

# Modern American Painters: Edward Hopper, Georgia O’Keeffe, and Andrew Wyeth

**Grade Level/Special Area:** Visual Arts – 7<sup>th</sup> Grade

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**Length of Unit:** Three lessons (8-10 days/50 minute periods)

## I. ABSTRACT

In this unit of three lessons, students will gain familiarity with the lives and works of three significant modern American artists: Edward Hopper, Georgia O’Keeffe and Andrew Wyeth. Students will learn the historical and cultural context in which they painted and exhibited their works. Students will paint an image in the style of one of the artists to show mastery of the styles.

## II. OVERVIEW

### A. Concept Objectives

1. Recognize the relationship of the visual arts to historical, cultural and personal heritage (Jefferson County, CO. Visual Arts Standard 4).
2. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art (JCCVAS 5).
3. Develop knowledge of materials, techniques and processes related to the visual arts (JCCVAS 3).
4. Develop knowledge, understanding and application of basic components of the visual arts to solve visual problems (JCCVAS 2).

### B. Content from the *Core Knowledge Sequence*

1. Modern American Painting (page 169)
  - a. Edward Hopper, “Nighthawks”
  - b. Georgia O’Keeffe, “Red Poppies”
  - c. Andrew Wyeth, “Christina’s World”

### C. Skill Objectives

1. Students will recognize that works of art have cultural and historical similarities and differences (JCCVAS 4.1).
2. Students will create works of art that are influenced by various cultures, historical periods and person heritages (JCCVAS 4.2).
3. Students will identify and examine subject matter, content, technique and basic components within works of art (JCCVAS 5.1).
4. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria (JCCVAS 5.2).
5. Students will identify and apply materials, techniques, processes and technology (JCCVAS 3.1).
6. Students will demonstrate craftsmanship and safety practices (JCCVAS 3.2).
7. Students will identify and apply the elements of art in a variety of media (JCCVAS 2.1).
8. Students will identify and apply the principles of design in a variety of media (JCCVAS 2.2).

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. Meryman, R. *First Impressions Andrew Wyeth* New York: Harry N. Abrams, Inc 1991. 0-8109-3956-8.

2. Venezia, M. *Getting to Know The World's Greatest Artists: Edward Hopper* Chicago, Illinois: Childrens Press 1990. 0-516-02277-6.
  3. Venezia, M. *Getting to Know The World's Greatest Artists: Georgia O'Keeffe* Chicago, Illinois: Childrens Press 1993. 0-516-02297-0.
- B. For Students
1. Students should have an understanding of the elements of art and the principles of design.
  2. Students should understand color theory and the color wheel.
  3. Students should have an understanding of basic painting techniques.

#### IV. RESOURCES

- A. Poster: Edward Hopper, "Nighthawks"
- B. Poster: Georgia O'Keeffe, "Red Poppies"
- C. Poster: Andrew Wyeth, "Christina's World"

#### V. LESSONS

##### Lesson One: Edward, Georgia, and Andrew Who?

- A. *Daily Objectives*
  1. Concept Objective(s)
    - a. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
  2. Lesson Content
    - a. Edward Hopper, "Nighthawks"
    - b. Georgia O'Keeffe, "Red Poppies"
    - c. Andrew Wyeth, "Christina's World"
  3. Skill Objective(s)
    - a. Students will recognize that works of art have cultural and historical similarities and differences.
- B. *Materials*
  - a. Poster: Edward Hopper, "Nighthawks"
  - b. Poster: Georgia O'Keeffe, "Red Poppies"
  - c. Poster: Andrew Wyeth, "Christina's World"
  - d. Biography: Edward Hopper (Appendix A), copies for one third of the class
  - e. Biography: Georgia O'Keeffe (Appendix B), copies for one third of the class
  - f. Biography: Andrew Wyeth (Appendix C), copies for one third of the class
  - g. Photocopies for each student and transparency of Jigsaw Chart (Appendix D)
  - h. Timeline homework sheet (Appendix E), one copy for each student
  - i. One half sheet of paper per student
  - j. Overhead projector
  - k. Transparency markers
  - l. Highlighter pens (optional)
- C. *Key Vocabulary*  
None
- D. *Procedures/Activities*  
**DAY ONE**
  1. Have the three posters listed in materials on display with the titles and artists' names covered. Label Hopper - A, O'Keeffe - B, and Wyeth - C.

