



THE **BOOTH** MUSEUM

# *Booth Blazers*



Booth Western Art Museum Education Department



Smithsonian  
Affiliate

© Bill Hughes, *Canyon Passages*, 1991, N.D., oil on canvas, 74 x 65"

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# What is Visual Thinking Strategies?

**Visual Thinking Strategies (VTS)** is an inquiry-based teaching strategy for all grade levels. It is a teaching strategy used for looking at **images**, **photographs**, and **artwork**. You do not need any special art training to use this strategy. The strategy is very simple: You, the teacher, act as facilitator and ask students a set of questions while looking at images.

Begin by asking students to look closely and silently at an image of your choice for a minute or two. Three questions guide the discussion:

- “What’s going on in this picture?”
- “What do you see that makes you say that?”
- “What more can we find?”

The goal of VTS is not to teach the history of a work of art but, rather, to encourage students to observe independently and to back up their comments with evidence. At the beginning students should simply identify things they see, no matter how big or small it might seem. Artists always have a reason for including things within their artwork! After discussing what they see, the discussion can delve into what the painting means.

When a student responds to a question...

- **Listen carefully.**
- **Point** to the element in the painting that the student is talking about.
- After each student’s response, **paraphrase** what the student said. Paraphrasing their answers is an important component of VTS —it lets students know that they have been heard and that their contributions to the discussion are valid.
- Comment on their observations **neutrally**, avoiding words such as “correct” or “wrong”.
- **Link** student comments that are contrasting or complimentary.

The goal of VTS is to encourage critical thinking skills like group problem solving. VTS will not only help students understand artwork, but also be able to interpret images that they see in their everyday lives. This strategy can be used with any of the artworks provided within this educator guide.

For more information on VTS or to watch examples of VTS in action, see the additional resources list on page 34.



# THE BOOTH MUSEUM

## Elements of Art & Principles of Design

### Line

A path created by a point moving in space. A mark with greater length than width. Can be vertical, horizontal, straight, curved, thick, thin, etc.



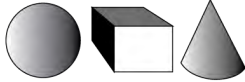
### Shape

A two-dimensional (2D), or flat enclosed line. Shapes can be **geometric**, like circles, squares and triangles, or **organic**, mimicing shapes found in nature.



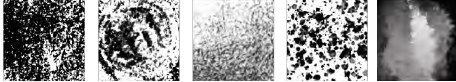
### Form

a three-dimensional (3D) shape that has length, width and **depth**. This includes spheres, cubes and pyramids.



### Texture

A surface that can be seen (**implied**) or felt (**actual**). Examples of words that describe texture are rough, smooth, soft, prickly, etc.



### Color

Light reflected off of an object. White is pure light and black is the absence of light. A color's **hue** is the unique name, like red, blue, purple, etc. A color's **value** is how light or dark it is. A color's **intensity** or saturation is how bright or dull it is.



### Space

The area around, between or within objects. **Positive** space describes the shape of object itself. **Negative** space is the area around objects that has shape. Space can also describe depth.



### Value

The lightness or darkness of a color. The progression of value creates a gradation scale. **Tints** are when white is mixed with a hue. **Shades** are when black is mixed with a hue.



### Balance

The distribution of visual weight to create **stability**. **Symmetrical** balance occurs when objects are equally distributed on both sides. **Asymmetrical** balance occurs when objects are different on both sides. **Radial** balance occurs when elements are arranged around a central point.



### Emphasis/Dominance

The part of the design where the viewer's eye goes first. The **focal point** is the central point of attention in an artwork. This area could be different in size, color, texture, shape, etc.



### Proportion/Scale

The feeling of unity created when all parts of an artwork (sizes or amounts) relate well with each other.



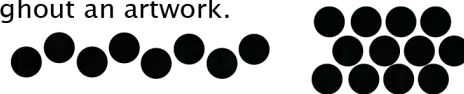
### Movement/Rhythm

The path the viewer's eye takes through an artwork that implies a sense of motion. **Rhythm** is described as a feeling of organized movement throughout an artwork. This can occur through line, shape or color.



### Pattern/Repetition

The repeating of an object or symbol in a planned way throughout an artwork.



### Variety/Contrast

The use of several elements of art that create **difference** within an artwork to convey visual interest.



### Unity

The feeling of **harmony** between all the elements within an artwork which creates a sense of wholeness and completeness.



# Lesson Plan Summary: Second Grade

**Summary:** Students will explore the artistic concepts of color, form, texture, unity, and variety by examining the art of Leo Sewell and Wayne Brezinka, and by using found objects to create their own unique three dimensional artwork.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand the concepts of color, form, texture, unity, and variety in artwork.
- Recognize that found objects can be repurposed in creative ways to make works of art.
- Create their own original three dimensional work of art using repurposed found objects that incorporates multiple Elements of Art and Principles of Design.

**Georgia Standards of Excellence:** VA2.CR.2, VA2.CR.3c., VA2.CR.4a., VA2.CN.1a., VA2.CN.3

**National Standards:** VA:Cr2.1.2a., VA:Cr1.2.2a., VA:Cr2.3.2a., VA:Cr3.1.2a

## **Materials Provided:**

Lesson Plan Summary, images of artwork, student handouts.

## **Additional Materials Needed:**

- Pencils
- Glue and/or tape
- An assortment of “found objects” (examples include: toilet tissue/paper towel rolls, string/yarn, buttons, beads, plastic cups, paper plates, dry beans, clothespins, pipe cleaners, craft sticks, rubber bands, cotton balls, egg cartons, boxes/pieces of cardboard, foam packing peanuts)
- Art supplies for decorating found objects—crayons, colored pencils, markers, or paints

## **Procedure:**

1. **Explain:** Introduce students to found object artists Leo Sewell and Wayne Brezinka, as well as to the terms unity and variety using the information on page 7 (What Is Found Object Art?) and the images of the artwork on pages 8-9).
2. Lead students through “What Do I Spy?” student handout and discuss their answers.
3. **Explain:** Many of the items are the same **color** but have different **sizes** and **forms**. A shape is a two-dimensional, or flat object like a circle, square or triangle. A form is a three-dimensional shape like a sphere, cube or pyramid. Many of the items also **overlap** each other. Objects “overlap” when one object goes over or covers part of another object.
4. **Ask:** If you could touch these objects, how do you think they would feel? Would all of the objects feel the same or would some of them feel different?
5. **Explain:** How something feels or how something *looks like* it would feel is called **texture**. Color, form, and texture are three of the **Elements of Art**—the basic building blocks that artists, like Leo, use to create a piece of art.
6. **Explain:** Now let’s take a closer look at **Urban Cowgirl** by Wayne Brezinka. Wayne says the goal of his artwork is to tell the story of a person with the portraits he creates.
7. Lead students through an exploration of **Urban Cowgirl** using Visual Thinking Strategies (page 3).
8. **Explain:** Now that we have seen some found object art, we are going to make our own!
9. Instruct students to use the found objects and art supplies provided to create their own original work of art (see example on page 6). When they are finished, allow students to share and discuss their work. Encourage them to explain the choices they made when creating their artwork.

# Lesson Plan Summary: Second Grade Repurposing Found Objects to Make Art



Example of found object art craft

## **Additional Resources:**

Brezinka, Wayne (2020). Official webpage. Retrieved from <http://www.waynebrezinka.com/>

Sewell, Leo (2020). Official webpage. Retrieved from <https://www.leosewell.net/>

Wallace, Ian (20 April 2004). The History of the Found Object in Art. Artspace Magazine. Retrieved from [https://www.artspace.com/magazine/art\\_101/art\\_market/the-history-of-the-found-object-in-art-52224](https://www.artspace.com/magazine/art_101/art_market/the-history-of-the-found-object-in-art-52224).

