

An Impressionist Legacy: Lawrence's White Fund Paintings

A Special Exhibition at the ADDISON GALLERY of AMERICAN ART April 24-July 31, 2007

CURRICULUM PACKET

K-12 ♦ Lawrence History ♦ History & Social Studies ♦ English & Language Arts ♦ Science ♦ Fine Arts



ADDISON GALLERY OF AMERICAN ART

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HOW DID FRENCH IMPRESSIONIST PAINTINGS COME TO THE CITY OF LAWRENCE?

USE THE PROJECTS AND IMAGES IN THIS PACKET TO ADD LAWRENCE HISTORY,
COMMUNITY SPIRIT, AND ARTS INTEGRATION TO YOUR CLASSES!

Table of Contents

The White Fund Collection & Lawrence’s Cultural History	3
Using the Curriculum Packet & Image Disk	
Introduction to the White Fund Collection, Curriculum Packet, and Image Disk	
Lawrence History	4
Students explore local history and engage in the community through two spirited research projects	
History & Social Studies	5
Two projects to examine local, American, or world history through the White Fund paintings and local landmarks	
English & Language Arts	7
Creative exercises to inspire students to write about place and compose narratives and haikus in the spirit of impressionist painters	
Science	9
Explore local habitats and investigate how impressionist painters were influenced by science	
Fine Arts	11
Students learn new ways to compose with color and use photography to initiate paintings of Lawrence	
Impressionism	13
Students understand the elements of impressionism through exciting activities involving music, literature, and performance	
Teacher & Student Resources	15
Visiting the Addison Gallery	17

We would like to thank Lawrence High School teacher David Meehan for his invaluable assistance in preparing the Curriculum Packet and exhibition programming.

This exhibition is generously supported by the White Fund, Inc. of Lawrence, Massachusetts, and organized with assistance from the Museum of Fine Arts, Boston. All works in the exhibition are courtesy of the White Fund, Lawrence, Massachusetts, bequest of the Reverend William E. Wolcott, Lent to the Museum of Fine Arts, Boston. The Addison’s education programs are supported in part by the Massachusetts Cultural Council.

On cover:

Camille Pissarro (1830-1903), *Two Peasant Women in a Meadow (Le Pre)*, 1893, oil on canvas, 36 5/8 in x 28 13/16 in.

Claude Monet (1840-1826), *Field of Poppies Near Giverny*, 1890, oil on canvas, 23 15/16 in. x 39 13/16 in.

Johan Frederik Thaulow (1847-1906), *River View*, c. late 1800- early 1900, oil on canvas, 21 in. x 26 in.

All images: The White Fund, Lawrence, Massachusetts, bequest of Reverend William E. Wolcott, lent to the Museum of Fine Arts, Boston. Photography © 2007 Museum of Fine Arts, Boston.

The White Fund Collection

A Special Part of Lawrence's Cultural History

How did impressionist →
paintings by Claude Monet and
other European artists come to
the City of Lawrence?

What is the White Fund? →

How are the arts alive in →
Lawrence today?



← Who are Daniel Appleton White
and William E. Wolcott, and what
did they do to promote
appreciation of art and culture in
Lawrence?

Johan Frederik Thaulow (Norwegian, 1847 -
1906), *River View*, c.1880-1900, oil on canvas,
21 in. x 26 in., The White Fund, Lawrence,
Massachusetts, bequest of the Reverend William
E. Wolcott. Lent to the Museum of Fine Arts,
BOSTON. Photography © 2007 Museum of Fine Arts, Boston.

The White Fund Collection originates from the generosity of two historic Lawrence residents - the **Honorable Daniel Appleton White** (1776-1861) and **Reverend William E. Wolcott** (1852-1911) – who through their monetary and fine arts contributions aimed to “enlighten the mind(s) and elevate the character” of the citizens of Lawrence. Before his death, Judge White allotted a significant portion of his estate to perpetually support the cultural advancement of his native city. In 1911, Wolcott bequeathed a collection of landscape paintings to the White Fund to “create and gratify a public taste for fine art among the people of the City of Lawrence.” The collection includes works by Claude Monet, Camille Pissarro, Eugène Boudin, and other seventeenth to nineteenth-century European and American artists.

Until a safe place to store the paintings could be built in Lawrence, Wolcott asked that they be held at the Museum of Fine Arts in Boston for public exhibit. This spring the White Fund paintings return to the Merrimack Valley for the first time in nearly 100 years in the Addison Gallery's exhibition, *An Impressionist Legacy: Lawrence's White Fund Paintings*, on view April 24 through July 31, 2007. This Curriculum Packet provides opportunities – both during and after the exhibition – to teach from these artworks which can inspire rich interdisciplinary connections and new ways for teachers and students to use Lawrence as a visual and historical resource.

Incorporate the White Fund paintings and Lawrence history in your teaching!

Whether you teach kindergarten or high school, you can add a part of Lawrence history to your students' education.

Using the Curriculum Packet

This packet includes five sections offering projects that connect the White Fund landscape paintings to the teaching of:

- LAWRENCE HISTORY
- HISTORY & SOCIAL STUDIES
- ENGLISH & LANGUAGE ARTS
- SCIENCE
- FINE ARTS

You may integrate the project ideas in each section into your curriculum by following some or all of the suggested steps.