2. Hand out half sheet of paper and have the students write A, B, C. Ask the students to try to identify each work's artist and write their answer.
3. Orally go over the students' answers and correctly identify the artworks.
4. Divide students into three groups for jigsaw activity. Explain to the students that they are now in their "expert groups" and each group will read about one of the three artists and become an expert on that artist.
5. Assign each group an artist and hand out to each student the appropriate biography (Appendices A-C).
6. Hand out Jigsaw Chart. Have each student put their name at the top and then list the other members of their expert group under their artist. Have students follow along as teacher reads each heading that they will be looking for information on aloud. Explain to the students that they will each be responsible for filling out their own chart and that the students will be using their chart to teach the students from the other expert groups about their artist. Check for understanding by filling out the date each artist was born on transparency.
7. Allow time for students to silently read biographies. Suggest that they highlight or underline key information. Circulate and check student work.
8. Have expert groups meet together. Students should discuss and agree on all key facts about their artist. Teacher should circulate to each group and make sure that all the students have completed their artist's section of the chart.
9. Collect charts and dismiss.

### **DAY TWO**

10. Hand out Jigsaw Charts.
11. Assign students to teaching groups. There should be one-two experts on each artist in each group.
12. Have students list the members of their teaching group under artist's name that they will be teaching about.
13. Students in each group will take turns telling what they learned about their artist while the other members of the group fill out the rest of their charts. Teacher should circulate among the groups to check for understanding.
14. When students are done, put the transparency of the chart up and have students take turns filling in information that they have learned (or teacher may fill in chart while calling on students for information).
15. Assign homework: Complete timeline with artists' lives, first shows, 3-5 significant works and major historical events from list on Timeline (Appendix E).
16. Dismiss students.

#### **E. *Assessment/Evaluation***

1. Teacher observation
2. Complete charts with accurate information
3. Complete Timelines

### **Lesson Two: Independent Style, Independent Spirits**

#### **A. *Daily Objectives***

1. Concept Objective(s)
  - a. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
  - b. Develop knowledge, understanding and application of basis components of the visual arts to solve visual problems.
2. Lesson Content
  - a. Edward Hopper, "Nighthawks"
  - b. Georgia O'Keeffe, "Red Poppies"

- c. Andrew Wyeth, “Christina’s World”
  - 3. Skill Objective(s)
    - a. Students will identify and examine subject matter, content, technique and basic components within works of art.
    - b. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria.
    - c. Students will identify and apply the elements of art in a variety of media.
    - d. Students will identify and apply the principles of design in a variety of media.
- B. *Materials*
  - 1. Poster: Edward Hopper, “Nighthawks”
  - 2. Poster: Georgia O’Keeffe, “Red Poppies”
  - 3. Poster: Andrew Wyeth, “Christina’s World”
  - 4. Vocabulary Worksheet (Appendix F)
  - 5. Venn Diagram (Appendix G)
- C. *Key Vocabulary*
  - 1. Realism – a style of art that is concerned with representing scenes as they actually appear
  - 2. Expressionism – a style of art that focuses on the expression of innermost feelings
  - 3. Abstract – art that breaks away from traditional realistic representation of objects or images by simplifying shapes to emphasize form, and/or color
- D. *Procedures/Activities*

**Day Three**

- 1. Have the three posters listed in materials on display in classroom.
- 2. Collect Timeline homework.
- 3. Hand out Vocabulary Worksheet (Appendix F).
- 4. Write the Key Vocabulary words on the board.
- 5. Brainstorm with the students what the words mean, write key ideas on board.
- 6. Have students write definitions for each word, using complete sentences, on their vocabulary worksheet. Collect worksheets.
- 7. Draw a Venn diagram on board. Hand out Venn Diagrams to students (Appendix G).
- 8. Analyze and discuss Edward Hopper’s “Nighthawks.” Keep questions open.
  - a. What is the first thing that you see in this painting?
  - b. How would you describe this painting to someone who has not seen it? (Use Key Vocabulary words if applicable)
  - c. Where does this painting take place? (A diner, in a city, New York City, etc.)
  - d. What time of day is it? What make you think that?
  - e. How does the artist at communicate the difference between interior and exterior space? (The use of light, the use of colors, muted colors exterior)
- 9. Compare to Andrew Wyeth’s “Christina’s World” and Georgia O’Keeffe’s “Red Poppies.” (Use similar open-ended questions to the ones above for Hopper.) Have teacher or students fill in key points in the Venn Diagram on board during the discussion. Direct students to fill areas in common and areas of difference. Have students identify mediums used (Hopper and O’Keeffe – oils, Wyeth – tempera), subjects depicted (Hopper- city night life, O’Keeffe – flowers, Wyeth – female in landscape), and the two strongest elements of art and principles of design in each painting (Hopper – color, space, balance, emphasis; O’Keeffe –

