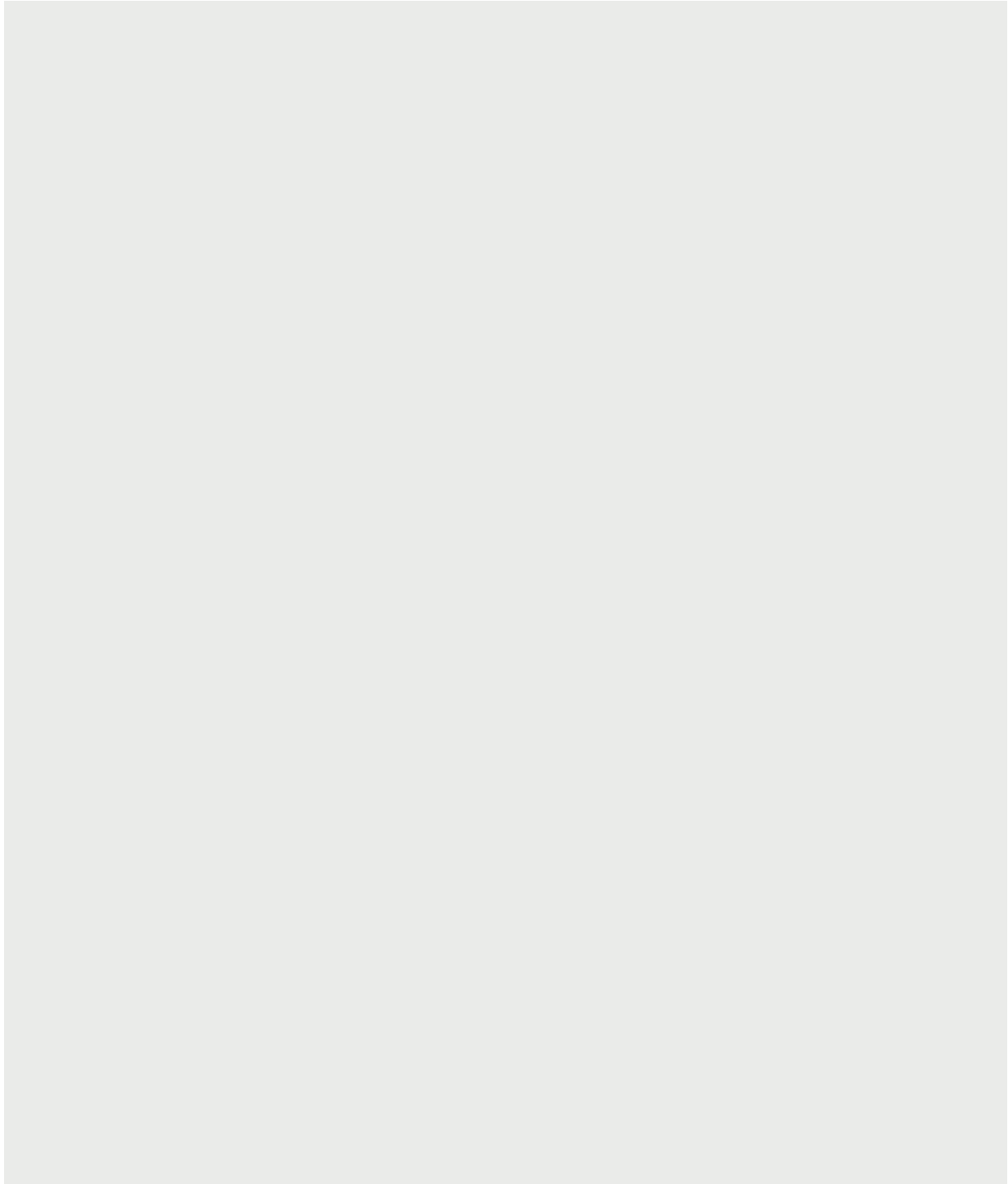
Lower Grades: Consider having templates of altarpiece backgrounds available.

For much younger students, perhaps offer pre-cut wood strips measured to size to arrange and glue on the background.

