

A painting depicting a group of women in white dresses and veils walking in a courtyard. The scene is set in a building with arches and a red-tiled roof. There are various plants and flowers, including a large potted plant in the foreground and a bush with red flowers on the left. The overall style is soft and painterly.

CALIFORNIA THROUGH THE ARTIST'S EYES

A Resource for Students and Educators

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CALIFORNIA THROUGH
THE ARTIST'S EYES



A Resource for Students and Educators

ACKNOWLEDGEMENTS

It is with great pleasure that the Bowers Museum presents this Resource Guide for Students and Educators with our goal to provide worldwide virtual access to the themes and artifacts that are found in the museum's eight permanent exhibitions.

There are a number of people deserving of special thanks who contributed to this extraordinary project. First, and most importantly, I would like to thank Victoria Gerard, Bowers' Vice President of Programs and Collections, for her amazing leadership; and, the entire education and collections team, particularly Laura Belani, Mark Bustamante, Sasha Deming, Carmen Hernandez and Diane Navarro, for their important collaboration. Thank you to Pamela M. Pease, Ph.D., the Content Editor and Designer, for her vision in creating this guide. I am also grateful to the Bowers Museum Board of Governors and Staff for their continued hard work and support of our mission to enrich lives through the world's finest arts and cultures.

Please enjoy this interesting and enriching compendium with our compliments.

Peter C. Keller, Ph.D.
President
Bowers Museum

COVER ART

Confirmation Class (San Juan Capistrano Mission), c. 1897
Fannie Eliza Duvall (1861-1934)
Oil on canvas; 20 x 30 in.
Bowers Museum 8214
Gift of Miss Vesta A. Olmstead and Miss Frances Campbell

CALIFORNIA THROUGH THE ARTIST'S EYES



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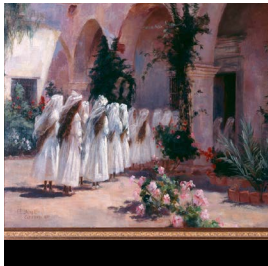
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Impressionism: Rebels and Realists

French Impressionism 1870s-1880s

Impressionism is an art movement that originated in Paris, France. In the 1860s, a group of artists whose paintings broke with tradition were consistently rejected from the annual exhibition or “Salon” of the Academy of the Fine Arts in Paris. In 1863, an alternative to the Salon was held—comprised of art rejected by the official exhibition. The artists’ groundbreaking work was mocked by Parisian art critics.

In 1874, a group of thirty artists including Claude Monet, Edgar Degas, Camille Pissarro and Berthe Morisot organized their own independent exhibition. The show got mixed reviews. Some critics praised its fresh approach; others criticized it for departing from the more realistic and detailed painting tradition of the time. Claude Monet’s painting *Impression, Sunrise* gave the new art movement its name—Impressionism.

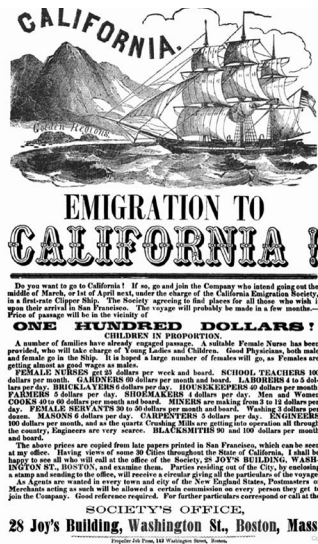
The early Impressionists were rebels who broke the rules of traditional painting, both in the subjects they chose and the painting **techniques** they used. Rather than trying to replicate reality, their art gave an **impression** of it. Their paintings were characterized by loose brush strokes, bright, clear colors, and an interest in the changing quality of **light**.

American Impressionism on the East Coast 1880s-1910s

In the late 1800s, Paris was the center of the art world. American artists aspired to visit France to study or work in its legendary light for a year or two. By the time the eighth and final Impressionist exhibition was held in 1886, American artist Mary Cassatt was one of the artists showing her work.

Connections between artists in New York and Paris helped Impressionist ideas and techniques reach the United States. American Impressionism took hold in New York, Boston, and in small art colonies where groups of painters lived and worked together. By 1900, Impressionism had become the most popular style of painting in the United States. William Merritt Chase, a European-trained artist who painted in both traditional and Impressionist styles, opened a school that spread its ideas to a new generation of aspiring artists.

MODULE ONE: INTRO / FOCUS QUESTIONS



Gold Rush Flyer,
Emigration to California \$100
Author: Unknown
Printed ink on paper; 8 x 12 in.
Date published: July 10, 1849

Impressionism in California, 1890-1930

In January 1848, deposits of gold were found at Sutter's Mill in northern California. Many newcomers came to California to seek their fortune in gold. Among the new arrivals were artists. Some were commercial illustrators on assignment for national journals, but others came seeking wealth. With a firsthand knowledge of mining practices, they produced the earliest **genre scenes** (narratives about everyday life) painted in California.