color, form, movement, proportion; Wyeth – value, space, balance, emphasis).  
Ask students to use vocabulary words classify each painting.

- E. *Assessment/Evaluation*
1. Completed Venn diagrams
  2. Teacher observation

### **Lesson Three: Painting in Their Footsteps**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop knowledge of materials, techniques and processes related to the visual arts.
    - b. Develop knowledge, understanding and application of basis components of the visual arts to solve visual problems.
  2. Lesson Content
    - d. Edward Hopper, “Nighthawks”
    - b. Georgia O’Keeffe, “Red Poppies”
    - c. Andrew Wyeth, “Christina’s World”
  3. Skill Objective(s)
    - a. Students will identify and apply the elements of art in a variety of media.
    - b. Students will identify and apply the principles of design in a variety of media.
    - c. Identify subject to paint that is consistent with the style of one of the three artists: Edward Hopper, Georgia O’Keeffe, or Andrew Wyeth.
    - d. Create a painting using tempera paint or watercolors.
    - e. Use previous knowledge of color theory to mix paints.
- B. *Materials*
1. Painting Rubric (Appendix H)
  2. Self/Teacher Assessment Form (Appendix I)
  3. Tempera paint: red, yellow, blue, white, black (orange, violet, and green are optional)
  4. Watercolor sets
  5. Water
  6. Palettes (round plastic with small wells) or paper cups
  7. Water cups
  8. Brushes (variety of sizes)
  9. Paint shirts/Aprons
  10. 16” x 24” white tag board or railroad board, one for each student
  11. Pencils
  12. Paper for sketching or sketchbooks
  13. Variety of magazines for image resources
  14. Drying rack
  15. Newspapers
  16. White board markers or colored chalk
  17. White board or chalk board
- C. *Key Vocabulary*
- None
- D. *Procedures/Activities*
- Approximately 4 –5 Days**
1. Hand out painting rubric (Appendix H) to students. Have the students read it silently, then call on various students to answer questions pertinent to the rubric.

As students answer, write the different criteria on the board using colored markers for emphasis.

2. Have the students identify two to three subjects from image resources to paint that is consistent with the style of one of the three artists: Edward Hopper, Georgia O’Keeffe, or Andrew Wyeth.
  3. Students will sketch on paper or in sketchbooks two to three compositions for painting. Students should be able to identify dominant elements of art and principles of design in their composition.
  4. Students should use watercolors to sketch in their color theme ideas.
  5. Get teacher input when sketches are complete, upon teacher approval students should sketch their approved image lightly on to 16” X 24” white tag board. Have all students put their names on the back of their tag board.
  6. When sketch on tag board is finished, students should put down newspapers to protect tables and floors (optional).
  7. Students will then assemble water cups, brushes, and palettes with selected colors from supplies area.
  8. As students start to paint, the teacher should circulate and monitor student progress, offering help where needed.
  9. At the end of each class period allow time for students to clean their palettes, brushes and work area. Have students place their paintings on a drying rack until the next day.
  10. For next three to four days repeat steps 6 – 8 until paintings are complete.
  11. Hand out self-assessment forms to the students as they complete their paintings. Students will hand in completed assessment form with dry paintings for teacher assessment.
- E. *Assessment/Evaluation*
1. Teacher observation
  2. Completed Painting
  3. Self /Teacher assessment form (Appendix I)

## **VI. CULMINATING ACTIVITY**

- A. Mount or mat students’ paintings and display in groups with the posters of Edward Hopper, Georgia O’Keeffe, and Andrew Wyeth from materials list on the walls around the school.