Upper Grades: Challenge students to create more intricate frame designs and more advanced altarpiece panel shapes.

Lesson 1: Renaissance Altarpiece Panel Collage

Notes



The Still-Life Floral in 3-D

Inspiration: Rachel Ruysch

Grade Level: Middle School and High School (Grades 7–12)

Time: About .5 – 1 hour

Author: Rogelio Casas, *Museum Educator*



General Description

Rachel Ruysch (1664–1750) grew up in Amsterdam, in a wealthy and prominent family of Dutch artists, architects, and scientists. Her father, Frederik Ruysch, was an eminent scientist and professor of anatomy and botany. He possessed a well-known collection of rare natural history specimens, which Rachel helped catalogue and record. He encouraged her artistic talents, careful observation of the natural world, and scientifically accurate renderings of plants and flowers. At age fifteen, Ruysch began an apprenticeship with famous still-life painter Willem van Aelst. By eighteen, she was already producing her first still-life paintings and starting to establish her long and successful career.

Objective: By interpreting Ruysch's work in 3-D one can explore the compositions and play with the choices of flowers and meanings. Flower choice can vary from rare to common flowers with formal to informal arrangements. Working in clay presents new challenges in blending and color mixing that mirror the struggles of this Dutch master. Using Model Magic as a medium also stretches a teacher's budget and keeps the scale of the arrangements small.

Vocabulary

Additive Sculpture: A type of sculpture that is created with a soft material that is built up – sometimes over a wire armature

Composition: The arrangement of the parts of a picture

Maquette: Small preliminary model

Palette: A thin board or tray on which a painter mixes pigments

Sculpture: An artwork that is made by carving or molding clay or other materials

Model Magic: Crayola brand air-dry, non-toxic clay

Modeling: An additive sculpting process

Wire Armature: The framework (skeleton) of a sculpture

Content Standards: Grades 7–12 Visual and Performing Arts

Skills, Processes, Materials, and Tools

2.2 / Design and create maquettes for three-dimensional sculptures.

Communication and Expression Through Original Works of Art

2.6 / Design and create both additive and subtractive sculptures.

Lesson 2: The Still-Life Floral in 3-D

Diversity of the Visual Arts

3.3 / Identify major works of art created by women and describe the impact of those works on society at that time.

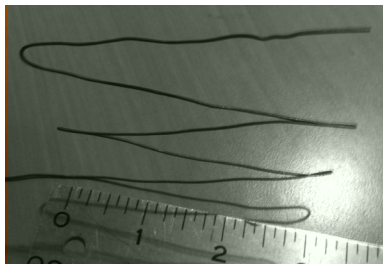
Materials

One spool of 25-gauge wire / Jewelry pliers (needle nose and a cutter) 12 of each / Plastic sculpture tools or (toothpicks and stir sticks) / 4" x 4" cardstock index cards for bases / Flower tape (for students that can't twist wire) / Model Magic Primary Classpack (75 ct) / Ziploc bags for the unused clay

Prep: Mix up a few colors but make sure that you write down the recipe of how you arrived at that color in case you need to make more. Only open the packets you will use so that you can extend your clay supplies.

★ The Lesson

- 1: Measure out 15" of wire and zigzag it at 3".
- 2: Bundle one end of the wire and twist about $\frac{3}{4}$ " up.
- 3: Mix some colors of clay together but don't fully mix—maintain a “marble” grain—and create a vessel over the twisted wire as your base.
- 4: Cut the wires and fold the points of the wire on itself. This will be the center of the stamen.