Artists were enchanted by the unspoiled views of the northern Sierras. Magazine and newspaper articles and illustrations inspired Americans living in the East and Midwest to visit the Golden State. Real estate agents encouraged the settlement of California using images to portray a semi-tropical **Utopia** centered around outdoor living. California offered not only unspoiled natural splendors but a bounty of rich land to cultivate.

Although California artists became interested in Impressionism as early as the 1890s, the style did not become widely popular on the west coast until about 1914 when American artists living in Europe returned to the United States at the outbreak of World War I. An additional influence was an international exhibition of Impressionist art that was held in San Francisco in 1915.

Impressionists found that they could capture the changing effects of sunlight by painting outdoors, a practice known as **Plein-Air painting**. Artists who use this technique are said to be painting *en plein air*, a French phrase that means "in the open air." These artists focused on visual impressions rather than details, applying short unblended brush strokes of color that seemed to vibrate when placed next to each other. Impressionist artists had a new way of seeing. Their art expressed movement and the passage of time. The public came to believe the Impressionists had developed a fresh and original vision, even though art critics disapproved of their work.

By 1914, the French style of Impressionism had become greatly modified. Like their French counterparts, California Impressionists adopted the quick brushwork that placed daubs of color next to each other on the canvas. These pure colors reflected the natural **tints, hues** and **shades** of the sunny Southland. However, California Impressionists retained a solid sense of form in a style that could be described as Impressionistic realism. French Impressionists, in contrast, favored forms that shimmered and dissolved in the brilliant light.

From the 1890s, California artists portrayed California as a paradise on earth—beautiful, uncrowded, sunny, and teeming with an abundance of plant and animal life. It was rare for a California Impressionist to feature people in the painted **landscape**. In this guide, you will meet some of the artists whose work defined California Impressionism.

Around 1930, changing social factors in America signaled the end of California's Plein-Air school. A new style called Regionalism became popular which focused on rural themes in response to the Great Depression that changed life in the United States during World War II. Regionalism was in turn replaced after World War II by an art movement known as Abstract Expressionism in the 1940s and 1950s. Eventually this style of painting was replaced by Modern art movements including Pop Art and Photorealism in the 1960s.

Focus Questions:

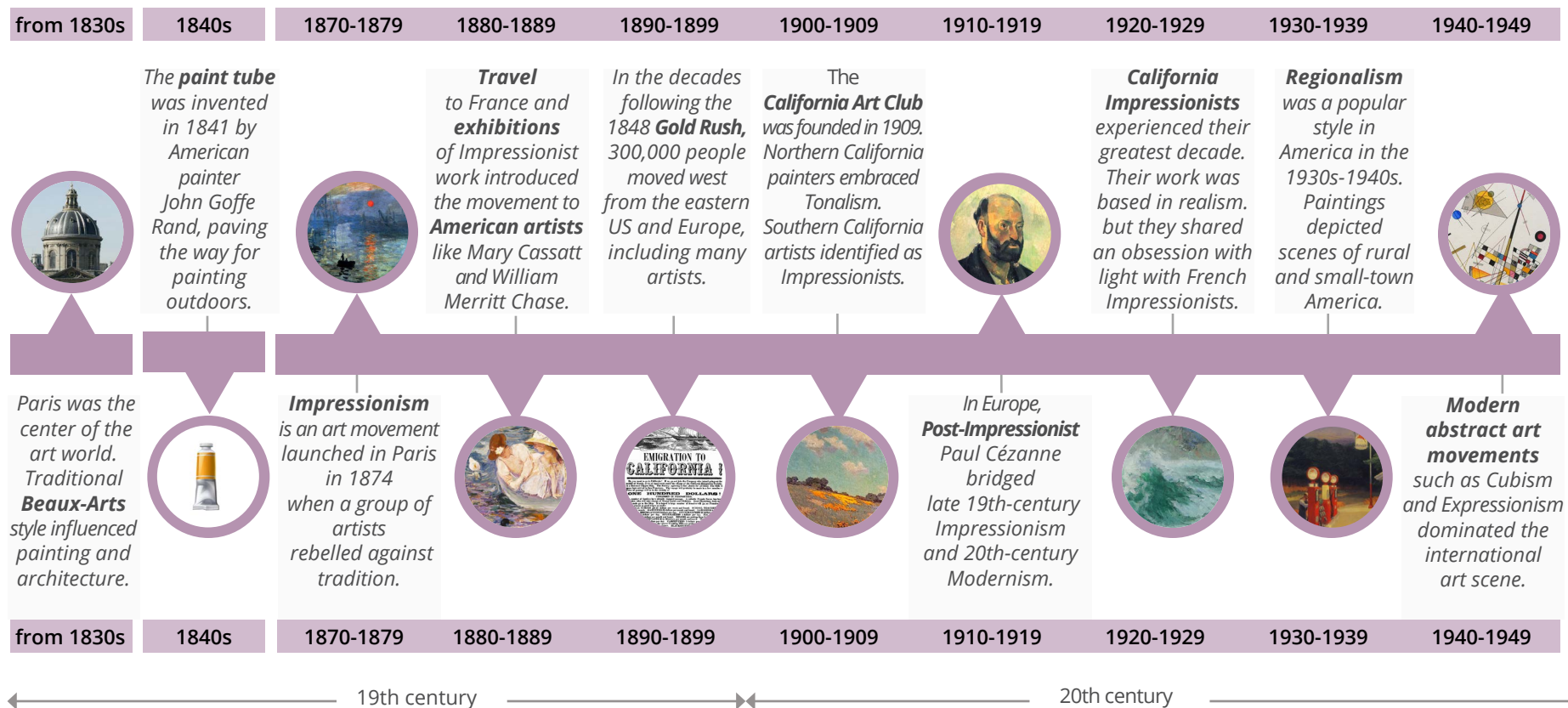
- How can we use our senses to experience a work of art?
- How do ideas about art spread from place to place?
- How do those ideas grow and change over time?
- How do ideas about art influence and reflect the culture in which we live?
- What part does art play in shaping and preserving history?