Using the Image Disk

All seventeen White Fund paintings, a selection of impressionist landscapes from the Addison Collection, and historical images of Lawrence are available in jpeg form for you to use in the classroom and in connection with the projects outlined in this packet. Use the disk to prompt a writing exercise with a slide show, to insert images in your worksheets and assignments, or to print out sharable images!

Connecting to **LAWRENCE HISTORY**

Featured Projects

Project 1: Historic Walking Tour

After identifying major points of historic interest in Lawrence, students design a walking tour to educate prospective visitors about the important people and events related to the city's cultural and economic development, especially the civic and philanthropic roles of the Honorable Daniel Appleton White and Reverend William E. Wolcott.

- 1. What do you know about Lawrence's history?** How familiar are you and your students with the city in which you live? Ask students to make a list with two columns: one side for facts of which they are certain and one side for ideas about which they are not sure. Are there any places in town with intriguing backgrounds? Discuss specific facts and generate a list of sites for your students to explore and research.
- 2. Identifying key people and events in history.** Introduce key people, places, and events associated with Lawrence through walking the city and/or visiting local resources (see below and **Resources** page). In addition to Wolcott's donation of seventeen fine paintings and White's donation of funds and a library, many other individuals have made important contributions to Lawrence (e.g. Robert Frost, textile laborers of the Bread and Roses Strike of 1912). To spark students' interests, look at vintage photographs, read old newspaper clippings, or visit Lawrence Heritage State Park, Lawrence Public Library, or Lawrence History Center, all of which offer tours and access to primary source documents.
- 3. Creating a tour.** Students determine the theme of their tour(s), select the locations they will include, and then research and write a brief history for each. They might photograph their sites and compare these to older photographs of the same site. For example, a "Lawrence and the Arts Tour" might include walking down Haverhill Street where Robert Frost lived and wrote, visiting Wolcott's residence at 30 East Haverhill Street where the White Fund paintings hung, and seeing where there was once an old theater on Broadway. (See page 6 for more on comparing present and past views of Lawrence.)
- 4. Guide the tour.** Students present research in a brochure, map, or orally in class or on-location to a group of peers or adults.

Project 2: Be a Benefactor to Your Community

Students will consider their social responsibility to give back to their community and will design and carry out a practical plan to improve or protect one aspect of Lawrence about which they feel strongly.

- 1. What are the strengths and needs of my community?** Ask students to bring in news clippings or make a list of the aspects of their neighborhood, school, or city that they would like to maintain or improve. Compare and contrast the impact that William Wolcott's gift of paintings, a free day-care center, or a new park can make on the community.
- 2. How does a community work and how can one person help?** Ask students to simulate handling a community task, e.g. build a playground or stop graffiti. Brainstorm a list of individuals and organizations who could be involved and what would be needed to accomplish the task. Have students imagine ways they can help with a variety of community issues and conclude by having them select one they feel passionate about addressing.
- 3. Empower students to make it happen!** Students describe what they will do for the community in an essay then put their service into action. If a community service project is not feasible, students can still act! They can write a persuasive news article urging others to support their cause, a letter to the mayor, or an essay explaining their vision for Lawrence in the future – all of which can be mailed or submitted to local newspapers, TV stations, or community organizations. Show students that one person CAN make a difference. (See Groundwork Lawrence in **Resources** for ideas.)



Reverend William E. Wolcott
(1852-1911), Courtesy of the
White Fund, Lawrence, MA

Connecting to **HISTORY & SOCIAL STUDIES**

How do images of →
a place tell its stories and those
of its inhabitants?

What does this painting show →
about life in a nineteenth-
century European village?

What stories does your local →
landscape tell?



← Why are the houses built so
close together and to the river?

← How might this river affect
the lives of the people who live
here?

Johan Frederik Thaulow (Norwegian , 1847 - 1906), *Abbeville*, c. 1880-1900, oil on canvas, 28 15/16 in. x 36 7/16 in., The White Fund, Lawrence, Massachusetts, bequest of the Reverend William E. Wolcott. Lent to the Museum of Fine Arts, Boston. Photography © 2007 Museum of Fine Arts, Boston.

Featured Projects

Project 1: Art Tells History

How do works of art reflect the conditions and attitudes of their time? Students examine paintings for subject, detail, theme, style, and mood to make discoveries about the historical period during which they were created.

- 1. What are the different ways we tell and learn history?** Ask students to consider the many ways we share information with one another and the ways in which we learn history (e.g. books, newspapers, internet, television, radio, word-of-mouth, etc.). Introduce the concept that a picture alone can relate countless stories, facts, and ideas about a person, place, or time.
- 2. Guide a close looking exercise.** Present students with a painting, such as the one shown above, and first ask them to describe the individual details they see in the image. What kind of place is shown? What objects or figures does the artist include? Is any action occurring? From what perspective was this image painted? What colors or tones were used? How does the painting style correspond to the subject? Students discuss and record their observations.
- 3. Inferring information from an image.** Ask your students to infer facts about the painting based on their observations. Why did the artist compose the image this way? Why does the artist allot so much space for the river in the composition? Why did he choose this as a subject? What is he trying to say about the scene?
- 4. Reinforce visual analysis and critical thinking skills** by comparing and contrasting the subjects and styles of other paintings from the White Fund Collection. Students can draw conclusions about the time periods by combining details of the pictures with their historical knowledge. Option: Take the exercise further by presenting additional images from other periods you are studying, e.g. world history classes may examine sculptures of Greek gods while United States colonial history classes may look at early folk portraits.
- 5. Connecting history with art.** Students select one or two paintings and analyze them, inferring information about the subject(s). Next, they research the paintings and connect them to their historical context. What information do artworks provide that other historical sources do not? Students present their analyses and findings.
- 6. Make connections with Lawrence history** by examining artworks depicting the city past and/or present. For example, compare the painting above with scenes of Lawrence's rivers and canals. Why was Lawrence built at the convergence of three rivers and why were canals created from them? These comparisons can generate a discussion about the development of cities and towns based on geography, culture, and economy.