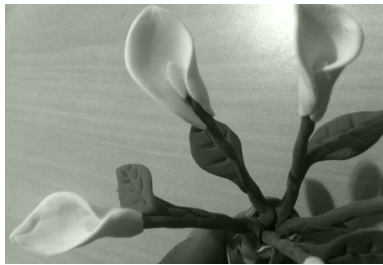
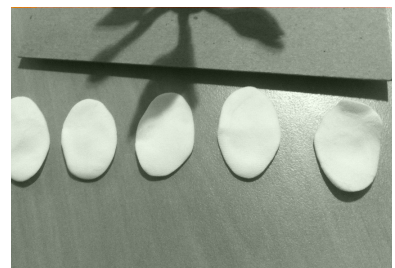
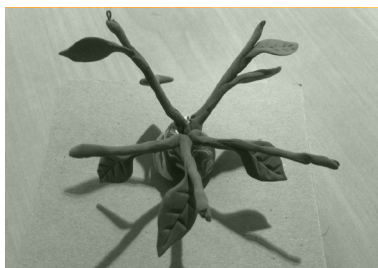


- 5: Roll out green clay in sizes to fit the wire stems; flatten them to wrap the clay around the wire.
- 6: Using various colors, you can strategize what types of flowers you will use. We will create lilies for this demonstration.
- 7: To create the leaves you can roll out some clay and pinch one end while flattening and spading the leaf. Use your tools and add vein details to the leaf.
- 8: Attach the leaves and use clay tools to blend the leaves to the stem. A bit of water can help if the stems are a little dry.
- 9: Carefully bend the stems upward and add yellow to the tips for the stamens.

Lesson 2: The Still-Life Floral in 3-D

10: Flatten small balls of white clay for the lily petals and place behind the stamen, tucking in one end and folding over the other end. Create a soft point for the end of the petal. The idea is not just to get the elements correct but to express the “attitude” of the flower.

11: Finishing touches: you can make a butterfly or a snail or shells. You can also add a handle and trim to the vessel with leftover marbled clay. Once it dries out over a few days you can carefully brush or spray on an acrylic sealer.



Adaptation Suggestions

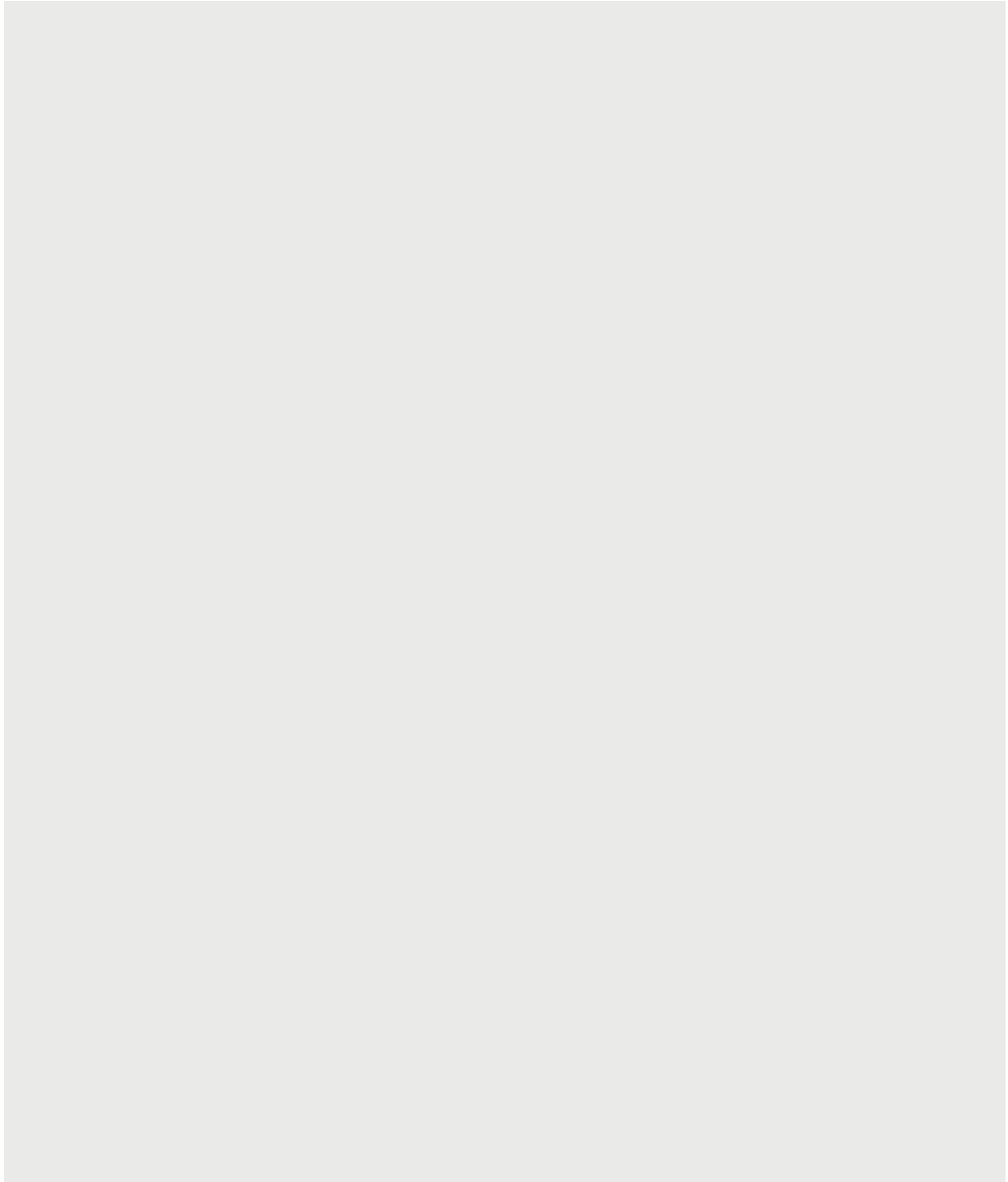
Students can sketch their ideas in color pencil in thumbnails in their sketchbook after visiting the Museum's still life collection; then they can work from their sketches. Once finished with the sculpture they can do a post-sketch of their still lifes, looking for changes. This project can be extended to include a table and scenery elements and painted backdrop. This helps the students think of composition in the third dimension.