Caring for Our Planet by Recycling featuring Leo Sewell, Mr. Rogers' Neighborhood Episode #1618 (19 April 1990). Single episode available for purchase from Amazon. Retrieved from [https://www.amazon.com/gp/video/detail/B088K2KCXM/ref=atv\\_dp\\_share\\_cu\\_r](https://www.amazon.com/gp/video/detail/B088K2KCXM/ref=atv_dp_share_cu_r)



# What Is Found Object Art?

**Found object** art is created from materials (natural or man-made) that are not usually used in art-making. Found object artists **repurpose** these items by using them in their artwork. Some found object artists even specialize in “junk” or “trash” art—art made from items thrown away by other people. By using



© Leo Sewell, *Walking Horse*, 2006. Found aluminum objects. 76 (h) x 26 (w) x 85 (d)”.

commonplace or unexpected items to make a work of art, found object artists often inspire people to think about everyday items in a different way.

Many found object art pieces are three-dimensional sculptures, like Leo Sewell’s *Walking Horse* (top left). Leo grew up near a trash dump, and this inspired him to create beautiful works of art using items discarded by other people. His sculptures—usually made of metal, wood, and plastic— often feature people, animals, and food.

Wayne Brezinka is a found object artist who uses repurposed items, printed paper, and paint to create portraits like *Urban Cowgirl* (bottom left). Wayne says the goal of his artwork is to reveal each subject’s “extraordinary storyline” using a variety of objects, which he carefully chooses based on the subject’s personality and life experiences.



© Wayne Brezinka, *Urban Cowgirl*, 2013. Mixed Media.

The many separate items used to make *Walking Horse* and *Urban Cowgirl* give the pieces **variety**—differences that make art interesting. The way the artists put them together to create a finished piece gives the pieces **unity**—a quality of wholeness or completeness in a work of art.

Let’s take a closer look at *Walking Horse* and *Urban Cowgirl*!





© Leo Sewell, *Walking Horse*, 2006. Found aluminum objects. 76 (h) x 26 (w) x 85 (d)".





© Wayne Brezinka, *Urban Cowgirl*, 2013. Mixed Media.



# What Do I Spy?

This is a close-up picture of Leo Sewell's *Walking Horse*. Try to find at least ten (10) different items. Circle them to help you keep track! Then, look carefully at the items you circled to answer the questions below.



© Leo Sewell, *Walking Horse*, 2006. Found aluminum objects. 76 (h) x 26 (w) x 85 (d)".

How are the items you circled **similar** to each other? How are they **different** from each other? Write your answers on the lines below!

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# Lesson Plan Summary: Third Grade

## What's Your Perspective?

**Summary:** Students will investigate the concept of perspective and how it is conveyed in art by examining the work of artists Alden Timothy Cox and Anne Coe, and by drawing a desert landscape scene in perspective.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand that artists use the technique of perspective to create the illusion of a three-dimensional space (foreground, middleground, background) on a two-dimensional, flat surface, and that perspective is conveyed through the use of scale.
- Recognize that responses to art change depending on knowledge of the time and place in which it was made.
- Create their own desert perspective landscape scene that incorporates multiple Elements of Art and Principles of Design.

**Georgia Standards of Excellence:** VA3.CR.2, VA3.CR.3e., VA3.CN.3, VA3.RE.1a.

**National Standards:** VA:Cr3.1.3a., VA:Re.7.2.3a, VA:Cn10.1.3a., VA:CN:11.1.3a.

**Materials Provided:**

Lesson Plan Summary, student handouts

**Additional Materials Needed:**

- Pencils for writing responses
- Additional paper for student artwork
- Art supplies for adding color to artwork—crayons, colored pencils, markers, or paints

**Procedure:**

1. Lead students through page 1 of the “What’s Your Perspective?” handout (page 12).
2. **Ask:** Why do objects in the foreground appear closer to you? How can you tell the mountains are far away?
3. **Explain:** Objects in the foreground are larger than objects in the background, so they appear to be closer to the viewer. In art, **scale** is the size of one object in relation to another. The use of scale helps artists to portray distance and depth in their artwork.
4. Lead students through page 2 of the “What’s Your Perspective” handout (page 13).
5. **Explain:** Anne’s painting is from 2008 It is about how land that used to be used for western cattle ranches is being turned into neighborhoods and golf resorts, with swimming pools where watering holes for cattle used to be. Ranchers take their cattle to the same watering holes over generations. This rancher may have come to visit this watering hole years later only to find that the place had completely changed.
6. **Ask:** What message do you think Anne was trying to send about the environment with this art? What do you see that makes you say that?
7. Using instructions on page 13, lead students through the Desert Perspective Landscape art-making activity.

**Additional Resources:**

Boddy-Evans, Marion (31 October 2019). Understanding Perspective in Art. The Spruce Crafts. Retrieved from <https://www.thesprucecrafts.com/perspective-in-paintings-2578098>  
Coe, Anne (2020). Official website. Retrieved from <https://www.annecoe.com/>  
Cox, Alden Timothy (2020). Official website. Retrieved from <https://www.timcox.com/>

# Creating Perspective

**Perspective** is a technique used by artists that allows them to convey distance and depth in their artwork. This creates the illusion of three-dimensional spaces on flat, two-dimensional surfaces. To create art that is **in perspective**, an artist must pay special attention to the size of objects so that some objects appear to be closer to the viewer, and some appear to be farther away. When artists draw **in perspective** it can make works of art, like Alden Timothy Cox's *Dance of the Blue Cayuse*, seem like windows to other places.



© Alden Timothy Cox, *Dance of the Blue Cayuse*, 2001. Oil on board. 39.25 x 49".

Raised in a farming and ranching community, Alden Timothy Cox is an accomplished artist whose works focus on the American West. Tim says he “paints what he knows” and like *Dance of the Blue Cayuse*, many of his pieces feature cowboys, horses, cattle, and western landscapes. He pays close attention to details, even making sure that the cattle have realistic expressions on their faces!



The **foreground** is the part of the image that appears to be **closest to the viewer**. In this painting, the cowboy, his horse, and a cow appear in the foreground.

The **middleground** is the part of the image that is **between the foreground and the background**. In this painting, the herd of cattle appears in the middleground.



The **background** is the part of the image that appears to be the **farthest away** from the viewer. In this painting, the mountains appear in the background.



# What's Your Perspective?

Look closely at ***Suburban Ranchette: The New Watering Hole*** by Anne Coe. Can you find and circle the **foreground**, **middleground**, and **background** areas of the painting?



© Anne Coe, ***Suburban Ranchette: The New Watering Hole***, 2008. Oil on canvas. 42 x 48".

Artist Anne Coe grew up in Arizona, where she developed a love for the land. This deep appreciation for the environment led her to combine her art with environmental activism and to dedicate herself to preserving western lands and animals. Many of her paintings, like ***Suburban Ranchette: The New Watering Hole***, are whimsical and funny, but still communicate a message about the environment.

Does this painting look like it shows a time in the past or the present? Where do you think this painting takes place? What do you see that makes you say that?

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What do you think is going on in this painting? What do you see that makes you say that?