Connecting to **HISTORY & SOCIAL STUDIES** continued

Project 2: Your Town's Changing Landscape

Students outline the "path" they take through their community every day from home, to school, etc., and research how this path may have looked differently 100-200 years ago.

1. **Talk about place.** What role has "place" played in shaping students' lives? Discuss their relationship to the hills, parks, fields, streets, rivers, and buildings of Lawrence. Ask students to identify local places which interest them or which they pass or visit every day. Make a list of these places.
2. **Use the White Fund paintings to compare and contrast environments.** Introduce these as visual examples of rural, agrarian, or coastal settings. How do these places differ from suburban, urban, or industrial environments? Analyze how the artists chose to represent their local surroundings. Imagine the relationships they had with these places.
3. **Identify local historic sites.** Train students' eyes to recognize history in everyday places. How does your town's current appearance reflect its history? For example, Lawrence has long been an industrial city. Ask students to identify or record visual characteristics of Lawrence which illustrate its agrarian and industrial past, history of immigration, urbanization, etc.
4. **Examine a photograph of a site from the past.** Ask students to identify this location and explain how it has changed, noting the transition from rural to industrial to urban, or the reverse.

Sample Image Comparison



Eugène Louis Boudin (French, 1824-1898), *Quay at Villefranche*, 1892, oil on canvas, 19 15/16 in. x 29 3/8 in. The White Fund, Lawrence, Massachusetts, bequest of the Reverend William E. Wolcott. Lent to the Museum of Fine Arts, Boston. Photography © 2007 Museum of Fine Arts, Boston.



A recent photographic view of Villefranche, France.

5. **Students study 1-3 locations for historical comparison** by obtaining visual or written records describing the history of these sites and record findings in a journal or portfolio. Option: Photograph the sites to create before-and-after views. (The Lawrence History Center, Lawrence Heritage State Park, and Lawrence Public Library provide students access to primary source materials. See their contact information in the **Resources** section to arrange a visit.)
6. **Make the connection between history and landscape.** After comparing and contrasting the historic and current conditions of their selected sites, students determine why their communities have changed over time, considering changes in the economy, clothing trends, immigration patterns, etc.
7. **Research presentation.** How has the appearance of your students' paths changed through history? Students synthesize their research in a textual, visual, or oral presentation which may take the form of a brochure, tourist guidebook, walking tour, map, poster, exhibition, or video that can be shared with the school or the public.

Connecting to ENGLISH & LANGUAGE ARTS

Where was the artist when →
he painted this picture?

What words would you →
use to express the
environment and mood
of this forest scene?



← What feelings do the colors in
this painting create?

← Which aspects of this forest
interest the artist the most?

Alexander Lawrie (American, 1828 - 1917),
Landscape with Trees, c. 1850-1917, oil on canvas,
11 in. x 16 in., The White Fund, Lawrence,
Massachusetts, bequest of the Reverend William
E. Wolcott. Lent to the Museum of Fine Arts,
BOSTON. Photography © 2007 Museum of Fine Arts, Boston.

Featured Projects

Project 1: Writing About Place

Impressionist and landscape painters venture outdoors to connect with their subjects. Similarly, writers use direct experience with their surroundings to inspire prose and verse. Students select a familiar place – a park, their backyard, a school, a meeting place in the city – and write about it in the form of a narrative, poem, or reflective or descriptive piece.

- 1. Explore how writers respond to place.** Read and discuss examples of how writers use place as inspiration. For example, Lawrence native Robert Frost (1874-1963)* drew ideas for his poems from his local surroundings. In the poem, "Acquainted with the Night," to what kinds of places or things does the speaker refer? What kind of relationship does the writer have with his/her environment? How does this environment make the speaker feel?
- 2. What place is important to you?** Students brainstorm the everyday places which are significant to them and explain why. Prompt them to notice the places they pass on their way to school or those they visit for work or pleasure. Have them select one place and describe in writing how they remember it to look, feel, sound, smell, and taste.
- 3. Artists' places.** How do painters use place in their art? Examine the White Fund paintings with your students, posing questions like those accompanying the image above.

"Acquainted with the Night" by Robert Frost

I have been one acquainted with the night.
I have walked out in rain – and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye;
And further still at an unearthly height,
A luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

- 4. Visit your place and record your "impressions."** Direct students to take a walk in their neighborhoods, sit awhile in the park, or look up at the clock tower or down a river. Prompt them to notice the details they may normally overlook, e.g. the smell of the wet sidewalk, the color of the bricks in an old building, the sound of cars driving over a bridge. Have them write down their observations. What new details did they notice about these places?
- 5. Composing and presenting.** With their impressions fresh in mind, students write a poem, story, or reflective journal piece about their place. They may also model the style or mood of a White Fund painting or a piece of literature you have studied. If possible, visit the selected locations and have students read their pieces to the class on-site.