For grades 7–9: Make the project a larger in scale and as they get older, they can work smaller.

For grades 10–12: Use Sculpey (polymer clay) and bake the project.

Lesson 2: The Still-Life Floral in 3-D

Notes



German Expressionism Inspired Prints

Inspiration: German Expressionism
Grade Level: High School (Grades 9–12)
Time: 2 hours
Author: Daniela Kelly, *Museum Educator*



General Description

In this lesson, students will explore printmaking on foam to create a work inspired by German Expressionism. German Expressionists were a group of likeminded artists who from the turn of the twentieth century through the early 1920s were united in their exploration of common themes: primitivism, raw emotion, the solace of nature, fantasy, literature, and the terror of World War I, among other topics. Although German Expressionists explored a variety of media in their work, printmaking's bold aesthetic made it a popular medium among the artists.

Objectives: View and discuss the work of German Expressionists. Learn the basic techniques and vocabulary of printmaking. Produce an edition of prints.

Vocabulary

Baren: A pad used to press the paper onto the inked printing plate

Brayer: A hand-held rubber roller used to spread ink

Engraving: Using a sharp tool to make a design onto a printing plate

Inking Plate: Plate used to deposit ink and spread ink onto brayer

Print: The act of transferring an image from the printing plate to paper

Printing Plate: A prepared surface, usually of stone, metal, glass, wood, plastic, or foam from which printing is done

Printmaking: The process of making artwork by printing, usually on paper

Pulling a Print: The act of transferring an image from the printing plate to paper

Stylus: A scraping instrument, usually with a sharp-pointed or chiseled edge

Content Standards: Grades 9–12 Visual and Performing Arts

Impact of Media Choices

1.5 / Analyze the material used by a given artist and describe how its use influences the meaning of the work.

Diversity of the Visual Arts

3.3 / Identify and describe trends in the visual arts and discuss how the issue of time, place, and cultural influence are reflected in selected works of art.

Lesson 3: German Expressionism Inspired Prints

Derive Meaning

4.1 / Articulate how personal beliefs, cultural traditions, and current social, economic, and political context influence the interpretation of the meaning or message in a work of art.