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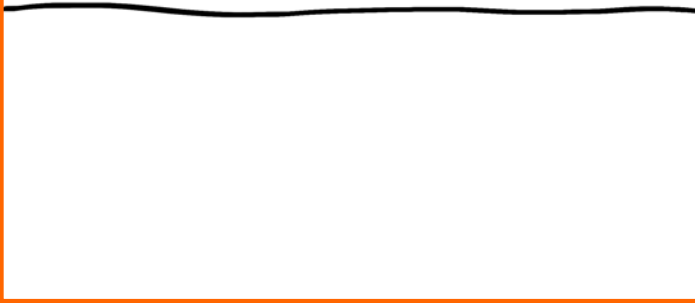
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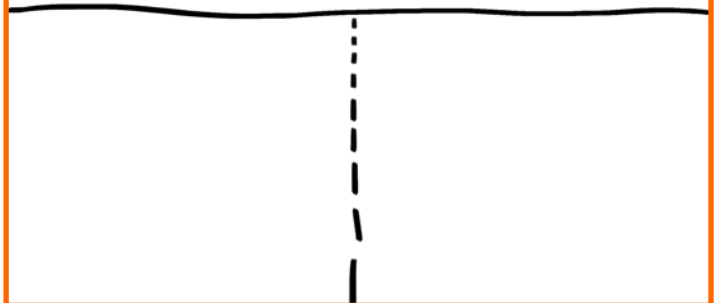
# Desert Perspective Landscape

1.



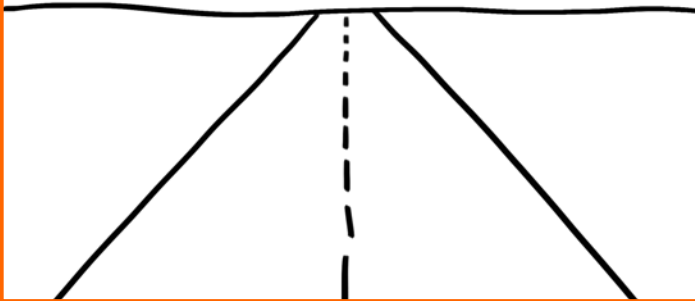
1. Draw your own artwork in perspective! On a separate piece of paper, draw a **Horizon Line**. This is a **horizontal** (side-to-side) line that tells you where the sky meets the ground. This line also tells you where your **eye level** is, or the height of your eyes when you look straight ahead.

2.



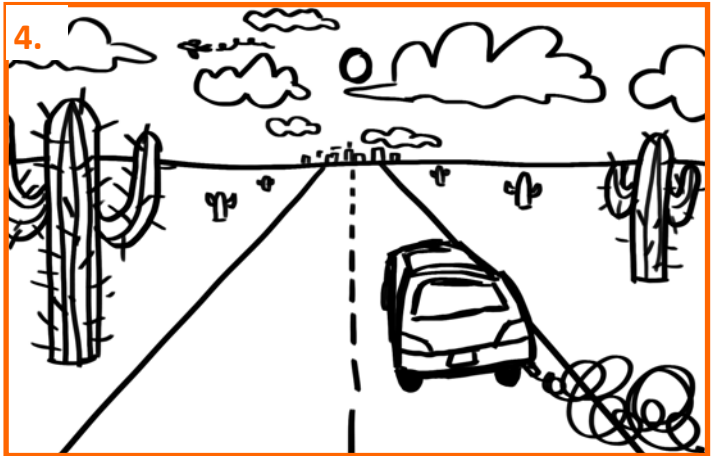
2. Draw a **vertical** (up-and-down) dotted line. These lines will create the middle line of a road. Start in the middle of your **horizon line**, straight down to the bottom of your paper. Start by drawing your lines short, and making them longer as you go further down.

3.



3. Draw two straight, diagonal lines on both sides of your dotted, vertical line. These lines will create the sides of the road. The lines will start on the **horizon line**, close to the dotted line. As you draw down to the bottom of your page, the diagonal line will get further away from the dotted line. This will make it look like the road in the **foreground** is bigger than the road in the **background**.

4.



4. Add plants, animals, vehicles, clouds, and nature to your landscape to make it look like a desert. Is this a drawing of the desert a in the past or the present? Add things that reflect when this drawing takes place. When you are drawing objects in perspective, remember that objects in the **foreground** will be bigger than objects in the **background**. Notice how the cacti in the drawing above get smaller as they get close to the **horizon line**. Finish your drawing by adding color!



# Lesson Plan Summary: Fourth Grade

## Inventing Artmaking Techniques with Mixed Media

**Summary:** Students will experiment with inventing their own artmaking techniques and processes utilizing mixed media.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand how artists like Willem Volkersz, Dolores “Dee” Venzler, and Amy Ringholz utilize mixed media in their own artmaking processes to grow their creativity and experiment in playful ways.
- Recognize how art materials can be used to combine multiple elements of art and principles of design within an artwork.
- Investigate how different materials interact with light as being opaque, transparent, or translucent.
- Create their own artwork combining and layers mixed media to invent their own artmaking processes.

**Georgia Standards of Excellence:** VA4.CR.2a,b, VA4.CR.3c, VA4.CR.5, VA4.RE.1b,c, VA4.CN.2b, VA4.CN.3, ELAGSE4RL1 , ELAGSE4W1a, S4P1a,c.

**National Standards:** VA:Cr1.1.4a, VA:Cr2.1.4a, VA:Cr2.2.4a, VA:Re8.1.4a.

### **Materials Provided:**

Lesson Plan with background information, student handouts, and activities.

### **Additional Materials Needed:**

- Pencils for writing responses
- Additional piece of paper for student artwork
- A list of suggested materials for students is provided on page \_\_\_\_

### **Procedure:**

1. **Explain:** Lead students through the first “How Artists Create with Mixed Media” handout on page 16, introducing students to the vocabulary words medium, mixed media, process, technique, and layering.
2. **Explain:** Introduce students to mixed media artwork through the artist Willem Volkersz. Explain that Willem was inspired by his everyday life and used what he saw around him in his artwork.
3. Lead students through the second “How Artists Create with Mixed Media” handout on page 17. Discuss the students answers to the questions as a group.
4. **Ask:** Are there things in your life that you experience everyday that inspire you? How can you add those things into your own artwork?
5. **Respond:** Students will apply their understanding through written responses and the creation of their own artwork, explained on “How YOU Create with Mixed Media” on page 18.

### **Additional Resources:**

Portland Art Museum (2016). 2016 Contemporary Northwest Art Awards Artist Interview: Willem Volkersz. Retrieved from <https://www.youtube.com/watch?v=E4EJAH97qUw>

Willem Volkersz (2002). Domestic Neon; Exhibition Catalog. Museum of Neon Art, Museum of Missoula, and the Emerson at Beall Park Art Center. Retrieved from <https://www.visionswestcontemporary.com/artist/178/pdf/Domestic%20Neon.pdf>

Patricia Christiansen (2017). Teach Your Students to Add Layers of Meaning with Mixed Media Portraits. The Art of Education University. Retrieved from <https://theartofeducation.edu/2017/03/31/teach-students-add-layers-meaning-mixed-media-portraits/>

# How Artists Create with Mixed Media

A **medium** is the material that an artist uses to create a work of art. Pencil, paint, clay and paper are all different kinds of mediums. When an artist uses many different kinds of materials to create an artwork it is called **mixed media**. Artists use mixed media because they like to experiment and explore the **process** of making art, or how artwork is made. When artists combine art materials in new ways, they can invent their own art-making **technique**, or way of doing something.

**Willem Volkersz** is an artist who creates mixed media artwork. Willem moved from the Netherlands to the United States when he was 14 years old. He was inspired by the things he saw everyday in America like neon signs, coloring books, postcards, and tourist souvenirs. When Willem creates artwork, he brings the things he loves into it. This style of art is also known as **Pop Art**. Pop art is when artists create art inspired by popular objects, images, and events in our culture.