## **VII. HANDOUTS/WORKSHEETS**

- A. Appendix A: Biography: Edward Hopper
- B. Appendix B: Biography: Georgia O’Keeffe
- C. Appendix C: Biography: Andrew Wyeth
- D. Appendix D: Jigsaw Chart (enlarge if possible)
- E. Appendix E: Timeline
- F. Appendix F: Vocabulary Worksheet
- G. Appendix G: Venn Diagram
- H. Appendix H: Painting Rubric
- I. Appendix I: Self/Teacher Assessment

## **VIII. BIBLIOGRAPHY**

- A. Gherman, B., *Georgia O’Keeffe, The Wideness and Wonder of Her World*, Atheneum, New York 1986, 0-689-31164-8.
- B. Hughes, R. *American Visions*, Alfred A Knopf, Inc. New York, 1997, 0-679-42627-2.
- C. Kranzfelder, I. *Hopper*, Benedikt Taschen, Koln, Germany 1999, 3-8228-6816-7.

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- F. O’Keeffe, G., *Georgia O’Keeffe*, Viking Press, New York, 1976, 0-670-3710-2.
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- H. Renner, R., *Hopper*, Benedikt Taschen, Koln, Germany 1993, 3-8228-0543-2.
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- J. Venezia, M. *Getting to Know The World’s Greatest Artists: Georgia O’Keeffe* Chicago, Illinois: Childrens Press 1993. 0-516-02297-0.
- K. <http://www.wyethcenter.com>
- L. <http://sunsite.berkeley.edu/goldman/curricula/ArtLiterature/armoryshow.html>

## Appendix A – Modern American Painters

### Edward Hopper – Biography

Edward Hopper was born in 1882 on July 22<sup>nd</sup> in Nyack, New York. He had one older sister, Marion. Childhood was reasonably happy and he enjoyed drawing at a young age. He would spend many hours alone drawing or watching the sailing boats on the nearby Hudson River. At one point he considered becoming an architect of ships having been given the materials to build his own sailboat in his youth. After he graduated from high school he decided he wanted to study art, which his parents supported but encouraged him to focus on illustration in order to make a living.

So in 1899 he moved to New York and he enrolled for a year in the Correspondence School of Illustrating. After that year, he transferred to New York School of Art where he initially enrolled in graphic design courses but then switched to study painting. Edward would study there until 1906 under the teaching of Robert Henri, William Merritt Chase and Kenneth Hayes Miller. He also teaches Sunday courses in figure drawing, painting, composition and design until he was hired as an illustrator and commercial artist by C.C. Phillips & Company of New York.

In October of 1906, Edward makes the first of three trips to Paris and other parts of Europe. On this trip he is introduced to the art of Claude Monet and Impressionism. He returned to settle in New York City in August of 1907, working as an illustrator and painting in his spare time. In 1908 Edward participates in his first show with several other students of Robert Henri. He shows three paintings and one drawing from his time in Paris. “Exhibition of Paintings and Drawings by Contemporary American Artists” was the title of this exhibit. The second trip to Paris takes place from May to August of 1909, in this period he paints outdoors, mostly in the Paris area with a few excursions to Fontainebleau and St. Germaine-en-Laye. His painting *The Louvre* is shown in 1910 in the Exhibition of Independent Artists in New York. His former teacher Robert Henri and two other artists, John Sloan and Arthur B. Davies, organized this show. In May and June of this year Edward took his third and final trip to Europe. This time he visits Paris and then travels to Madrid and Toledo, Spain, seeing a bullfight while he was there.

Upon his return to New York Edward Hopper continues to make a living working as a commercial artist, and uses his spare time to paint. He exhibits his work in various shows in New York. He spends the summers in Gloucester, Massachusetts, and Monhegan, Maine. In 1913, he participates in the groundbreaking show of modern artists, the Armory Show (International Exhibition of Modern Art). The painting that he exhibited *Sailing* sold for \$250.00. This show introduced America to European modern artist such as Picasso, Matisse, Gauguin, Van Gogh and DuChamp. Edward would not sell another painting for ten years until 1923. At this time, he moves into 3 Washington Square North, where he will live for the rest of his life.