Connections, Relationships, and Applications

5.2 / Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

Materials

Scratch-foam board, 6" x 9", one sheet per student / White drawing paper, 6" x 9", a few sheets per student / Tracing paper, 6" x 9", one sheet per student / Dull pencil, one for every student / Black water soluble ink, 2 tubes for every twenty-five students / One plastic spoon for removing excess ink from inking tray / Rubber brayers, one for every four students / Small sheets of plexiglass, plastic ink tray, flat plate, or heavy weight, smooth cardboard for rolling out the ink, one for every four students / White block printing paper, 6" x 9" size, 5 sheets for every student / White or black paper, 9" x 12" size, 1 sheet per student to "mount" best print on / Glue sticks / Masking tape / Paper towels / Newspaper to cover the surface of the printing station / Images of German Expressionism prints (woodblock, lithographs, and/or etchings)

Prep: Allow approximately 1.5 hours to familiarize yourself with German Expressionism and prepare a project sample. Prior to implementing the lesson, create a finished example of the project, as well as additional samples that illustrate the steps of the project. Arrange a visit to The San Diego Museum of Art to view the German Expressionism gallery. Print German Expressionism images.

★ The Lesson

Introduction (30 min.)

- 1: Show print images and discuss significance of German Expressionism.
- 2: Discuss the various themes and messages conveyed in German Expressionism.
- 3: Discuss printmaking as a technique and why artists might have chosen this medium for their work.



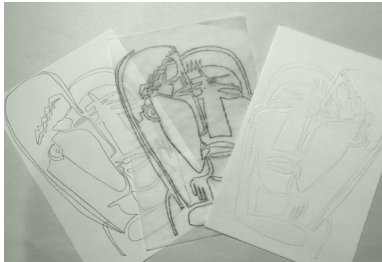
Preparing the print (45 min.)

- 1: Have student begin sketching to plan out their design and develop ideas.
- 2: Have students compose their final drawing and then trace them onto tracing paper.
- 3: The students will then place the tracing paper (image side down) on top of the foam printing plate. Use masking tape to secure tracing paper on foam plate.

Lesson 3: German Expressionism Inspired Prints

4: Using a stylus (dull pencil), have students trace their drawings by pressing lightly onto the paper. This should make a shallow impression on the printing plate.

5: After completely tracing the drawings students may remove the paper and go over the lines, making them deeper.



Pulling the print (30 min.)

1: Have students place a small amount of ink across the top of the inking plate. Using a brayer, they should roll out the ink until the roller is uniformly covered with ink. A “toothpaste” amount of ink should be enough for several prints. Once the brayer is well-covered in ink it tends to make a “sticky” sound when it is rolled back and forth.

2: Using a brayer, students should ink their printing plates, making sure to ink all edges of their plate while not saturating the plate with too much ink. Those areas that have been incised should remain without ink.

3: Students should then carefully place their printing paper on top of the plate and using a baren (or paper towel) rub the impression onto the paper. Students should be careful not to shift the paper while rubbing.

4: Carefully and slowly pull the print by peeling back one corner of the foam printing plate and slowly remove it from the paper.

5: Students can repeat this process several times yielding an edition of prints. Have students choose their best print and glue it onto a 9” x 12” sheet of paper.

Sharing Session (15 min.)

1: Display prints and ask students to share what they like about their work, what they enjoyed doing the most, which part of the process they found most challenging and whether they would have done anything differently.

Teaching Tips: Emphasis should always be on the process. Discourage students from using words, letters, numbers, or too many details in their design. The use of bold shapes creates a more successful print. Part of the aesthetic of print-making is to have a grainy/worn look. Encourage students to embrace this aesthetic in their work. Encourage students to enjoy each step of the art-making process and not judge their success or failure solely on the finished work.