Willem's artwork ***Looking Back*** is in the permanent collection at Booth Western Art Museum. For the background of his artwork, Willem is inspired by paint-by-number kits that he has collected. He uses neon lights because of his interest in Pop art and popular culture. He also uses found-objects that he collects from thrifts stores all over the country. For his mixed media artwork ***Looking Back***, Willem used neon lights attached to wooden suitcases. Willem painted these suitcases black on one side and drew on top of the paint with white chalk. The background is made of wood panels covered with paint. When Willem started exploring with mixed media, he said,

"maybe I didn't have to go by tradition, maybe I didn't have to think about the way I was taught, maybe I could form my own aesthetic... I think a lot of what you do in your training and evolution and growth as an artist is finding your own path."

Let's explore how other artists found their own paths in art-making!



© Willem Volkersz, ***Looking Back***, 2005. Mixed media, neon, wood, paint, chalk. 96 (h) x 100 (w) x 24 (d)".



# How Artists Create with Mixed Media

Below are two artworks by artists Dolores “Dee” Venzer and Amy Ringholz. Spend a minute or two looking closely at the artworks. Answer the following questions by writing on the lines below.

Make a list of the **mediums** you think these artists used to create their **mixed media** artwork.

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Compare these two artworks. Look at the subject matter, the media, the color, and overlapping images. What is similar about these artworks? What is different?

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Why do you think the artists chose these mediums? Do you like the way these artists used these mediums? Give reasons why or why not.

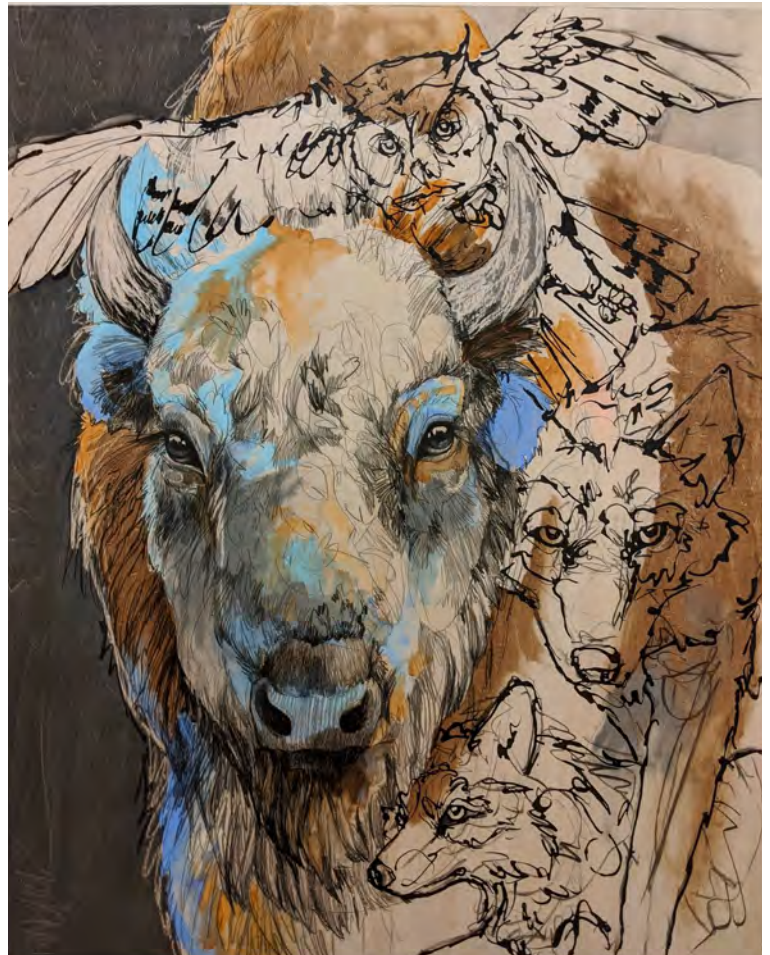
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© Dolores “Dee” Venzer, *In Touch With My Heritage*, 1999. Mixed media on canvas. 50 x 36”.



© Amy Ringholz, *Shield*, 2019. Collection of the artist.

# How YOU Create with Mixed Media

Many artists who create mixed-media artwork will **layer** materials. Layering is when materials are placed on top of others to cover parts underneath. This arranging of layers lets artists play with overlapping lines, shapes, and colors on top of each other to create new art techniques.

In this way, artists are like scientists who experiment with how light interacts with objects. When an object does not let light through, it is **opaque**. When an object is able to be seen through, it is **transparent**. When an object is not completely clear or transparent but clear enough to allow light to pass through, it is called **translucent**.

For this art challenge, create your own mixed media artwork by using art materials that are opaque, transparent and translucent. Pick at least three art materials, one opaque, one translucent, and one transparent. Here are some ideas:

**Opaque Media:** Sharpie markers, acrylic paint, tempera paint, construction paper, oil pastels, buttons, tin foil, felt, magazine clippings, cardboard, wood, photographs, etc.

**Translucent Media:** Tissue paper, markers, crayons, chalk pastels, colored pencils, glitter, feathers, yarn, etc.

**Transparent Media:** Watercolor paint, colored plastic sheets, etc. (Hint, many translucent materials can become transparent if applied lightly).

Gather your art materials and a separate sheet of paper. Experiment with layering your mixed media onto the paper in new ways. Create your own art-making process!



In the owl artwork, the artist used watercolor, sharpie and tissue paper.

For the blue circle artwork, the artist used construction paper, transparent blue plastic, and chalk pastels.





# Lesson Plan Summary: Fifth Grade

## Draw from Life!

**Summary:** Students will learn about artist Fred Fellows and how he creates art about what he values and create their own observational drawings of things that they value.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand why artists use their artwork to tell the viewer about their beliefs and values.
- Recognize how artist Fred Fellows draws objects from life while also including imaginative elements.
- Create observational drawings of objects with personal significance and add their own creativity to the artwork.

**Georgia Standards of Excellence:** VA5.CR.2, VA5.RE.1a, VA5.CN.1a,b,c,d, VA5.CN.3.

**National Standards:** VA:Cr1.1.5a, VA:Cr2.3.5a, VA:Cn11.1.5a.

**Materials Provided:**

Lesson Plan with teacher background information, student handouts, and activities.

**Additional Materials Needed:**

- Pencils
- Additional piece of paper
- Coloring materials can include crayons, colored pencils, pastels, markers, or paint.

**Procedure:**

1. **Explain:** Review the handout pages “What’s Important to Artist Fred Fellows” on pages 20-21 with students. Discuss with students why Fred Fellows creates artwork of the American west.
2. **Ask:** What does Fred Fellows hope people will think about when they look at his artwork?
3. **Explain:** Fred Fellows values the history of the American West and believes there are things we can learn about its history that are relevant to our lives today.
4. **Ask:** Begin a discussion on the artwork on page 22 by using Visual Thinking Strategies (page 3). Compare and contrast the Red Bird mud wagon with Fred Fellow’s painting of it, *Red Bird Stage*, on page 22. What similarities and differences can you find? Why do you think Fred Fellows painting is different than the Red Bird mud wagon?
5. **Explain:** For additional comparisons, there are images of preliminary sketches of *Red Bird Stage* included in the High School Lesson on page 30.
6. **Create:** Walk students through the observational drawing activity on page 23, helping select objects with significant meaning to them.