*Local history connection: Did you know that William Wolcott advised Robert Frost on his poetry in the writer's early years?!

Connecting to **ENGLISH & LANGUAGE ARTS** continued

Project 2: Impressionist Haikus

In visual art, impressionism is about evoking and responding to the senses of sight, sound, smell, taste, and touch. Students can use the form of the haiku to compose impressionist poetry in response to an artwork, place, or event.

- 1. Introduce the haiku.** Familiarize your students with the form of the Japanese haiku (17 syllables in three lines; first line, 5 syllables; second line, 7 syllables; third line, 5 syllables).
- 2. Select your source of inspiration.** Collectively or individually students select a painting which appeals to them and to which they will write a haiku in response. For example, one might select the painting *Brown and Silver: Old Battersea Bridge* by artist James Abbott McNeill Whistler from the Addison Collection.
- 3. Create a word pile.** Students write down all the words or phrases which come to mind when they look at the painting.

- First, write down the words that describe the colors, shapes, figures, objects, textures, actions, places, weather, etc. seen in the painting. Use all five senses and list nouns, adjectives, and verbs. Examples: *bridge, cloudy, dirt, push*
- Second, write down any associations you make in reference to this painting. Examples: *early morning, slow motion, hard work, industry, long ago, tired city*
- Third, write down the words that describe your emotional response to this piece. Examples: *somber, gloomy, quiet*
- Next, look over the words you have written and write down antonyms. Examples: *bright, natural, energetic*



James Abbott McNeill Whistler (born in the United States; lived in England, 1834-1903), *Brown and Silver: Old Battersea Bridge*, 1859-1863, oil on canvas mounted on masonite, gift of Cornelius N. Bliss, Addison Gallery of American Art, Phillips Academy, Andover, MA.

- 4. Write your haiku.** Looking at the words you have recorded in response to the painting, carefully select the ones you want to build into your haiku. For example:

*Narrow, black coffins
Pulled by deep currents and man
Drag cold smoke shadows*

- 5. Compare and contrast the haiku and the painting.** How is this poetic form like the style of the painting? Which words in the haiku directly refer to things seen in the painting? Which words refer to feelings or ideas external from the painting? How do visual images operate similarly to words in a poem? How are the two creative forms different?
- 6. Write a haiku about Lawrence.** Step outside the school or take a walk around the city. Find a location about which students would like to write a haiku and follow the steps above to create a word pile and then a poem.

Connecting to SCIENCE

What do you see when →
you look at this painting
from far away?

What do you see when you →
look at this painting from up close?

What do impressionist artists →
and scientists have in common?



← How do turquoise, pink,
yellow, and orange make the
grass in this painting appear green?

← How do our brain and eyes work
together to see this painting?

Camille Pissarro (French, 1830-1903), *Two French Women in a Meadow*, 1893, oil on canvas, 36 5/8 in. x 28 3/16 in., The White Fund, Lawrence, Massachusetts, bequest of the Reverend William E. Wolcott, lent to the Museum of Fine Arts, Boston. Photography © 2007 Museum of Fine Arts, Boston.

Featured Projects

Project 1: Parts and Particles

The nineteenth-century discovery of atoms and the emerging theory that disparate elements composed a harmonious whole influenced impressionist painters. In addition, new scientific developments in color theory promoted artists' use of small, fragmented brushstrokes of bright colors which blend together when viewed from afar. In this project, students explore how impressionists used the science of their time to create new ways of imaging and understanding the world.



Detail from *Two French Women in a Meadow* (seen in full above)

- 1. Class observation.** While viewing the full image of Camille Pissarro's *Two French Women in a Meadow* or another impressionist work, ask students to describe the colors and forms they see. For example, what hues make up the foliage and the trees' shadows on the grass? Students sketch a diagram of the composition, labeling sections with the colors they see.
- 2. Zooming in.** Now look at the detail of Pissarro's painting provided on the Image Disk. Can students identify from which section this detail is taken? Ask students to describe the colors they see now. They may note that up close the foliage is painted not only with green paint but with violet, blue, red, and orange. Discuss why these additional colors were not visible in the larger image or from farther away. What does the human eye do to the colors as one's distance from the painting changes? You can use this as an opportunity to introduce the mechanics of vision in the eye and brain. Option: Compare the styles of various paintings.
- 3. Visual perception in nature.** Have students select an object from nature, such as a piece of bark, a leaf, a rock, a blade of grass. Examine and make notes about the object from a distance, very close up, under a magnifying glass or microscope, and perhaps broken into pieces. How do our visual perceptions and understanding of these things change when viewed from various perspectives? Option: View satellite pictures of the earth to see how abstract and disorienting everyday places and things become from that perspective. Have students write and share their observations.
- 4. Perception and technology.** Have students explore the images in their daily lives, such as reproductions in newspapers and magazines, various forms of television, and computer and cell phone screens. What do pixels and benday dots have in common with impressionist brushstrokes? Discuss how visual perception is affected by technology and how this has changed since the nineteenth century.

Connecting to **SCIENCE** continued

Why do you think the →
artist depicted this
place during this particular
season and time of day?

What might this artist →
have learned about this place
from painting it repeatedly
during different seasons and
times of day?



← What kind of environment does
the artist depict? What visual clues
in this painting tell us this?

← What kinds of people, animals,
insects, trees, or plants coexist in
this environment?