Lesson 3: German Expressionism Inspired Prints

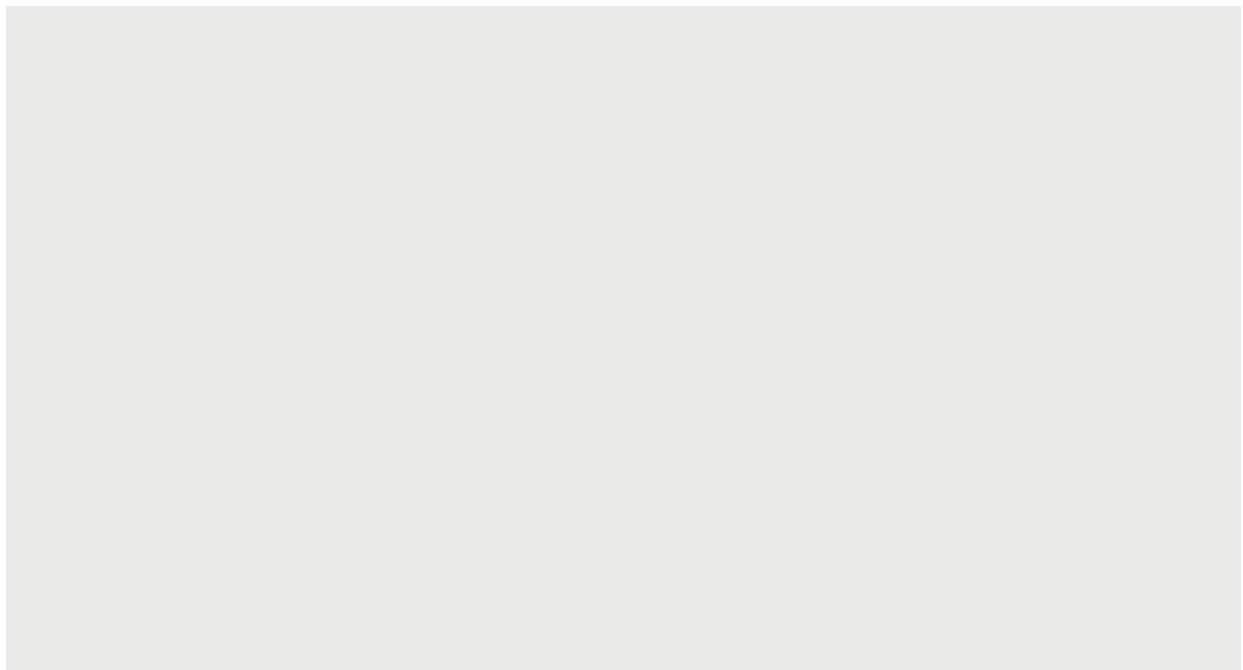
Adaptation Suggestions

This particular lesson is geared towards high school students, but it can easily be adapted to suit younger students.

For grades K–2: Place emphasis on printmaking as the subject matter of German Expressionism might not be suited for very young audiences. Have students focus on shapes and colors in their work. Students should use a dull pencil to draw directly onto the foam plates. Have students color directly onto their foam plate using water-based markers. Encourage students to fill the entire plate with color, leaving no white areas. Prepare paper to absorb ink by spritzing a bit of water onto the paper and allow it to soak before transferring image. Have students place foam plate (image-side down) on top of paper and use their hands to rub the entire back of the printing plate in circular motions (making sure not to shift the plate as they transfer the image.) Have students carefully peel back one corner of the foam printing plate and slowly remove it from the paper. The color from the plate should have transferred over. Students can then go over some of the outlines and details in their design using a thin black pen/Sharpie.

For grades 3–8: Themes in German Expressionism that are well suited for these grades are nature, fantasy, literature, and the portrayal of inner feelings through portraiture. Have students focus on one or more of these themes as their inspiration for their work.

Notes



Credits

Lucy Holland has been teaching art history and fine arts for school programs and community outreach at The San Diego Museum of Art since 2009. She also creates gallery activity guides and other educational materials for the Museum and co-authored *Myths, Angels, and Masquerades: Exploring European Art* (The San Diego Museum of Art, 2015), a comprehensive catalogue of the Museum's European collection for young readers. Lucy received a master's degree in art history from San Diego State University and a bachelor's degree in art history and studio art from the University of Virginia. She has lectured in art history for San Diego State University, and previously was a graphic designer and adjunct faculty for a community college in Arizona. She has studied art in Florence, Paris, and Madrid, where she interned for the Prado Museum in 2008. As a practicing artist, Lucy paints landscapes in oils and creates hand-painted silk scarves.