**Additional Resources:**

Heyn, Amanda. (2019). Teach Your Youngest Students to Draw from Life. The Art of Education University. Retrieved from <https://theartofeducation.edu/2019/09/27/extra-teach-youngest-students-draw-life/>  
Cowboy Artists of America. Emeritus Members: Fred Fellows. Retrieved from <https://cowboyartistsofamerica.com/active-members/emeritus/fred-fellows>

# What's Important to Artist Fred Fellows



Many artists use their art as a way to tell people about what they believe or value. Artist Fred Fellows is one of those artists. He said, “The paintings and the sculptures that I do are a reflection of what my interests are.” Fred Fellows was born in 1934 in Ponca City, Oklahoma. Fred worked as a Cowboy in California and the Mohave Desert. Even though he loved being a cowboy, he always wanted to paint. He is currently the longest active member of the Cowboy Artists of America; a famous society of artists. When talking about his artwork, Fred said,



“One of the things that makes Western art so important is that it depicts a time that most people today would really like to be living. On a very grand scale, it was a simpler time, a very dangerous time — but a very glorious time and a chance for people to accomplish great things in a wonderful, big country. I think there’s a message in there for us today. What I would like to continue to do is to have my art reflect that period of time.”

Fred Fellows creates artwork inspired by his experiences growing up in the west, working as a cowboy, and how the history of the American West influences our lives today.

© Fred Fellows, *An Honest Day's Work*, 1995, bronze, 130 x 110 x 60".



# What's Important to Artist Fred Fellows



© "Red Bird" Mud Wagon Stagecoach. Ca. 1893. Wood, iron, leather, fabric. Detail image of front.



© Fred Fellows, *Red Bird Stage*, 2003, oil on canvas, 44 x 94". Detail image of stagecoach.

During an auction in 2000, Artist Fred Fellows bought a stagecoach named Red Bird. After he bought Red Bird, he began to research the origins of this special kind of stagecoach, also known as a mud wagon. Mud wagons were used on backroads between smaller cities and distant outposts. They were often covered in mud from rough and rugged roads. Additionally, he began to collect items that would have been used or carried on the stagecoach like a whip, luggage, and saddle. The Booth Western Art Museum purchase Red Bird from Fred Fellows in 2002.

Fred Fellows created a large painting, titled *Red Bird Stage*, showing what Red Bird might have looked like when it was carrying mail and passengers through Montana during the late 1800's. Fred's painting shows how Red Bird looks in real life while also creatively imagining what the western landscape, people and horses might have looked like in the past.

Fred Fellows' painting of Red Bird is a form of observational drawing. **Observational Drawing** is when an artist creates artwork based on what they see in real life.

Compare Red Bird with Fred's painting on page 22 and the detailed images below. What similarities and differences do you notice?

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© “Red Bird” Mud Wagon Stagecoach. Ca. 1893. Wood, iron, leather, fabric.



© Fred Fellows, *Red Bird Stage*, 2003, oil on canvas, 44 x 94”



# Draw What You See: Observational Drawing

Now it's time to create your own observational drawing! Begin by picking an object of your choice to draw. Fred Fellows paints things that he finds interesting. Think about what objects interest you, and consider drawing those. Next, grab a pencil and a separate piece of paper to draw on!



1. Begin your drawing with basic shapes. Look at the outline of the object and the big shapes that make up the object's form. Talk yourself through what you're looking at and ask yourself questions as you are drawing like, "Where are the basic shapes in relation to each other?"



2. Once you have created the basic shapes of your form, begin adding details to your object. Look closely at what you are drawing and look back and forth from your paper to your subject often.



3. Think about other things you can add to your drawing to create a story around your object. While Fred Fellows drew the mud wagon from life, he added the landscape, people and horses from his imagination. What imaginative things could you add to your own drawing?

Finish your drawing by adding value with a graphite pencil or color with drawing materials or paint!



# Lesson Plan Summary: Middle School Art Where You Are

**Summary:** Students will learn about artist Ted Waddell and how his art is inspired by the nature around his home and create their own artwork that encourages them to experiment and take risks.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand how artists are inspired by external inspirations like personal experiences and recognize how artists express their values through their artwork.
- Recognize how artists are willing to take risks and experiment with artmaking materials and techniques.
- Create artwork which experiments with impasto painting techniques and looking closely at their surroundings.

**Georgia Standards of Excellence:** VA6.CR.1b,c,d,e, VA6.CR.2a,d, VA6.CR.3a, VA6.CR.4a,b, VA6.RE.1a,b, VA6.CN.2a, VA7.CR.1b,c,d,e, VA7.CR.2a,d, VA7.CR.3a, VA7.CR.4a,b, VA7.RE.1a,b, VA7.CN.2a, VA8.CR.b,c,d,e, VA8.CR.2a,d, VA8.CR.3a, VA8.CR.4a, VA8.RE.a,b, VA8.CN.2a.

**National Standards:** VA:Cr1.2.6a, VA:Cr1.2.7a, VA:Cr1.2.8a, VA:Cr2.1.6a, VA:Cr2.1.7a, VA:Cr2.1.8a, VA:Re.7.1.6a, VA:Re.7.1.6a, VA:Re.7.1.8a, VA:Cn10.1.6a, VA:Cn10.1.7a, VA:Cn10.1.8a, VA:Cn11.1.6a, VA:Cn11.1.7a, VA:Cn11.1.8a

## **Materials Provided:**

Lesson Plan with teacher background information, student handouts, and activities.

## **Additional Materials Needed:**

- Pencil
- Journal, sketchbook or scrap piece of paper.
- The Expressive Impasto Painting art activity on page 28 will require...
  - Thick pieces of paper or canvases of different sizes. Students will be encouraged to either cut their pieces of paper in different shapes or to use a paper or canvas that is a different size than normal.
  - Paint that can be applied thickly to achieve Impasto techniques. Acrylic or tempera paint is best.
    - Painting mediums can be purchased to mix with the paint to extend paint without altering the consistency.

## **Procedure:**

1. **Explain:** Lead students through the handout “The Home of Ted Waddell” on page 25 and discuss Ted Waddell’s story of how the land around him has inspired him to create art.
2. **Ask:** Lead students through a discussion based around Visual Thinking Strategies (page 3) based on Ted Waddell’s artwork *Ruby Valley Angus* (page 26).
3. **Explain:** Lead students through the handout “Planning and Experimenting with Art” on page 27 to discuss the artistic techniques that Ted uses in his artwork, namely the size of the canvas and Encaustics and how this relates to Impasto painting.
4. **Ask:** How can we incorporate these techniques into our own artmaking? Guide students through the “Expressive Impasto Painting” art activity on page 28.

## **Additional Resources:**

Denver Art Museum. (2015). Theodore Waddell—Inspiring Surroundings. Retrieved from <https://www.youtube.com/watch?v=9F4R64SUSMA>

Art Ed Radio (2019). Encaustics Made Easy (Ep. 163). Hosted by Tim Bogatz with Educator Lena Rodriguez. The Art of Education University. Retrieved from <https://theartofeducation.edu/podcasts/encaustics-made-easy-ep-163/>

# The Home of Ted Waddell



Artist Ted Waddell was born and raised in Laurel, a small town near Billings, Montana. Ted said “we lived a mile out of town, across the street from a dairy farm. I grew up around animals who have influenced my entire life.” Ted studied art in New York City at the Brooklyn Museum Art School, and finished his degree out at Eastern Montana College. He got a M.F.A. in sculpture at Wayne State University in Detroit, Michigan. He worked as a professor at the University of Montana for eight years. He resigned to take over a family ranch west of Billings, Montana.

The environment of his home in Montana has given Ted a lifelong passion for the land and the animals that live on it. When asked about where Ted gets his inspiration for his artwork, he answered that, “the most important thing to do is to be aware of your surroundings.” He expressed his belief in slowing down to look and understand what is around us. He told a story about how seeing black cattle that looked like tiny dots in the distance on the a snowy field gave him an “Aha!” moment in his artmaking. His inspiration from his art comes from direct observation, personal experiences, and abstract expressionist artists.