Over the next few years, Edward has his work represented regularly in various shows. He makes his first etching in 1915 and through the printmaking medium explores unusual perspectives and compositions using strong diagonal lines, lights and darks. In 1918 his poster *Smash the Hun* is awarded first place in a national citizens’ competition sponsored by the National Service Section of the United States Shipping Board Emergency Fleet Corporation.

A watercolor painting is finally sold to the Brooklyn Museum in 1923, and in the following year he has a gallery show at which he sells all the works exhibited and more. This finally enables Edward Hopper to quit producing commercial art, and focus solely on painting. On July 9, 1924 he marries fellow artist, Jo Nivison.

In the car, he and his wife purchased in 1927, the Hoppers traveled extensively throughout the United States, Canada and Mexico during their summers, painting as they traveled. Edward Hopper continues to experience many successes including co-editing “Reality” magazine, awards, prizes and honorary doctorates from Rutgers and Philadelphia College of Art. One of his most famous paintings is *Nighthawks*, others include *Chop Suey*, *Second Story Sunlight* (his favorite) and *Lighthouse at Two Lights*. His last canvas *Two Comedians* is painted in 1965. Edward Hopper died in his studio on May 15, 1967 he was 84 years old.

## Appendix B – Modern American Painters

### *Georgia O’Keeffe – Biography*

Georgia O’Keeffe was born on November 15, 1887 in Sun Prairie, Wisconsin. She was the second child and oldest daughter in a family of two boys and five girls. Earliest childhood memories are of sunlight, patterns and the color of a woman’s hair. She had a happy childhood, filled with days of exploring the family farm by herself and art lessons with her sisters from a woman in Sun Prairie. At thirteen, Georgia and her older brother were sent to boarding school in Madison, WI, the Academy of the Sacred Heart. By this time in her life, Georgia had already determined that she wanted to be an artist. While Georgia disliked her art teacher at the boarding school, the teacher taught Georgia to examine the details of what she was drawing carefully. The teacher used a common Jack-in-the-pulpit flower to point out shapes and colors in ways that Georgia had not thought about before, would use throughout the rest of her life.

In 1903 the O’Keeffe family moved to Williamsburg, Virginia to escape the hard Wisconsin winters. During this time Georgia finished her junior and senior years of High school at Chatham Episcopal Institute. Her principal and art teacher Mrs. Elizabeth Willis recognized and encouraged Georgia’s talent. After high school Georgia was able to attend the Art Institute of Chicago for a year, 1905 – 1906. However, when she returned home that summer she contracted typhoid fever and was unable to return to Chicago.

In 1907- 1908 Georgia studied at the Art Students League in New York City. During this time she had classes with William Merritt Chase, visited an exhibit of Rodin’s drawing on display at Alfred Stieglitz’s “291” gallery. She was awarded a Chase Still Life Scholarship for “Still Life with Hare”. Georgia worked for about two years as a commercial artist in Chicago until she contracted a case of measles, which weakened her eyes and forced her to return home at the age of twenty-three. During the summer of 1912 Georgia visited Alon Bement’s art classes at University of Virginia. In the fall of 1912 she became the supervisor of art in Amarillo Public Schools in Texas for two years, returning to the University of Virginia to teach art during the summers through 1916. In the fall of 1914 Georgia returned to New York City to study with Arthur W. Dow at Teachers College, Columbia University. Fall of 1915 she taught at Columbia College in Columbia, South Carolina. During this time Georgia examined her previous work and decided that none of it was uniquely her own. With this in mind, she set out produce a series of charcoal drawings that welled up from the depths of her inner self and emotions. These drawings were sent to her friend Anita Pollitzer in New York City with instructions not to show them to anyone. Anita was so excited about the drawings that she worked up her courage to show them to Alfred Stieglitz in spite of Georgia’s instructions. In the spring of 1916 Georgia returned to Teachers College, and during that semester she over heard students discussing the works of a “Virginia O’Keeffe” on display at Stieglitz’s “291” gallery. She rushed down to find that Stieglitz had displayed her work without her permission. At first she protested but she was then won over by Stieglitz. In fall of 1916, Georgia accepted the position as the head of the art department at West Texas State Normal School in Canyon, Texas where she taught through the summer semester in 1917. During a fall vacation, Georgia took a trip with her sister to Colorado where she painted and then saw New Mexico for the first time on the train trip back. Her first one-woman show opened at “291” in April.