John Henry Twachtman (American, 1853-1902), *Country House in Winter, Cos Cob*, c. 1901, oil on canvas mounted on panel, 25 in. x 25 in., gift of anonymous donor.
©Addison Gallery of American Art, Phillips Academy, Andover, MA.

Project 2: Local Habitats

What can we tell about our environment from extended observation? In this activity, students conduct a continuing study of a local environment, recording their observations and ultimately exploring the evolution from their initial impressions and final conclusions.

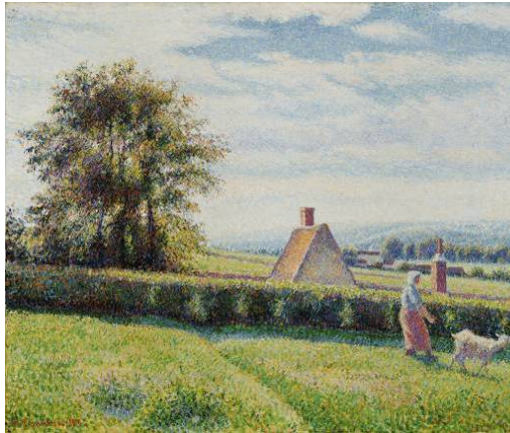
- 1. Observation through an artist's eye.** Ask students questions like those above while viewing the Twachtman painting, landscapes from the Image Disk, or an impressionist series such as Claude Monet's haystacks which were painted over different seasons and times of day.
- 2. Choose a habitat.** Choose a convenient location for close observation that allows students to return at several different times during the day. Potential habitats include ponds, rivers, parks, gardens, forests, the school playground, or the student's own backyard.
- 3. Initial impressions.** Either before visiting or after a brief initial visit, have students record their initial impressions of the habitat and make sketches (or photographs, if possible). What do they expect to find there? Who uses the habitat? What are the weather conditions? How/why is the habitat a part of the daily life of the community?
- 4. Qualitative observation.** Ask students to visit their habitat and record their findings in their journal. What does it feel like to be in this habitat? Ask students to focus on one of their five senses and write a fifteen-minute response using only that sense. Make drawings (or photographs) from both faraway and close-up.
- 5. Quantitative observation.** Ask students to brainstorm different ways to scientifically observe or measure the landscape. For example, students can measure the *ph* of the water or the height of the grass. Have each student choose a testing method that he/she can repeat over several visits and then chart or document the results.
- 6. Discuss the difference between the personal and scientific observations** of the habitat you visited. Prompt questions and research into what accounts for the changes you observed over time.
- 7. Reflection and summary.** Students present their discoveries and collaborate with fellow students to create a more comprehensive report of the habitat. Option: Present these findings to the school and/or the public.

Connecting to FINE ARTS

How does the artist use →
color to create this painting?

Where in the painting can →
you find the color black?

How are the shadows created? →



← How does the paint compare
to other paintings where the
colors are blended?

← How do the colors correspond
with the location of the painting?

Camille Pissarro (French, 1830-1903), *Spring Pasture*, 1889, oil on canvas, 23 5/8 in x 29 in., The White Fund, Lawrence, Massachusetts, bequest of the Reverend William E. Wolcott, lent to the Museum of Fine Arts, Boston. Photography © 2007 Museum of Fine Arts, Boston.

Featured Projects

Project 1: Color Landscapes

Camille Pissarro (1830-1903) and other painters of his time were inspired by advances in color theory and used pure, contrasting colors against a light background to create optical effects. In this activity, students explore the fundamentals of color construction and perception by creating a landscape with a limited color palette.

- 1. Create and explore the color wheel with your students.** Identify and discuss primary and secondary colors, contrasting and complementary colors, and the use of black and white. Ask students to voice what feelings or moods they associate with different colors. How do different colors interact with each other? What effect does lime green and dark red create when placed next to one another?
- 2. A close looking exercise.** Keeping in mind the observations students generated based on the color wheel, take a closer look at the Camille Pissarro painting above or other paintings from the Image Disk. What color rules are being employed or ignored by the artists? For example, ask students to focus on the sky in each painting. What colors are the artists using to create the sky? How are the colors applied? Is the paint blended? Does the artist use color gradation?
- 3. Make a color-inspired landscape.** Each student selects a color on which they will a landscape painting. To what type of environment does your color lend itself? After choosing the setting, students create a landscape using only this color and a second color from the warm category. Repeat the exercise adding a third color or allowing students to switch from a white to a black background. How does each change alter both the mood of the painting and appearance of the individual colors?
- 4. Reflection and evaluation.** After completing the landscapes, students evaluate their color choices. What is the relationship between the colors they used? How did the second color affect the first color? Return to the image of the painting above. Can you find either of your colors in *Spring Pasture*? How are they used and what colors surround them?
- 5. Presentation.** Display the paintings in the school or for the public along with the students' observations about color relationships.

Connecting to FINE ARTS continued

How would a →
photograph of this
scene differ from the
painting?

How would a →
photographer and
painter each try
to capture motion?
Color? Light?



Bernardus Johannes Blommers (Dutch, 1845-1914), *Dune in Holland*, c. 1800-1900, watercolor, 10 7/8 in x 17 3/4 in, The White Fund, Lawrence, Massachusetts, bequest of the Reverend William E. Wolcott, lent to the Museum of Fine Arts, Boston. Photography © 2007 Museum of Fine Arts, Boston.