© Theodore Waddell, **Ruby Valley Angus**, 2009. Oil and encaustic on canvas. 121 x 217". Detail Image.

Ted's large 10 by 18 foot painting in the Booth Western Art Museum's permanent collection, **Ruby Valley Angus**, was painted in the Ruby Valley of Montana. This valley is a short distance from Ted's home and old horse barn, which Ted uses as his studio, in Sheridan, Montana. He explained that this scene was set in autumn. The colors reflect how the grass turns yellow as it cures during the transition from summer to winter.

Spend time looking at the large image of Ted's **Ruby Valley Angus** artwork on the next page.





© Theodore Waddell, *Ruby Valley Angus*, 2009. Oil and encaustic on canvas. 121 x 217".



# Planning and Experimenting with Art



© Theodore Waddell, *Ruby Valley Angus*, 2009. Oil and encaustic on canvas. 121 x 217". Detail Image.



© Theodore Waddell, *Ruby Valley Angus*, 2009. Oil and encaustic on canvas. 121 x 217". Detail Image.

How does Ted Waddell plan and create his art? Ted said that his biggest word of advice for student artists was to

“Keep a journal. Writing something requires a different thought process and commitment. I have kept journals for 60 years. The journal allows you to see what you thought in earlier times. This is a method that helps growth and understanding. “

While Ted’s method of documenting his ideas and inspirations for his artwork is journal-keeping, other artists may keep a sketchbook or create brainstorming lists.

When creating his artwork, Ted believes that taking risks and experimenting is important. In *Ruby Valley Angus*, Ted experimented by working on a large canvas and with different materials. This painting uses oil paint and a cold wax medium called encaustics. Encaustic is an old artmaking technique dating back to Egyptian portraiture in 100-300 AD. **Encaustics** is painting with bees wax mixed with pigment (a substance that gives color to something else). Heat is used to melt the bees wax and fuse with the colored pigment. Layers of this mixed wax are applied to a surface, and a heat gun is used to fuse layers together. Ted’s painting uses a cold wax medium, which means that he does not need heat to apply it (Damar varnish is added which makes it permanent).

Artists use encaustics as a way to experiment and create interesting textures on the surface of their paintings. Another technique artists use is called impasto. **Impasto** is a painting technique where paint is applied in thick layers with a brush or palette knife. The paint often appears to be coming off of the canvas. Look at the detail pictures on this page of Ted’s *Ruby Valley Angus* and examine the texture of the paint on the canvas.



# Expressive Impasto Painting!

Now it's your turn to create artwork inspired by Ted Waddell! Ted's artwork is inspired by direct observation and personal experience. Looking closely at the world around him and writing his thoughts and ideas in a journal helps him begin creating an artwork.

**In your own journal, sketchbook, or a separate piece of paper, answer the questions below.**

- What are things around you in your environment that could be the subject of your art?
- How could you visually document this space?
- How could your artwork reflect your personal interests and your values?

Once Ted Waddell decides the subject matter of his artwork, he experiments and takes risks within the artmaking process. For **Ruby Valley Angus**, Ted experimented with a different sized canvas and a different medium, encaustics.

**For your own artwork, change the surface in some way.** If you are creating on a piece of rectangle paper, could you cut it in the shape of a circle or triangle? Could you create your artwork on a smaller or bigger piece of paper than normal?



Example painting was made on a small canvas using a palette knife.

Ted Waddell has been deeply inspired by abstract expressionist art movement. **Abstract Expressionism** is a modern art movement that was popular during the 1940's-1960's. Abstract Expressionist artists were interested in creating abstract art that expresses strong emotions. Artists were spontaneous, often experimenting with throwing, spattering, pouring and smearing paint onto the canvas. Artists would also experiment with abnormal art materials, creating artwork with house paint and using a broom instead of a paintbrush. Abstract Expressionist artists often use the **Impasto** painting technique of applying paint in thick layers.

**For your own artwork, experiment with the Impasto technique and apply paint in thick layers onto your surface.** Experiment with abstraction in your artwork by including less details. Take risks by applying the paint with a palette knife, splattering it, or pouring it onto your surface. Try creating a variety of textures in your artwork.



# Lesson Plan Summary: High School Planning for Artmaking!

**Summary:** Students will explore examples of how artists plan for artmaking in different ways and plan their own artwork by going through the steps of ideation, experimentation and documentation.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand how artists engage with contemporary and traditional methods of ideation and planning of artwork through things like research and thumbnail sketches.
- Plan their own artwork through the steps of ideation, exploration and documentation.

## **Georgia Standards of Excellence:**

**Visual Art Comprehensive:** VAHSVA.CR.1, VAHSVA.CR.2, VAHSVA.CR.5, VAHSVACR.6, VAHSVA.CN.1c, d, e, VAHSVA.CN.2b, c, VAHSVA.CN.3b, c.

**Drawing Standards:** VAHSDR.CR.1, VAHSDR.CR.4a, VAHSDR.CR.5, VAHSDR.CR.6a, c, VAHSDR.CN.1d, e, f, VAHSDR.CN.2b, c, VAHSDR.NC.3a.

**Painting Standards:** VAHSPA.CR.1, VAHSPA.CR.4a, VAHSPA.CR.5, VAHSPA.CR.6a, VAHSPA.CN.1c, d, VAHSPA.CN.2 b, c, VAHSPA.CN.3a.

**National Standards:** VA:Cr1.1.1a, 1a, 1a, 1a, VA:Cr1.2.1a, 1a, 1a, VA:Cr2.1.1a, 1a, 1a, VA:Cn10.1.1a, 1a, 1a.

## **Materials Provided:**

Lesson Plan with background information, student handouts and activities.

## **Additional Materials Needed:**

- Pencils
- For the “Planning Your Own Artwork” activity, students may need materials such as:
  - Paper and drawing mediums for sketching, journaling or notetaking.
  - Paper and 2D mediums for playing and experimenting with materials.
  - Internet or library access in order to research and collect knowledge.

## **Procedure:**

1. **Explain:** Lead students through the “How Do Artists Plan?” handout on page 30. Explain that to begin the artistic process, artists begin with planning. Explain the different ways that artists plan for their work by pointing to the thumbnail sketches of artists Fred Fellows (page 30), Kim Wiggins (page 31), and Don Spaulding (page 32).
2. **Ask:** How do artists come up with their ideas? What are different ways that artists explore their idea? How do artists keep up with their thoughts and ideas in an organized manner?
3. **Explain:** Guide students through the planning steps of ideation, exploration, and documentation by using the “Planning Your Own Artmaking” handout on page 33.