## Appendix B, page 2 – Modern American Painters

### *Georgia O’Keeffe – Biography, continued*

Alfred Stieglitz persuaded Georgia to return to New York City and paint without the distractions of teaching. She lived in New York City and Lake George and took summer trips to Maine from 1918 to 1928 focusing on painting. Her work was included in several exhibitions during this time including a joint show with Alfred Stieglitz (a photographer), a show of “Seven Americans” at the Anderson Gallery, and yearly shows at Stieglitz’s Intimate Gallery.

Georgia and Alfred’s relationship grew from friends to lovers even though there was a twenty-five year age difference. After living together, they married on December 11, 1924. They were happily married for twenty-two years until Alfred died in 1946.

The images of New Mexico from her fall vacation in 1917 haunted Georgia until she made another trip there in the summer of 1929. Her husband did not accompany her but understood her need to travel. Georgia spent most of her summers in New Mexico until she moved there in 1949. She continued to show her work in various exhibitions and also traveled to Canada, Hawaii, Europe and eventually a trip around the world. Some of her famous paintings include *Calla Lilly*, *Cow’s Skull Red White and Blue*, *Red Poppies* and *American Radiator Building*. One of her favorites was *Summer Days*.

Georgia died in 1986 at the age of ninety-eight. She was considered a great painter (she hated to be called a “woman painter”) and a major influence, along with her husband Alfred Stieglitz, of modern American art.

## Appendix C – Modern American Painters

### Andrew Wyeth – Biography

Andrew Wyeth was the youngest of five children, three sisters and one brother, born to the famous illustrator N.C. Wyeth and his wife Carolyn. He was born in Chadds Ford, Pennsylvania on July 12, 1917. He suffered from poor health as a child and was home-schooled until he started formal training with his father in October 1932. He would spend many hours roaming the countryside alone while his siblings were in school. His vivid imagination fed by stories his father illustrated or read to him. The family liked suspenseful tales, delighted in the eeriness of Halloween and the pageantry of all the holidays. His father greatly influenced Andrew with his rugged larger than life personality. His sisters, Henriette and Carolyn also became artists, his sister Ann became a composer and his brother Nathaniel, a scientist and inventor, who invented the plastic used in soda bottles today.

Andrew studied art with his father who encouraged him to take a job as an illustrator. Andrew agonized so much over his first assignment that his father finally told him that it was a ridiculous endeavor and that he should just go to Maine and paint like heck. In 1937, Andrew has his first one-man show in New York. The show featured his watercolor paintings from the area around the Wyeth summer home in Port Clyde, Maine. All twenty-three paintings sold before the end of the second day of the show.

In 1940 at the age of 22 Andrew married Betsy James, 18 of Cushing, Maine. They live in a small house on N.C. Wyeth's property. They continue to spend summers in Maine. While they are in Maine they visit and develop a friendship with a brother and sister, Alvaro and Christine Olsen. Christina models for Andrew, but her brother only allowed himself to painted once. During this time Andrew starts to experiment with tempera paint. Betsy is very supportive and encouraging of Andrew's work and at the same time she frowned at his father's interference in his art. In 1943 their first child, Nicholas was born. Andrew's painting *The Hunter* was featured on the cover of The Saturday Evening Post. Andrew turned down an opportunity to be a regular illustrator for the magazine in order to continue pursuing fine art. His work is represented in Lincoln Kirstein's show American Realists and Magic Realists at the Museum of Modern Art (MoMA).

Devastation came in the form of a phone call from his older brother on October 19, 1945. A train had killed his father and nephew when N.C. Wyeth's car stalled on the tracks. It was a great loss for the whole family.

In 1946 Jamie is born the Wyeth's second son. Jamie pursues a career in art when he is older. In 1948 in Cushing, Maine, Andrew paints *Christina's World*. Museum of Modern Art purchases this painting. In 1950 MoMA purchases another painting, *A Crow Flies By*.

Andrew has his first major exhibition at the Farnsworth Art Museum in Rockland, Maine in 1951. In 1963 he exhibits at the Fogg Art Museum and the Pierpont Morgan Library. His life is featured as the cover story by Time magazine. President John F Kennedy nominates Andrew for the Presidential Medal of Freedom, the first time a visual artist had been honored. In 1964 the highest amount ever paid by a gallery to a living artist is recorded when the Farnsworth Museum bought *Her Room* for \$65,000.