← From what
perspective did the
artist make this
picture?

← Why is the artist
choosing to use
watercolors to
depict this
landscape?

Project 2: Landscape Photography As Inspiration for Painting

The impressionist painters were very interested in photography, particularly in its ability to capture a specific moment and explore diverse and unconventional compositions and perspectives. In this project, students photograph local places to explore various approaches to perspective in photography and painting.

- 1. Compare scenes and perspectives of the White Fund paintings.** Discuss the similarities and differences between the White Fund paintings with shared imagery such as windmills and fields. What about this environment does the artist want to show us? Where was the artist standing in relation to this landscape? What sense of scale does the landscape have? Are people included? Why do you think the artist made these choices? Option: Examine Claude Monet's painted series of haystacks or of the Rouen Cathedral and discuss how he presents the same scene in different conditions of light, during various seasons, and from varied vantage points. How does each perspective affect the vision or mood of the scene?
- 2. Visit, select, and explore a location.** Students select a place in Lawrence to photograph. Take a walking tour, select a landscape, and discuss the different ways students might photograph the location. Consider possible vantage points, the changing effects of light and color based on the time of day, cropping, etc. Make photographs using a multitude of perspectives. Option: If possible, return to photograph on another day, at a different time, or in different weather.
- 4. Compare and discuss.** Back in the classroom, discuss the effectiveness of the photographs. How does vantage point, time of day, weather, cropping, etc. impact the reading of the picture? Each student selects a photograph and writes or presents to the class what he/she feels the meaning of the image is based on the aforementioned elements.
- 5. From photography to painting.** Each student uses his/her selected photograph as the starting point for a painting or drawing. (Note: The paintings may be realistic or abstract, impressionistic or expressionistic, and need not be exact reproductions of the photograph.) To conclude, have students discuss how their on-site exploration of their scene and their photographs affected the styles, perspectives, and meanings of their paintings.
- 6. Make an exhibition.** In your school of through opportunities provided by the Addison education department, exhibit your students' paintings along with their photographs and written ideas about their image-making process.

Connecting to IMPRESSIONISM

What is the subject of →
this painting?

What is the weather like? →

How is the paint applied? →

Where do you imagine →
the artist is painting from?



Claude Monet (French, 1840–1926), *Field of Poppies near Giverny*, 1890, oil on canvas, 23 15/16 in. x 39 13/16 in., The White Fund, Lawrence, Massachusetts, bequest of Reverend William E. Wolcott, lent to the Museum of Fine Arts, Boston. Photography © 2007 Museum of Fine Arts, Boston.

← What colors are used
most frequently?

← How does the artist
show the effects of
light on the trees?

← What mood does the
painting evoke?

What are the elements of impressionist painting?

Working *en plein-air*, or outdoors

Impressionists based their works on a direct and personal response to the natural world surrounding them rather than the more staged or academic subject matter that was popular at the time.

What sensations – sounds, smells, and sights – might have affected Monet's painting as he worked outside?

Emphasis on light and color

The impressionists developed new ways of painting color as they attempted to capture the continually changing effects of light on the surface of fields, leaves, houses, people, etc.

How does Monet convey the play of light on the trees in Field of Poppies, Giverny?

Portraying a specific moment

Impressionists strove to capture a moment, relying on their own eye to create an image that was spontaneous and vibrant.

How does Monet capture the time of day and season in this painting?

Application of paint

The impressionists used short, sometimes rapid, and often textured brushstrokes to achieve their desired effects rather than blending the colors on a palette before applying them to the canvas.

Grab a paintbrush. Can you imitate how you imagine Monet applied the paint to this canvas?

Who was Claude Monet?

Born in Paris in 1840, Monet spent most of his 84 years painting. A founding member of the impressionist movement, he was a skilled portraitist and still-life painter, but the central focus of his work was on landscapes with subject matter ranging from the cathedrals of Paris to the cliffs of the Mediterranean. An often recounted story of Monet states that while other painters of his time would go to the Louvre Museum to copy the masters, Monet would set his easel in front of the window and paint real life. In the early days of impressionism in the 1870s Monet and his fellow artists were highly criticized for their unique ideas and painting styles. Impressionism has since become one of the most popular art movements ever and Monet one of the most well known artists in history.

Why do you think the impressionists were not well-received at first? How did they become the favorites of many?

Featured Projects

Activity 1: Against the Tide

Impressionists worked against the popular art of the time and had to face criticism from their contemporaries. Students can use this activity to examine other moments in history where individuals stood up for what they believed.

- 1. Study the history.** Students look at non-impressionist paintings from the impressionist period. How are they different? What subject matter do they feature? How are they painted? Why did the impressionists think that it was important to use their newly developed style?
- 2. Personal comparisons.** Students write an essay on a time in their life when they went against the tide. Against whom were they fighting? What was their point of view? How was the conflict resolved or not resolved?
- 3. Historical heroes.** Students select a historic or literary figure they have studied this year that stayed true to his/her individual voice. Write a comparison between the struggle of this figure and your own struggle to face criticism.

Activity 2: On-site/ Off-site

In this activity, students compare their depiction of a place from on-site and off-site observations.