## **Additional Resources:**

Purtee, Melissa. (2017). Are Thumbnail Sketches Really the Best Way to Plan Art? The Art of Education University. Retrieved from <https://theartofeducation.edu/2017/04/13/let-thumbnails-go/>

TEDx Talks. (2014). Teaching art or teaching to think like an artist? | Cindy Foley | TEDxColumbus. Retrieved from <https://www.youtube.com/watch?v=ZcFRfjb2ONk&list=LL&index=4&t=0s>

TEDx Talks. (2012). Steal Like An Artist: Austin Kleon at TEDxKC. Retrieved from <https://www.youtube.com/watch?v=oww7oB9rjgw&t=301s>



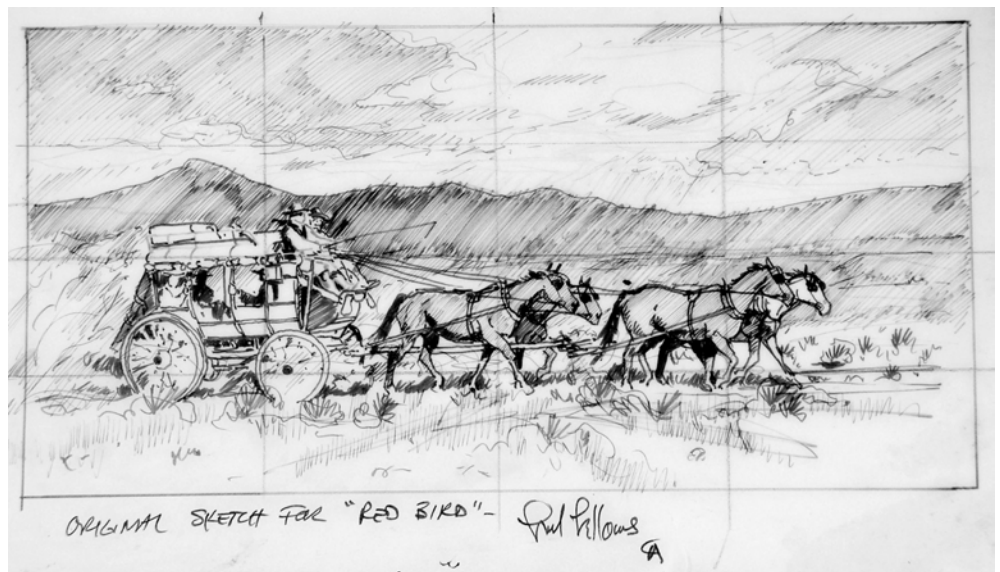
# How Do Artists Plan?

The **creative process** is the journey an artist goes through in order to create art. Where do artists begin this journey of creating artwork?

When starting an artwork, artists often begin the creative process by planning. **Planning** is how artists organize and develop their artistic ideas and work. Artists plan through **Ideation** (forming or entertaining ideas), **Exploration**, and **Documentation**.

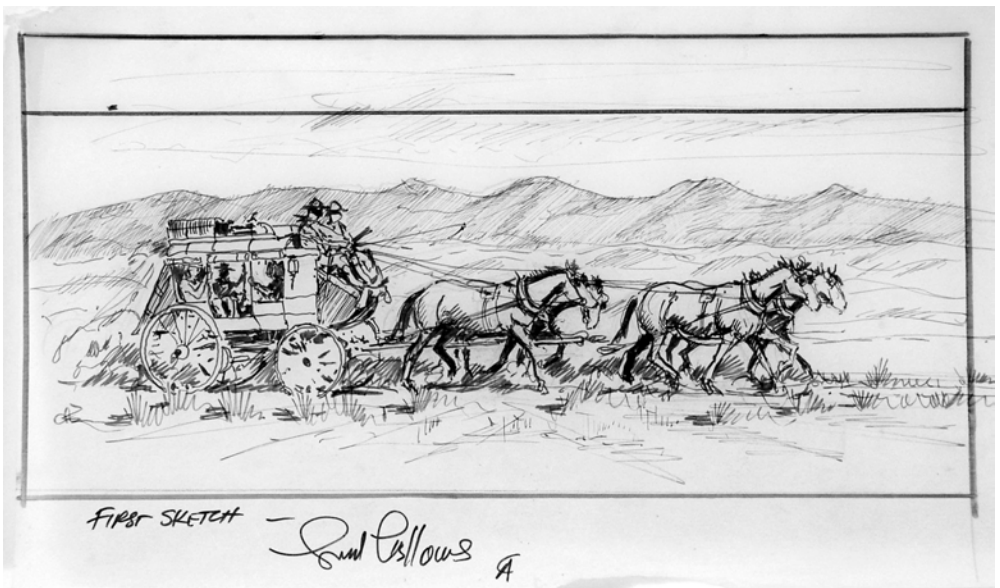
There are many ways that artists plan for artmaking. Creating **thumbnail sketches** is a traditional artistic practice that artists use to plan their artwork. A thumbnail sketch is a small drawing on paper that artists use to explore multiple ideas quickly. Thumbnail sketches are used to visualize an idea in a miniature form before it is recreated in a larger version. This is important for artists to discover how to best arrange a composition.

While thumbnail sketches are a traditional method of planning an artwork, there are many other ways to begin piece of art. Some artists conduct research before creating artwork. Other artists have an idea or picture in their head that they spend time reflecting on before they begin. There are even artists who begin an artwork without any preconceived plan! These artists will solve problems and plan as they are in the process of creating.



Fred Fellows, "First Sketch" *Red Bird*, 2003. ink on tracing paper. 12.75 x 19".

a



Fred Fellows, "Original Sketch" *Red Bird*, 2003. Ink on tracing paper. 12.75 x 19". (Finished artwork is shown on page 22).

[illegible]

Page 31



# Thumbnail Sketches by Artist Don Spaulding

Don Spaulding's painting *The Trail Ahead*, shows cowhands drawing a map of the trail in dirt behind the chuck wagon. Don used preliminary sketches as a way to refine his compositions as he developed artworks. Examine his artwork as another example of how artists plan artwork in different ways.

Don Spaulding was born in 1916 in Brooklyn New York. He knew he wanted to be an artist at an early age, and was able to go to the Art Student League in New York. For a time, Don studied under the famous illustrator for the Saturday Evening Post, Norman Rockwell. Rockwell gave Don a passion for authenticity and excellence that Don carried with him for the rest of his life. Don was able to get work as an illustrator for magazines, books and advertising. Later in his life, he moved into the world of fine art.



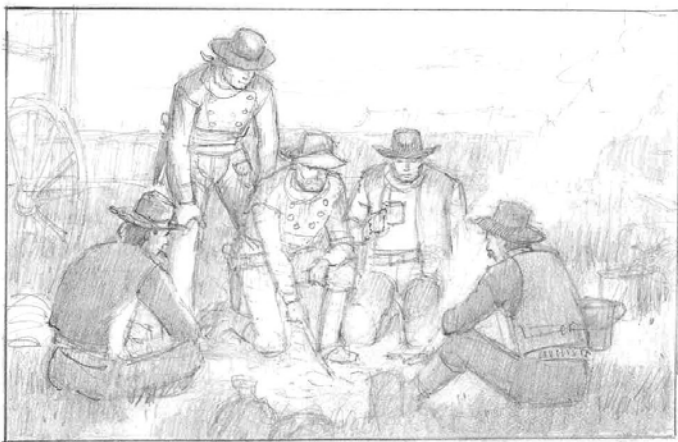
© Don Spaulding, Idea Thumbnail #3 "*The Trail Ahead*", 2001, pencil on paper, 6.3 x 9"



© Don Spaulding, Idea Thumbnail #1 "*The Trail Ahead*", 2001, pencil on paper, 4.5 x 9"



© Don Spaulding, Studies for *The Trail Ahead*", 2001, oil on masonite, 6.5 x 6.5"



© Don Spaulding, Idea Thumbnail #2 "*The Trail Ahead*", 2001, pencil on paper, 4 x 9"



© Don Spaulding, *The Trail Ahead*, 2001, oil on canvas, 30 x 40"

# Planning Your Own Artmaking!

It's your turn to plan your own artwork by following the steps below!

## Ideation

Begin by deciding on an idea for your artwork. Spend time **thinking** about ideas that are meaningful to you.

- What are you passionate about?
- What are your personal interests?
- What are you inspired by?
- Is there a concept or aspect of your personal life you wish to explore?
- What social, cultural, or historical knowledge could you examine?