Record breaking attendance at the New York Whitney Museum of American Art occurs when Wyeth's retrospective show is on exhibit in 1967. 1968 sees the Andrew Wyeth gallery open at the Farnsworth Museum and his friends and model Christina and Alvaro Olson die. Wyeth's new model is Siri Ericson. In 1971 He begins his series of paintings of Helga Testorf of Chadds Ford.

Andrew Wyeth continues to exhibit having the first shows of a living artist at MoMA, and the National Gallery of Art. In 1990 he was awarded the Congressional Gold Medal, again the first artist to receive this honor. In 1995 his autobiography opens in Kansas City, after a three-museum tour in Japan. On July 12, 1997 at age 80, the ground breaking for the Center for the Wyeth Family in Maine which features a substantial collection of Andrew's work (4489 pieces) and a separate building with galleries featuring his father N.C. Wyeth and his son Jamie Wyeth. The museum was set to open in June of 1998.

## Appendix D – Modern American Painters

### Jigsaw Chart

**NAME:**

**Directions:** Write your name at the top and (in 1.) under the Artist whose biography you have been given. Then write the names of the other students in your **expert** group under your name (2-9.). Fill in the chart as you read and then check your answers with the other students in your **expert** group. When you have divided into **teaching** groups, then list the names of the students under the Artist they will be teaching about. Your chart should be completely filled in when you are finished.

Artist	Life	Education/ Influences	1 <sup>st</sup> shows/3 major works	Subjects	Medium
<b>Edward Hopper</b> 1. 2. 3. 4. 5. 6. 7. 8. 9.					
<b>Georgia O’Keeffe</b> 1. 2. 3. 4. 5. 6. 7. 8. 9.					
<b>Andrew Wyeth</b> 1. 2. 3. 4. 5. 6. 7. 8. 9.					

## Appendix E – Modern American Painters

### Timeline

Events in the Artists lives			Major Historical Events
Hopper	O'Keeffe	Wyeth	
			1882
			1884
			1885
			1887
			1898
			1903
			1905
			1906
			1907
			1908
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			1949
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			1963
			1964
			1965
			1967
			1969
			1971
			1975
			1986
			1990
			1995
			1997-8

### **Timeline Directions**

Using your Jigsaw Charts fill in as many dates about the artist on the timeline.

Then place the following world events:

1. Television invented, first radio station
2. Crash of the stock market
3. Bombing of Hiroshima, World War II ends
4. Photocopying invented
5. John F. Kennedy Assassinated
6. Micro Computers available for home use
7. Wright Brothers 1<sup>st</sup> flight
8. Hitler comes to power
9. Television era begins
10. World War I begins
11. San Francisco Earthquake
12. 19<sup>th</sup> Amendment – Women’s Right to Vote
13. Neil Armstrong is the 1<sup>st</sup> man to walk on the Moon
14. Viet Nam War begins
15. World War II Begins