“WHERE THE
FRENCH IMPRESSIONISTS
YEARNED TO CAPTURE THE IMMEDIATE
MOMENT OR THE TEMPORAL FRAGMENT
OF SOCIETAL ACTIVITY,
CALIFORNIA IMPRESSIONISTS
INSTEAD SOUGHT TO CATCH THE
FLEETING MOMENT OF SPECIFIC NATURAL
LIGHT AS IT BATHED THE LANDSCAPE.”

—JEAN STERN
DIRECTOR EMERITUS, THE IRVINE MUSEUM

MODULE ONE TIMELINE: CALIFORNIA IMPRESSIONISM

Impressionism was launched in 1874 at an exhibition in Paris, France when a group of young artists looked at the world in a new way. Its philosophy traveled from Europe to the east coast of the United States and gradually reached the west coast around in the decades leading up to the turn of the 20th century. California Impressionism built upon the philosophy of the French Impressionists. It became the first art movement identified as unique to California.



Note:

Timeline entries whose circular images are placed *above* the center bar are connected to European artists and events. Timeline entries whose circular images are placed *below* the center bar are connected to American artists and events.

MODULE ONE MAP: HOW IDEAS TRAVEL



How Ideas Travel

New ideas are often launched by a revolutionary individual or group. Some ideas eventually travel across borders and generations.

- Ideas spread when they respond to a need or opportunity that is not being addressed.
- Ideas spread through shared connections between people with similar interests who come in contact with each other.
- Ideas spread when they are visible—when people observe others they admire or trust adopting the idea.
- Ideas spread when people believe the idea will positively impact their life in some way.

MODULE TWO:

LANDSCAPE PAINTING



Painting *en plein air*



The experience of painting in the open air was greatly improved in 1841, when an American painter and problem-solver named John Goffe Rand invented and patented a collapsible paint tube. While that hardly seems like something we would call **technology** today, that's exactly what it was. In fact, it revolutionized the art world.

Prior to Rand's invention, artists or their assistants spent hours in the studio, grinding natural **pigments** in a heavy stone bowl, then mixing them with just the right amount of oil to achieve the desired consistency. If the artist wished to paint outdoor landscapes, pigs' bladders and glass syringes were the preferred method for carrying the paints from the artist's studio to the painting site.

Rand's innovation, made from tin and sealed with a screw cap, freed artists to purchase pre-mixed paint that came in a variety of colors made from natural and chemical pigments. Although expensive, the tubes were easy to carry, and could be used as pure color or mixed on a wooden **palette**.

Plein-Air painters worked quickly to capture the ever-changing natural light. With their **canvas** propped on a portable **easel**, Impressionist artists used a brush or **palette knife** to apply small daubs of paint, creating an "impression" of the surrounding landscape rather than an exact rendering. When they were finished for the day, their paint was preserved inside the tin tube for future use rather than drying out in the open air. According to an article in *Smithsonian Magazine* (Perry Hurt, May 2013), the French artist Auguste Renoir once remarked, "Without colors in tubes, there would be no Cézanne, no Monet, no Pissarro, and no Impressionism."

The collapsible tin paint tube was the brilliant idea of an American artist that spread from America to Europe. Impressionism was a brilliant idea of a group of French artists that ultimately spread from Europe to America. What new technology makes your life easier? What brilliant ideas do you have to solve a problem or invent something new?