## Exploration

Explore your idea in more depth. Get curious about your idea. There are many different ways to explore your ideas that include:

- **Sketching** and drawing your ideas on a piece of paper.
- **Researching** your idea by searching on the internet or reading books.
- **Listening** to people who might know more about your idea.
- **Collecting** objects, knowledge, memories, or concepts that relate to your idea.
- **Experimenting** with new materials or ways of understanding your idea.
- **Journaling** your thoughts as writing on a piece of paper or typing on a digital device.
- **Play** with materials and knowledge to gain a new perspective of your idea.

## Documentation

Document your process. Creating a record of your creative process through documentation is an important part of being an artist. It allows you to see how far you have grown as an artist, provide evidence of how you developed your idea, and reflect on your artmaking process.

Ways to document your process include:

- Sketchbooks to collect drawings and experimentations with materials.
- Digital folders, internet bookmarks or documents to collect research and knowledge.
- Journal to collect writing such as notes, thoughts, quotes or transcripts of conversations.
- Folder or Portfolio to collect scrap pieces of paper that contain sketches, writing, or research.

Once you have proceeded through the planning part of the creative process, you will be able to move onto the next step, **creation**!

Below is an example of what **Documentation of Ideation and Exploration** can look like:





# Additional Resources: Compiled List

## Visual Thinking Strategies (VTS)

- Visual Thinking Strategies official website: <https://vtshome.org/>
- Visual Thinking Strategies and the Common Core Standards (2013). Retrieved from <https://vimeo.com/81688821>
- VTS with 2nd Grade, Wild Center, NY. (2017). Retrieved from <https://vimeo.com/194787697>
- Art Education Toolbox: Visual Thinking Strategies (VTS). <http://www.georgewbushlibrary.smu.edu/Teachers/Classroom-Resources/~media/A4592FB236F4416E97A9C56B43950BD5.pdf>
- Anne-Marie Slinkman. (2016). How Visual Thinking Strategies Can Help You Lead Great Class Discussions. The Art of Education University. Retrieved from <https://theartofeducation.edu/2016/11/23/visual-thinking-strategies-can-help-lead-great-class-discussions/>

## Websites - General Information

- Booth Western Art Museum YouTube Channel. Includes exhibition walkthroughs and step-by-step drawing lessons. <https://www.youtube.com/user/boothmuseum/featured>
- The Art of Education University (Magazine includes online access to articles and resources) <https://theartofeducation.edu/>
- National Art Education Association (Foundation with online access to research and tools) <https://virtual.arteducators.org/monthly-webinar-archives>
- Smithsonian Learning Lab (Arts specific resources and lessons available) <https://learninglab.si.edu/>
- National Endowment for the Arts <https://www.arts.gov/artistic-fields/visual-arts>
- PBS LearningMedia (Visual Arts videos, interactives and lesson plans) <https://gpb.pbslearningmedia.org/subjects/the-arts/visual-art/>
- Art21 (nonprofit focusing on contemporary art who provide videos, curriculum, and articles) <https://art21.org/>

## Videos, Interactives and Books

- Booth Western Art Museum Website: Virtual Temporary Exhibitions. Matterport technology allows the viewer to virtually walk through the gallery space. <https://boothmuseum.org/virtualtempexhibits/>
- Abstract: The Art of Design. Netflix Original Series. <https://www.netflix.com/title/80057883>
- Google Arts & Culture. Art of the American West. <https://artsandculture.google.com/culturalinstitute/beta/exhibit/art-of-the-american-west-national-cowboy-western-heritage-museum/-gLSVF0yj8AoLg?hl=en>
  - Google Arts & Culture App (Supported on IOS and Android Devices) Explore art through selfie filters, games, and high quality images. <https://artsandculture.google.com/>
- Canva interactive color wheel. <https://www.canva.com/colors/color-wheel/>
- TED. (2013). Embrace the Shake | Phil Hansen | TED Talks. Retrieved from [https://www.youtube.com/watch?v=YrZTho\\_ois&feature=emb\\_logo](https://www.youtube.com/watch?v=YrZTho_ois&feature=emb_logo)
- TED. (2011). Janet Echelman. Taking imagination seriously. Retrieved from [https://www.ted.com/talks/janet\\_echelman\\_taking\\_imagination\\_seriously?language=en](https://www.ted.com/talks/janet_echelman_taking_imagination_seriously?language=en)
- Adobe Photoshop Sketch App (Supported on IOS and Android Devices) Draw and create images on smartphone or tablet devices <https://www.adobe.com/products/sketch.html>

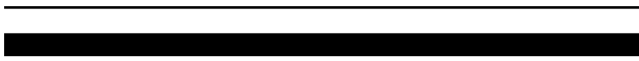
# THE BOOTH MUSEUM

## Lots of Lines!

Artists draw with lines to create shapes, patterns, and textures. Explore the different kinds of lines that are shown below. Think about how you can use them in your own artwork.

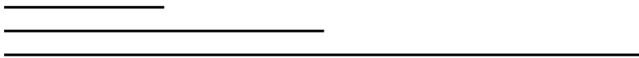
### Width

Thick and thin, or a combination of both.



### Length

Long and short lines.



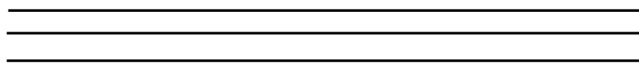
### Vertical

Lines that go up and down.



### Horizontal

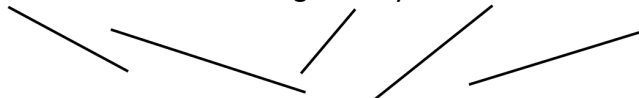
Lines that go side to side.



### Diagonal

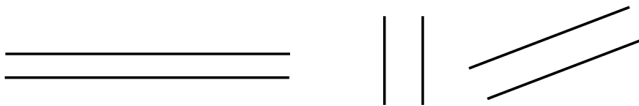
Lines that do not go up and down or side to side.

These lines can go in any direction.



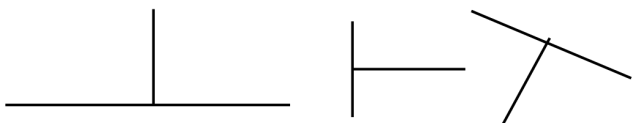
### Parallel

Lines that run next to each other but never touch.



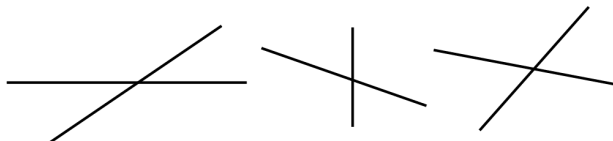
### Perpendicular

Lines that cross to create right angles.

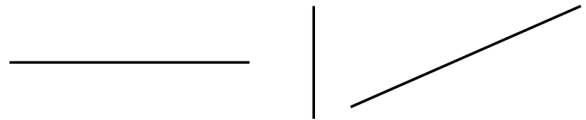


### Intersections

Lines that cross but do not create right angles.



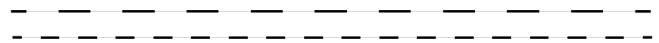
### Straight



### Curved



### Broken/Dotted



### Stippling



### Hatching

Lines drawn close together in the same direction. Often used in shading.



### Cross Hatching

Hatching Lines that cross and create "X" shapes.



### Scribbling



### Zig Zag



### Spiral





# THE BOOTH MUSEUM Color Wheel



## Primary Colors:

**Red**, **Yellow**,  
and **Blue**.

## Secondary Colors:

When two primary  
colors are mixed  
together, they create  
**Green**, **Orange**, and  
**Purple**.

## Tertiary Colors:

When a primary  
and secondary  
color are mixed  
together.

## Complementary Colors:

Two colors that are  
opposite of each other  
on the color wheel.  
**Blue** and **Orange**  
**Red** and **Green**  
**Yellow** and **Purple**