- 1. On-site observation.** Students choose a local site and visit it as a class. While there the students can depict the place in a variety of ways, e.g. using watercolors, markers, journal writing, or pencil sketches.
- 2. Off-Site observation.** Back in the classroom, students try to recreate the image they depicted in the habitat, using only their memories.
- 3. Comparisons.** Students compare their on-site and off-site depictions. What differences do you notice? Which depiction is more "accurate?" What story does each tell?

Activity 3: Cultural Context

The impressionist painters influenced and were influenced by developments in the literary, performing, and musical arts contemporary to them. Examine these movements and explore how they embody the elements of impressionism.

- 1. Music.** Composer Claude Debussy (1862-1918) developed impressionist music as a style in which atmosphere and mood are more important than strong narrative or clear emotion. Listen to a piece by Debussy. What adjectives would you use to describe its sounds? Is it sharp or fuzzy? Melodic or discordant? What images does it evoke? Can you make any connections between the music and the impressionist paintings? Option: While listening to the music, students draw images that come to mind.
- 2. Literature.** Influenced by the tenets of the impressionist painters, impressionist writers centered their stories on their characters' thoughts, emotions, and sensations rather than the author's interpretation. (Examples include *Ms. Dalloway* by Virginia Wolfe or *Heart of Darkness* by Joseph Conrad). Write your own work of impressionist literature. Tell the story of one of your classmates' journey to school focusing on the inner impressions that classmate might have had.
- 3. Performance.** Impressionist painting and dance overlapped in the paintings of Edgar Degas (1834-1917) who painted a series of scenes focusing on the backstage life of the ballet. Since then, many dance troupes have created 'impressionist' pieces. How would you translate the characteristics of an impressionist painting into movement? What are some of the fundamental ideas that could be applied to choreography? Compose a dance piece based on one of the White Fund paintings. Option: Watch "Sunday in the Park with George," a contemporary musical play based on the post-impressionist painting *A Sunday Afternoon on the Island of La Grande Jatte* (1884-86) by Georges Seurat (1859-91).

Teacher & Student Resources

* denotes available at Lawrence Public Library

THE WHITE FUND COLLECTION

Lawrence's Legacy: The White Fund Paintings (Andover, MA: Addison Gallery of American Art, 2007).

Available FREE at the Addison Gallery, this fully illustrated brochure relates how the collection came to be a part of the White Fund and includes background on Lawrence, Daniel Appleton White, and the Wolcott family.

Virtual Tour of the Paintings <http://www.mfa.org/collections/search_art.asp?coll_package=5208>

You and your students can see the White Fund paintings online at the Museum of Fine Arts, Boston's website. Use the zoom tool to get a close look at the paintings or send them to friends as ecards on this interactive site!

ON LAWRENCE

Books

*Bober, Natalie. *A Restless Spirit: The Story of Robert Frost*. (New York: Henry Holt and Company, 1991).

A biography of Frost written for young adults that includes the poet's early years in Lawrence.

Poirier, Richard and Mark Richardson, eds. *Frost: Collected Poems, Prose & Plays*. (New York: The Library of America, 1995).

Anthology of Frost's work including poems about Lawrence such as "Acquainted with the Night" and "A Lone Striker."

*Skulski, Ken, et al. *Lawrence Massachusetts, Volumes I and II* (Dover, NH: Arcadia Publishing and Lawrence, MA: Immigrant City Archives, 1995 and 1997).

These books from the *Images of America* series provides a visual history of Lawrence with numerous photographs, maps, and documents that would be useful for the history projects in this packet.

*Watson, Bruce. *Bread and Roses: Mills, Migrants and the Struggle for the American Dream*. (New York: Viking, 2005).

Details the history of the 1912 labor strikes in Lawrence.

Local Organizations and Historic Sites (All offer programs and resources to schools; contact directly for more information)

Groundwork Lawrence, Inc. <www.groundworklawrence.org>

Groundwork Lawrence is committed to transforming local communities through environmental and civic projects, education, and volunteer and teen programs.

60 Island Street, Lawrence, MA 01840 (978) 974-0770

Lawrence History Center <www.lawrencehistorycenter.org>

Formally known as the Immigrant City Archives, the center is an excellent Lawrence history resource holding historical photographs, oral histories, permanent exhibitions, and thousands of city documents.

6 Essex Street, Lawrence, MA 01840 (978) 686-9230, Open Tue-Fri 9am-4pm, Sat 9am-12pm

Lawrence Heritage State Park <www.mass.gov/dcr/parks/northeast/lwhp.htm>

Located in a restored 1840 boarding house, the visitor's center features two floors of interactive exhibits modeling the stories of Lawrence's mill history. Also offers maps and tours of Lawrence and its history.

1 Jackson Street, Lawrence, MA 01840 (978) 794-1655, Open daily 9am-4pm

Lawrence Public Library <www.lawrencefreelibrary.org>

The library's Special Collections department located on the third floor of the main building houses manuscripts, archives, periodicals, newspapers, photographs, artifacts, and ephemera specifically related to Lawrence history.

51 Lawrence Street, Lawrence, MA 01841 (978) 682-1727, Open Mon-Thr 9am-8pm, Fri-Sat 9am-5pm, Sun 1pm-4pm

The Robert Frost Foundation <www.frostfoundation.org>

An organization focusing attention on the work and life of Frost and his connection to the city of Lawrence.
Lawrence Public Library, 51 Lawrence Street, Lawrence, Massachusetts 01841 (978) 725-8828

ON CLAUDE MONET

Books

*Bjork, Christina. *Linnea in Monet's Garden*. (Stockholm & New York, R & S Brooks, 1987).