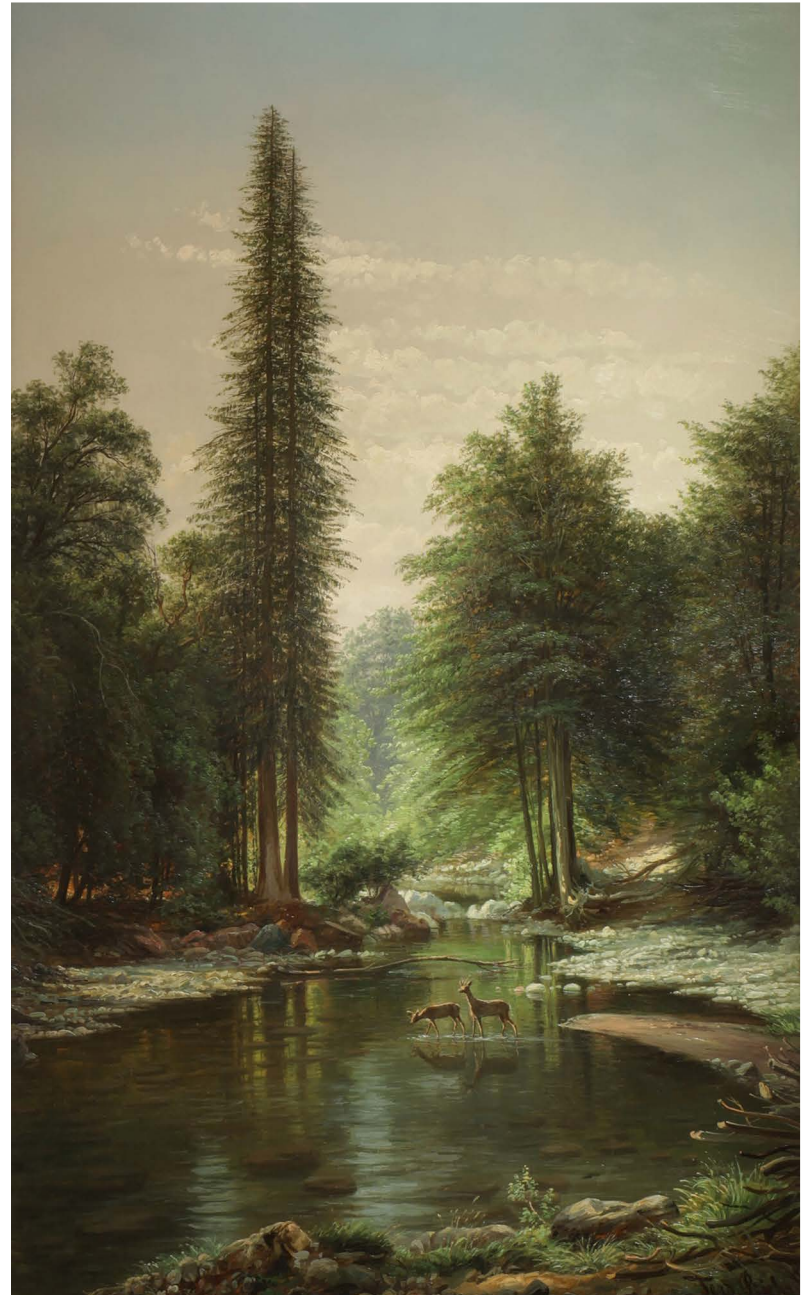
California's varied terrain was a painter's paradise

Following the discovery of gold in 1848, artists trained in European easel painting began to arrive in California. An art community soon developed in San Francisco.

With the completion of the transcontinental railroad in 1869, California's scenic wonders, particularly the rugged Sierra Nevadas—and especially Yosemite—became the subject of paintings. The great panoramas of California's mountains and forests were often idealized by transplanted Hudson River artists who painted the landscape with a vision that was strongly influenced by Romanticism. Postcard-perfect images of the West were distributed throughout the country. These images helped persuade Americans to preserve some of California's finest wilderness areas as state or national parks. They portrayed a pastoral setting, where human beings and nature coexisted peacefully.

Gradually, an idealized style of painting was abandoned for more spontaneous forms of brushwork. Artists explored the quieter, contemplative mood of nature in a style known as **Tonalism**.

Untitled (Redwoods) c.1885
Joachim Ferdinand Richarddt (1819-1895)
Oil on canvas; 59.5 x 36.5 in.
Bowers Museum 40722
Anonymous Gift





Untitled (Coastal Mountains of California), c.1900
Carl Henrik Jonnevold (1856-1955)
Oil on canvas; 12 x 14 in.
Bowers Museum F7697
Martha C. Stevens Memorial Art Collection

Tonalism

Tonalists painted the **moods** of nature in the diminished light of early morning, late afternoon or evening. Atmospheric fog, mist or haze and low-key color harmonies seemed to soften or blur the imagery, leaving details to the imagination of the observer.