Rogelio Casas is a Museum Educator at The San Diego Museum of Art working with urban and at-risk youth. He teaches workshops in art history, drawing, painting, and sculpture at community centers, alternative court schools, and juvenile detention centers. He began his arts and culture work by apprenticing with master muralists at Chicano Park and volunteering as Gallery Curator at the Centro Cultural de la Raza in Balboa Park from 2008–14 curating over 25 exhibitions. In 2007 Rogelio earned a commission at St. Patrick's Church in North Park to paint relief sculptures of The Stations of the Cross. In 2009 he led a group of student artists to create 13-foot-tall puppets for San Diego's first authentic *Día de los Muertos* procession. When not in the classroom, he helps design interactive education elements for the Museum. Rogelio is a Chula Vista native and received his Bachelor of Fine Arts at the University of Southern California.

Daniela Kelly earned B.A. degrees in Spanish literature and economics from UC San Diego. She continued her studies at San Diego State University where she earned a M.A. degree in art history. Daniela has been involved with San Diego's underserved communities for many years, serving both as a volunteer and board member at a local not-for-profit organization. As a Museum Educator at The San Diego Museum of Art, Daniela teaches at local schools, community centers, and the Museum. Her classes incorporate art history, studio art, and museum gallery experiences. This will be Daniela's second time as an instructor at the Educators' Art Fair event.

Gwen Gómez, Manager of Community Programs and Bilingual Initiatives.

Nicole Amaya, Coordinator of Educator and Student Programs.

Noell Cain, Graphic Designer.

Resources

Renaissance Altarpiece Panel Collage

Fra Angelico, *Madonna and Child with Saints*, ca. 1411–1413. Tempera on panel.

Gift of Anne R. and Amy Putnam, 1946.18.

Giovanni Bonsi, *Saint Nicholas of Bari*, ca. 1365–70. Tempera on panel.

Gift of Anne R. and Amy Putnam, 1950.89.

D'Elia, Una. *Painting in the Renaissance*. New York: Crabtree Publishing, 2009.

Giotto, *God the Father with Angels*, ca. 1328–35. Tempera on panel.

Gift of Anne R. and Amy Putnam in memory of their sister, Irene, 1936.23.

Gray, Amy and Lucy Holland. *Myths Angels, and Masquerades: Exploring European Art*.

The San Diego Museum of Art, 2015.

Italian Renaissance Learning Resources, “Icons and Panel Painting in the West”:

<http://italianrenaissanceresources.com/units/unit-1/essays/icons-and-panel-painting-in-the-west/>

Langley, Andrew. *Renaissance* (Eyewitness Books). London: Dorling Kindersley Limited, 1999.

Merriam-Webster online dictionary: <http://www.merriam-webster.com/dictionary>

Sciacca, Christine (Editor). *Florence at the Dawn of the Renaissance*. Getty Publications, 2012.

The National Gallery, London, “Guide to Altarpieces”:

<http://www.nationalgallery.org.uk/paintings/learn-about-art/guide-to-altarpieces/>

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Hoogsteder and Hoogsteder Journal, “Rachel Ruysch, Amsterdam’s Pallas and Minerva of the Amsterdam IJ”

<http://hoogsteder.com/publications/journals/hoogsteder-journal-no-07/rachel-ruysch-amsterdams-pallas-and-minerva-of-the-amsterdam-ij/>

Merriam-Webster online dictionary: <http://www.merriam-webster.com/dictionary>

National Museum of Women in the Arts, Washington, D.C., “Rachel Ruysch”:

<http://nmwa.org/explore/artist-profiles/rachel-ruysch>

Rachel Ruysch, *A Vase of Flowers*, 1689. Oil on canvas.

Museum purchase with funds from the Gerald and Inez Grant Parker Foundation, 1979.25.

German Expressionism Inspired Prints

Kandinsky, Wassily. *Concerning the Spiritual in Art*. CreateSpace Independent Publishing Platform, 2010.