Appendix F – Modern American Painters

**Lesson Two - Vocabulary**

Name \_\_\_\_\_

Date \_\_\_\_\_

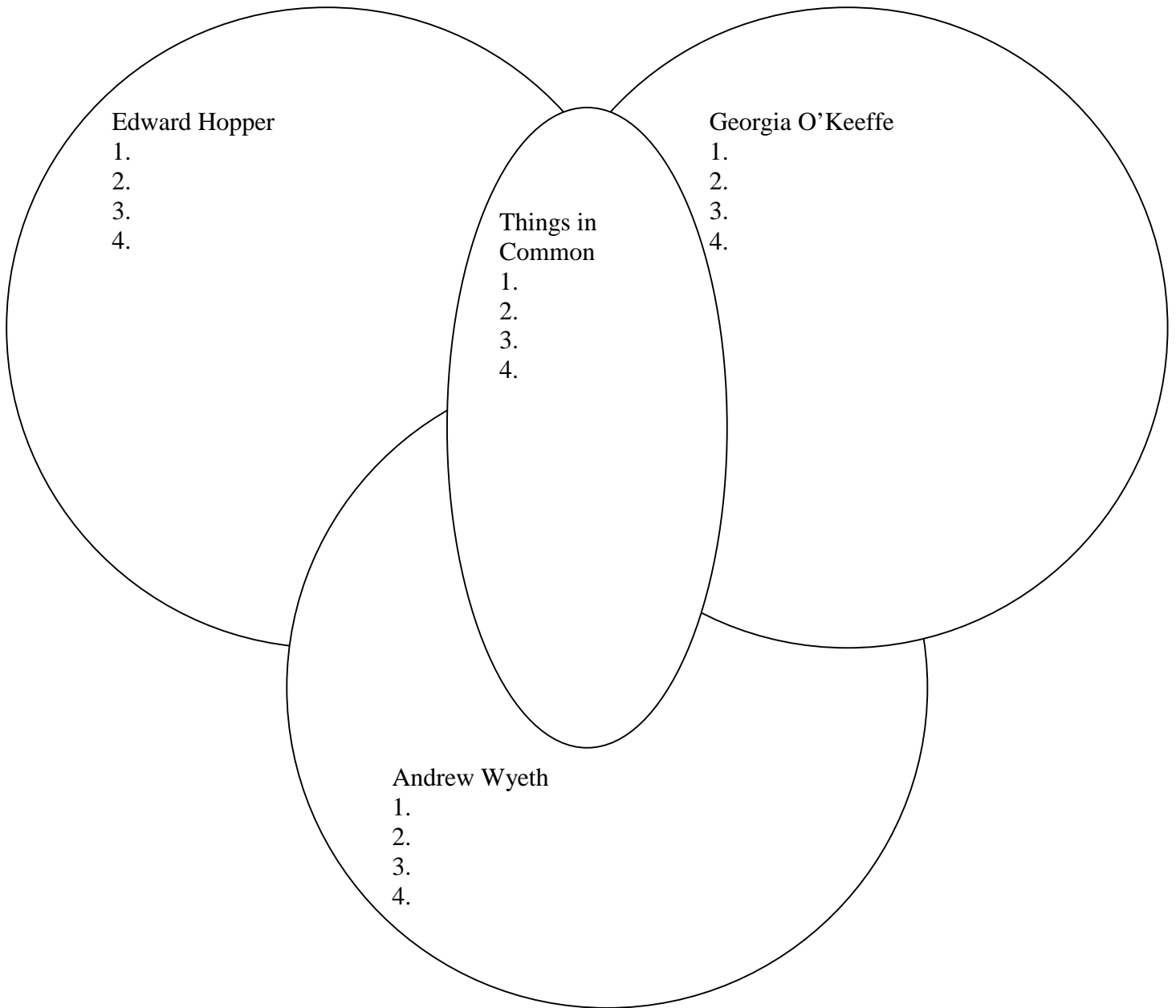
Realism

Expressionism

Abstract

## Appendix G – Modern American Painters

### Venn Diagram



## Appendix H – Modern American Painters

### Painting Rubric

Painting will show a clear understanding of the style of the following artists; Edward Hopper, Georgia O’Keeffe or Andrew Wyeth by the following:

- Uses a similar palette of colors
- Uses similar subject matter
- Uses brushstrokes that are characteristic of chosen artist
- Uses similar approaches to composition

Paintings will demonstrate Craftsmanship

- The painting is complete and dry
- The student demonstrates the use of color and color mixing techniques
- Smudges and unwanted color have been cleaned or remedied

## Appendix I – Modern American Painters

### Painting Self/Teacher Assessment

Name: \_\_\_\_\_

Artist chosen to emulate: \_\_\_\_\_

Directions: Complete the assessment.

Turn in to the teacher paper clipped to your dry painting.

5= Exceptionally exceeds the standards, demonstrates excellence

4= Exceeds standard, most everything in painting is successful

3= Meets standard

2= below standard, failed to meet criteria

Criteria/Rubric	Self-assessment	Teacher assessment
<b>Shows a clear understanding of the style of one of the artists (Hopper, O’Keeffe, Wyeth)</b>		
Demonstrates a clear understanding of the artist’s palette		
Chose similar subject matter		
Uses brush stokes consistent with the artist’s brush strokes		
Composition is consistent with the artist’s approach		
<b>Demonstrates Craftsmanship</b>		
Painting is complete and dry		
Demonstrates understanding the use of color and color mixing techniques		
No smudges or globs of paint,		
Student’s name is on the back		