Plein-Air landscapes created in Northern California often have a cool color scheme, which reflects the cooler northern light. Scenes often depict views of the coast or inland hills with the dampness of the ocean filling the air with cold moisture and fog.

Tonalism, with its emphasis on subtlety and mood, was the dominant style in Northern California at the turn of the century. This contrasted with the Impressionist-inspired style that portrayed nature in bright sunlight that was preferred by Southern California artists.

This painting of the California coastal mountains uses **aerial perspective** to show the effect of the atmosphere on the way we perceive distance. The mountains in the foreground are painted in strong colors with clear details. Those in the background appear softer with a bluish tone.



Painting the California Light

The lighter, Impressionist-inspired works of Southern California artists contrasted with the dark, richly painted scenes of Northern California. Artists in the southern half of the state were obsessed with the **intensity** of the light and the beauty of the land. The Los Angeles basin had numerous canyons and arroyos that featured sycamore trees, meadows and river rocks. The nearby San Gabriel mountains offered vistas of pine trees and snow. In the spring, the ground was carpeted with wildflowers.

The Hills of Home, c. 1915
Hanson Duvall Puthuff (1875-1972)
Oil on canvas; 21.25 x 34.25 in.
Bowers Museum F7694
Martha C. Stevens Memorial Art Collection



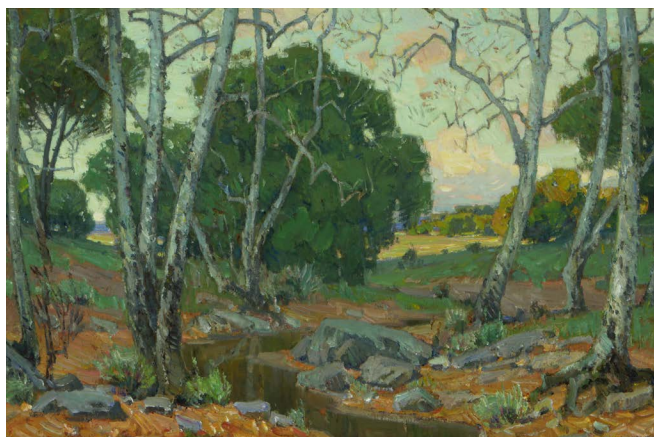
Thanks to California's pleasant year-round climate, sketches and paintings could be completed *en plein air*. Artists moved their easels out-of-doors, so that while they were painting they could experience firsthand the wind blowing through the trees and the sun shining down on the land. California plein-air painters were often more concerned with conveying their impressions of light rather than details of the landscape. By the 1920s, artists were able to reach remote sketching sites with the help of another new technology—the automobile.

From Sunland Looking Across Valley to Big Tujunga, c. 1925
Marion Kavanaugh Wachtel (1875-1954)
Watercolor on paper; 14 x 19.5 in.
Bowers Museum F7690
Martha C. Stevens Memorial Art Collection

MODULE TWO FEATURED ARTIST: WILLIAM WENDT



Looking Up the Canyon, 1916
William Wendt (1865-1946)
Oil on canvas; 39.5 x 49.5 x 2.5 in.
Bowers Museum F7689
Martha C. Stevens Memorial Art Collection



Sycamores (left), 1918
William Wendt (1865-1946)
Oil on canvas; 26.75 x 42.75 x 2.25 in.
Bowers Museum F7678
Martha C. Stevens Memorial Art Collection

FEATURED ARTIST

WILLIAM WENDT

William Wendt was born in 1865. At the age of fifteen, he emigrated to the United States, settling in Chicago where he worked as a commercial artist. In 1906, Wendt moved to Los Angeles with his wife, sculptor Julia Bracken. A successful self-trained painter, Wendt became a founding member of the California Art Club in 1909.

Wendt liked to make long excursions into the country where he could commune with nature and paint on-site for weeks at a time. Sometimes he sketched; at other times he created large, finished works. He found great inspiration in the untouched beauty of nature. The color green became Wendt's trademark—no other Southern California painter has been more closely identified with a single color.



William Wendt (1865-1946)
painting *en plein air*
Photograph by Edward Cochems
Courtesy of DeRus Fine Arts
and The Irvine Museum



Trees They Are My Friends, c. 1931
William Wendt (1865-1946)
Oil on canvas; 24 x 32 in.
Bowers Museum F7685
Martha C. Stevens
Memorial Art Collection

How can we use our senses to experience art?

Look at William Wendt's painting *Trees They Are My Friends*. Imagine yourself inside the picture.

Where are you standing or sitting in the scene? Describe your chosen location. Can other students guess where you are?

Module Two Activity: Looking at Art explores questions that help us understand elements of art and the artist's intent.

MODULE TWO ACTIVITY: LOOKING AT ART

LANDSCAPE

Imagine yourself in this picture.

Where are you standing
or sitting in the scene?
What things are close to you?
Why did you choose that spot?