Museum of Modern Art, German Expressionism works from the collection:

<https://www.moma.org/explore/collection/ge/index>

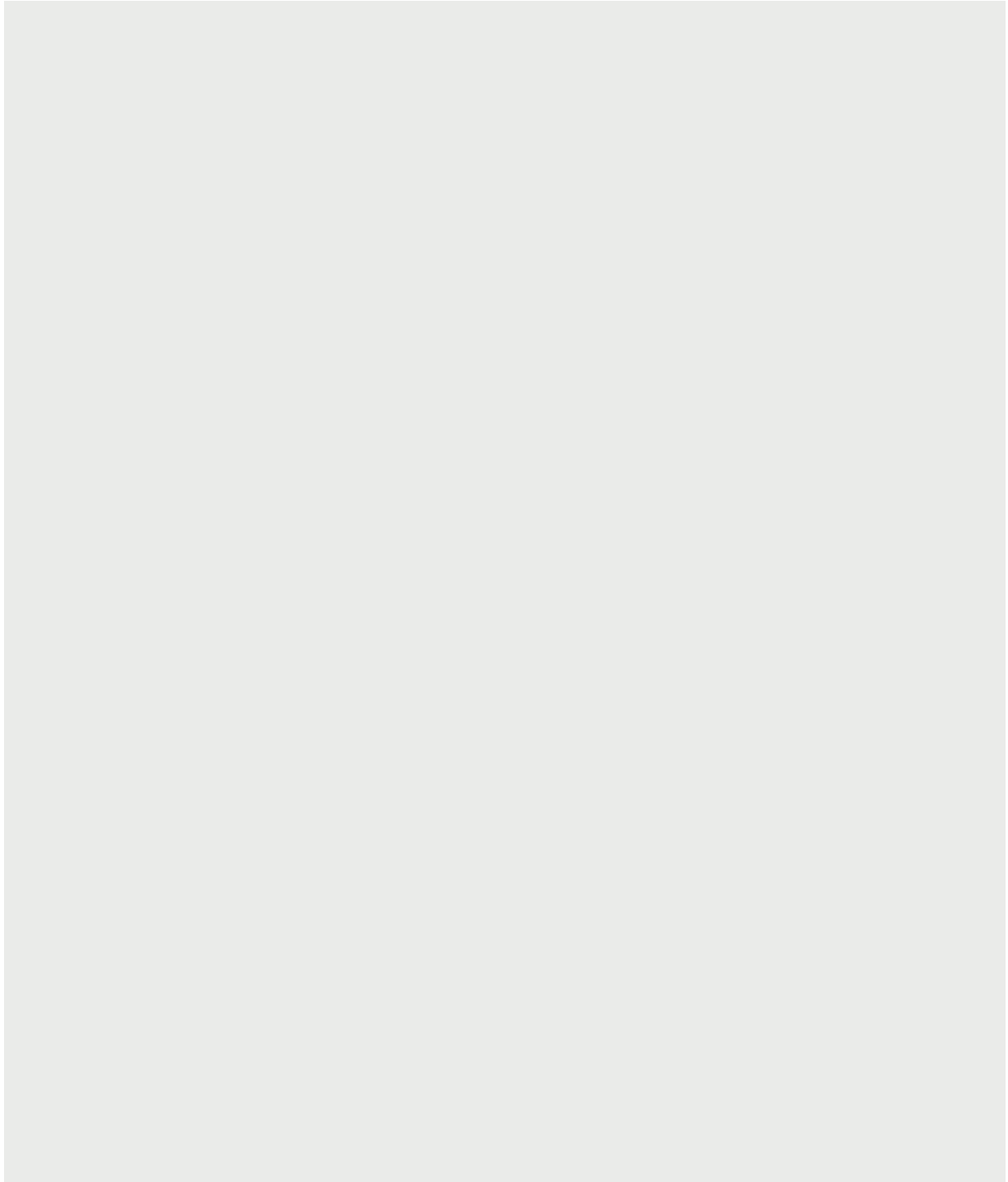
Rosenstock, Barb. *The Noisy Paint Box: The Colors and Sounds of Kandinsky’s Abstract Art*.

Random House Children’s Books, 2014.

Weller, Shane. *German Expressionists Woodcuts*. Dover Publications, 1994.

Docent Tour

Notes





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