This entertaining book for younger students follows a young girl's exploration of the places where Monet painted and is also available on video cassette (see below).

*Connolly, Sean. *The Life and Work of Claude Monet*. (Chicago, IL: Heinemann Library, 2000).

A short biography for young students with illustrations, photographs, and reproductions of the artist's paintings.

Forge, Andrew. *Monet*. (Chicago: Art Institute of Chicago, 1995).

A chronological study of Monet's work, providing both a personal history and close reading of several paintings.

*Mason, Antony. *Monet: An Introduction to the Artist's Life and Work*. (New York: Barron's Educational Series, Inc., 1995).

An illustrated biography appropriate for grades 4-6.

*Tucker, Paul. *Monet in the 90's: The Series Paintings*. (New Haven: Yale University Press, 1989).

Geared towards adult readers, this text examines the subjects Monet painted repeatedly.

Video

Monet, A Legacy of Light. (Boston WGBH by Public Media Home Vision, 1989).

A thirty-minute introduction to Monet's life and art.

Linnea in Monet's Garden. (The Linnea Swedish Film Institute, Feature Institute Nordic Films, 1993).

Geared for children, this short video corresponds to the book of the same title listed above.

ON IMPRESSIONISM

Books

Rubin, James H. *Impressionism*. (London: Phaidon Press, 1999.)

This comprehensive study explores impressionism's philosophical, political, and social context, and relates the influences of photography, the burgeoning art market, and contemporary notions of gender and race to the movement.

Welton, Jude. *Impressionism*. (New York: D. Kindersley/The Art Institute of Chicago, 1993).

Designed for children, this richly-illustrated book has biographical information and color reproductions.

Video

The Landscape of Pleasure. (Written and presented by Robert Hughes, The Ambrose video publishers, New York 1988).

A fifty-minute video explaining the basics of impressionism.

Web

Teach & Experience Impressionism <www.impressionism.org>

A website created by three museums to help teachers and students explore impressionism. Features an interactive tour and downloadable teacher packets and lesson plans.

Picturing France, 1830-1900 <www.nga.gov/education/classroom/france>

The National Gallery of Art presents a comprehensive yet concise illustrated packet devoted to landscape painting in France exploring the artists and artworks associated with impressionism. The packet is downloadable or available for free loan by visiting this website.

Visiting the Addison Gallery

The Addison Gallery Education Department invites you and your students to visit the exhibition, *An Impressionist Legacy: Lawrence's White Fund Paintings* on view this spring beginning April 24! Addison museum educators will work with you to design a museum visit and related project to connect the White Fund paintings with your specific grade level and subject.



Theodore H. Robinson (American, 1852-1896), *Valley of the Seine*, 1892, oil on canvas, museum purchase. ©Addison Gallery of American Art, Phillips Academy, Andover, MA.

Your visit to

An Impressionist Legacy: Lawrence's White Fund Paintings can be complemented by the Addison's other spring exhibitions:

Eye on the Collection: Landscape Impressions featuring impressionism and landscapes from the Addison collection

William Wegman: Funney/Strange an exciting exhibition of the renowned artist William Wegman's photographs, paintings, drawings, and videos



© William Wegman (b.1943), *Dusted*, 1982, Polaroid, 24x20 in., Collection of Gifford Myers/OYO Studio, photo courtesy of the artist.

How to arrange a FREE class visit

- Select several possible dates and times to bring your class(es) to the museum (Tuesdays through Fridays, 8 AM - 4 PM). Up to two classes of students (no more than 55) can be accommodated in the museum at once. Visits, ranging from 60 - 90 minutes, will be tailored to your specific interests and objectives.
- As soon as possible, contact **Rebecca Spolarich** at (978) 749-4037 or rspolarich@andover.edu to schedule and discuss your goals for the visit.
- Buses for Lawrence public schools are free and will be arranged for you once you have scheduled your visit.

How to prepare your class for their visit

- Discuss the goal of the visit with your class before you come. This Curriculum Packet, Image Disk, and a pre-visit to the museum can help you inform students about what they will see and do on their trip.
- Explain what students need to keep in mind in the museum: stay with the group, raise hands to ask/answer questions, no touching the artwork or walls, no running, no food/gum, no pens; backpacks/large bags must be left at the front desk.

What to expect at the museum

- When you come in the front door, we will greet you and direct students to where to hang their coats and gather.
- After a brief introduction in the lobby, we will bring your students through the exhibition(s). Students will be asked to discuss, interact with, and raise questions about the artwork that they see. Teachers are encouraged to engage in the discussion to strengthen the connection between classroom and museum learning.

Making the most of your visit

- Pre- and post-visit activities are the best way for students to get the most out of their museum visit.
- Project ideas provided in the **Lawrence History, History & Social Studies, English & Language Arts, Science, and Fine Arts** sections of this packet will help you determine the best approach for the age level and subject of your class. (If this packet does not include information relevant to your class, we can help you make connections.)
- We are pleased to assist you in developing and executing extended projects that connect the classroom and the **White Fund Collection** beyond the scope of the exhibition. Please contact us with your ideas and questions!

After the exhibition

- We encourage you to use this Curriculum Packet and Image Disk to continue using the White Fund paintings in your teaching after your museum visit and in the coming years. Class visits to the Addison are always free and welcome.