LANDSCAPE

Experience this scene
using your senses.
What **sounds** do you hear?
What **smells** are there?
What **textures** might you feel?

LANDSCAPE

What **season** is it?
How do you know?
How would the landscape
look different
at another time or year?

LANDSCAPE

Look far in the distance.
What things are far away?
Do they look smaller or larger than
things that are close to you?
Why?

LANDSCAPE

How does the artist
invite you in to this scene?
Where does your eye go first?
Next? Why?

LANDSCAPE

Do you see the use of
perspective in this picture?
How?
Can you find a vanishing point?

LANDSCAPE

Look around you.
**What to you think is happening
in this scene?**
How many different things
do you notice?

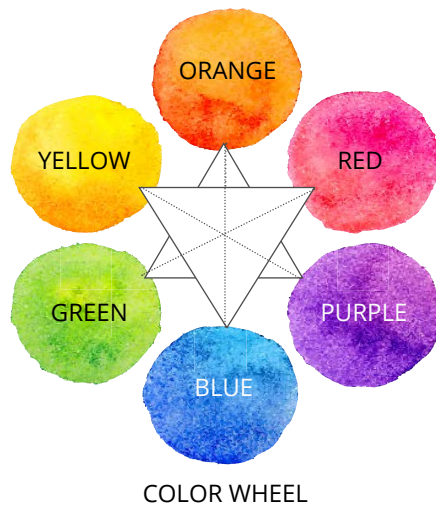
LANDSCAPE

What is our **viewing angle**?
Are we looking straight into the
picture, from the side,
or from above or below?

LANDSCAPE

What is the **title** of this painting?
Why do you think the artist chose
that title?
If you painted this scene,
what title would you give it?

MODULE TWO ACTIVITY: EXPLORING COLOR



LANDSCAPE ARTISTS rarely use paint colors directly from a tube. When they look at the sky, they see not just blue, but shades of purple, white, gray, yellow, orange and pink, depending on the weather, the location, and the time of day. They have learned to be expert observers.

When they look at a tree, they see many shades of green. Some parts of the tree are bathed in sunlight. Others are in shadow. Take the Green Challenge to see if you can mix at least twelve shades of green.

Color Theory

The **color wheel** is a diagram that shows relationships among colors. On this simple color wheel, triangles identify the three **primary** colors (yellow, red, and blue) and the three **secondary** colors (orange, purple and green). The dotted lines connect pairs of **complementary** colors (red/green, yellow/purple and orange/blue). More complex color wheels show secondary, **tertiary** and **analogous** colors as well. Knowing what color you get when two colors mix is important to artists.

Creating Original Works of Art

Careful observation and an **aesthetic** appreciation of rocks, minerals, trees, flowers, birds, and natural landscape forms inspired the content of many Impressionist landscapes.

Explore the color green by taking a walk to observe nature. Take along a notebook and some colored pencils.

- Note the **value** and color differences from the darker, older leaves to the lighter, fresher greens of new growth.
- Study the bark textures of various kinds of trees. Feel the difference between old and new bark.
- Sit in front of a tree. Sketch it, paying attention to all the colors that appear on the tree.
- What shapes do you see? What textures?

Take photos or collect small samples of green things that you observe on your walk, such as different grasses or newly-fallen leaves from various kinds of trees. Put them in a small paper bag to keep them safe. When you return from your walk, make a “green sampler.” Here’s how: Place dabs of green, yellow, white, black and blue tempera paint on a paper plate to use as a “palette.” Mix a small amount of green paint with each one of the other colors, trying to match some of the **tones** you observed on your walk. Keep experimenting to see how many different shades of green you can create.

MODULE TWO ACTIVITY: EXPLORING COLOR

There are two basic types of paint used in the classroom: **opaque** and **transparent**.

1. Opaque water-based color consists of pigment suspended in a creamy liquid which thoroughly covers the painting surface. Liquid tempera is a ready-mixed paint. Dry tempera is opaque paint in powder form which can be mixed with any suitable liquid, such as water, liquid soap, liquid starch, or buttermilk.

Before creating your masterpiece, have fun experimenting with various painting **techniques**:

- **Juicy painting:** Paint with brushes loaded with tempera. Work freely on a large surface, avoiding small details.
- **Dry brush:** Use the smallest amount of paint on the brush on dry paper to create brushstrokes that are rough and textured. This provides interesting contrast when used in the same picture with “juicy painting.”
- **Sponge painting:** Paint with several sizes of sponges ranging from small scraps to whole rectangular pieces. Smear, wipe, pounce, trail or dot the paint to achieve various textural and tonal effects.
- **String painting:** Dip a string into thin paint. While the string is still wet, either fold the paper or place another sheet over it and press. Pull the extended end or ends of the string. Repeated with the same or another color.

2. Transparent watercolor is of a consistency that allows light to pass through the paint to reveal outlines and the surface that lies beneath the paint. Watercolor comes in tubes or premixed tins of dye-like pigment to which a binder has been added. To use, dilute the paint with water, then try the following techniques:

- **Wet on dry:** Paint on a dry surface. The color will be intense yet transparent. Unpainted areas where the surface of the paper shows through will add sparkle to the painting.
- **Wet on wet:** Using a large brush, wet the surface of the paper. Then add a large “wash” of color, and watch it blend with the wet surface to produce a soft, fuzzy effect.
- **Straw blowing:** Drop several “blobs” of watercolor on the paper. Blow through a straw over the “blob” and let the paint run into interesting patterns and effects.
- **Watercolor and crayons:** Draw heavily with crayon leaving some of the paper untouched. Complete the design with watercolor paints.

Water-based paints work best when used on special watercolor paper.

Oil paints, such as those used by the Impressionist painters, are no longer considered suitable for student use.

Some colors contain chemicals that are harmful when inhaled. Oil paints also take weeks or months to dry!

MODULE THREE:

SEASCAPE PAINTING





The California Coast

The abundance of Plein-Air paintings of the sea and shore attest to the overwhelming mystique of the Pacific Ocean. Some artists focus on white-capped waves as they lap against the shore at high tide. As the sea level rises, the waves advance toward us. When it recedes, at low tide, shells and sea life are deposited on the sandy beach. Other artists like to show the ocean's power as breakers continually pound the rocky cliffs, spraying both land and air.

Coastal Scene, c. late 1920s
Joseph Kleitsch (1882-1931)
Oil on canvas; 11 x 14 in.
Bowers Museum 76.36.1
Gift of the Estate of Paula Nelli



The unspoiled, solitary nature of the California coast is equally appealing. Unlike their French counterparts, it was rare for California Impressionists to include people in their paintings.

Painting the ocean lends itself to a variety of **media**. Many Impressionists painted in oil. Other artists found the interaction of the sun, sand, and water a perfect subject for exploring the **translucent**, light-based medium of watercolor.

Sand Dunes, c. 1905
George Gardner Symons (1863-1930)
Oil on canvas; 18 x 30 in.
Bowers Museum 8642
The Blanche L. Dolph and Lucille McGaughey Estate Memorial Art Collection

MODULE THREE: SEASCAPES



Seascape paintings show a body of water whose color appears at times to be blue, turquoise, green, or golden. Does water exist in all of these colors? How many shades of blue do you see in these images? What do you think accounts for each one of the different shades that you perceive?

Detail, *Coastline*, date unknown
Nellie Gail Moulton (1878-1972)
Oil on masonite; 12 x 14 in.
Bowers Museum F7736
Martha C. Stevens Memorial Art Collection



All color is dependent on light. The water of the ocean is not blue, but clear. The color we see when we look at the ocean is, for the most part, based on its depth, and what geographic features and marine life exists and moves beneath its surface.

What we see when we look at the ocean is also influenced by the weather, location, time of day, and the light, shadows and reflections from the sky and the ocean floor.

It is not surprising that artists never seem to tire of painting the sea.

Midsummer Night (California Coast), c.1929
William Frederick Ritschel (1864-1949)
Oil on canvas; 20.125 x 24.125 in.
Bowers Museum F7674
Martha C. Stevens Memorial Art Collection



Marine, Boats in Brittany, c. 1929
Edgar Alwin Payne (1882-1947)
Oil on canvas; 16.5 x 19.75 x 2.5 in.
Bowers Museum F7600
Gift of Mrs. Edgar Payne

Only ten permanent residents lived in Laguna Beach in 1900, with travelers and seasonal residents passing through year-round. The small village continued to grow, however, and by 1917 there were about 30 to 40 artists living in Laguna Beach teaching Plein-Air painting classes and selling their works in major centers of art like Chicago and New York.

One of the most famous and accomplished of these artists was Edgar Alwin Payne.

FEATURED ARTIST

EDGAR ALWIN PAYNE

Edgar Alwin Payne, a self-taught artist, was born in Washburn, Missouri in 1883. He left home at a young age and traveled for a number of years throughout the United States, taking various jobs as a house painter, sign painter, scenic painter and **mural** artist.

Payne visited California in 1909, where he spent several months in Laguna Beach and fell in love with a young art student named Elsie Palmer. He painted in oils and she painted in watercolor.

The peaks of the Sierras were Payne's favorite subject, but his second love was the sea, from Laguna Beach to Carmel. His best-known works are light-filled Impressionistic paintings notable for their **composition** as well as their use of a complex color palette.

After many travels together, Edgar and Elsie settled in Laguna Beach where he became a founding member and the first president of the Laguna Beach Art Association.



Edgar Alwin Payne
Santa Cruz Island, 1915
Photograph by George Hurrell
Courtesy of Evelyn Payne Hatcher
and The Irvine Museum

MODULE THREE FEATURED ARTIST: EDGAR ALWIN PAYNE



Marine Scape, c.1918
Edgar Alwin Payne (1883-1947)
Oil on canvas; 25 x 30 in.
Bowers Museum F7687
Martha C. Stevens
Memorial Art Collection

Look at Edgar Alwin Payne's painting *Marine Scape*. Imagine yourself inside the picture.

- Where are you standing or sitting in the scene? Perhaps you are walking along a rocky shore or standing high up on a cliff overlooking the sea. Maybe you are offshore in a boat.

Module Three Activity: Looking at Art explores questions that help us understand elements of art and the artist's intent.

MODULE THREE ACTIVITY: LOOKING AT ART

SEASCAPE

Imagine yourself in the picture.

Describe where you are.
Are you in the water, walking along the shore, or high on a cliff overlooking the scene?

SEASCAPE

Use your five senses to experience this scene.

What sounds do you hear?
What textures might you feel?

SEASCAPE

What **time of day** do you think it is?
How would the scene look different at another time of day?

SEASCAPE

What is the **mood** of the painting?
Calm or active?
Optimistic or somber?
How does the painting make you feel?

SEASCAPE

What part of the picture **attracts your eye first**? Why?
Where does your eye go next?
Does your eye end up in a certain place? Where?

SEASCAPE

Where is the **light** coming from?
Do you see shadows?
Do you see **reflections** in the water?

SEASCAPE

How does the artist use line to show motion?
Vertical lines show action.
Horizontal lines are restful.
Diagonal lines are more dynamic.

SEASCAPE

What **medium** do you think the artist used to create this picture?
What **tools** do you think the artist used?

SEASCAPE

Look closely.
How many different colors do you see in the water?
In the sky?

The Science of Light

The world is a colorful place, but you can see colors only when light is shining. In the dark, you can't see color. Is color in the objects or in the light? To answer this question, conduct an experiment using a small mirror, a clear glass, water, and a flashlight. Gently place the mirror into the glass. Slant it up against the side. Then fill the glass with water. Set the glass on a table. Turn out the lights. Make the room as dark as possible. Shine the flashlight into the glass of water, aiming for the mirror. Adjust your aim until the light hits the mirror. If necessary, adjust the mirror in the water, making sure the mirror remains slanted.

Observe what happens to the light in the glass. Look at the light where it hits the ceiling or the wall. The light looks white when it goes into the glass. When the light comes out of the glass, it makes a rainbow on the wall or ceiling. Conclusion: Color comes from white light.

Bending light

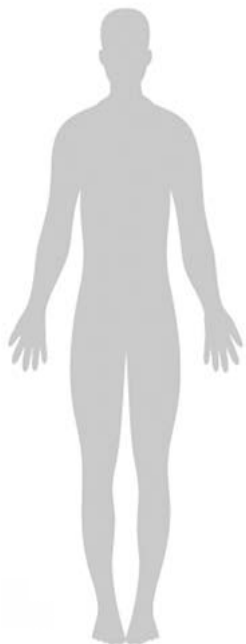
A **prism** is a solid object that bends light. In the above experiment, you used water and a mirror to break white light into different colors. Scientists use triangular glass prisms to experiment with light. When white light passes through a prism, it separates (refracts) into the colors of the visible spectrum: red, orange, yellow, green, blue, indigo and violet. Each color of light bends at a different angle.

Have you ever seen a rainbow? When did it occur? Why do rainbows occur only during certain rainstorms? To see a rainbow, you need sun, rain droplets, and light. If the sun is hidden behind the clouds, or if it is nighttime, you will not see a rainbow.

Impressionist painters attempt to depict the effects of light as it is reflected from objects. View several paintings in this guide to look for the source of the light. In what direction is the light traveling? How does the angle of the light relate to the time of day? Look at the colors of the lighted area in relation to the surrounding area. How are the colors different? The same? How does the light affect the way the landscape is seen?

Can you find places in the painting where the sunlight is blocked to create shadows?

The Science of Shadows



In a darkened room, place your hand in front of a lamp to make a shadow on the wall. Make the shadows move and change shape by moving your hand. Shadows move and change because of the way light travels. Light travels in straight lines. When you put your hand in front of the lamp, some of the straight lines of light hit your hand. The shadow on the wall shows where the light is blocked by your hand. When you move your hand, the shadow moves because your hand blocks different lines of light.

Shadows and the angle of the sun

The oldest device to measure time is the sundial. Historians believe this timepiece was first invented more than 4000 years ago. A sundial uses shadows to indicate time. To make your own sundial, insert a pencil through the center of a piece of cardboard. Place the pencil and cardboard in an area when the sun shines all day. Each hour, mark the position of the shadow on the cardboard. This will allow you to tell the time on sunny days.

Casting shadows

Experiment: How would you shine a flashlight on a tennis ball to produce a long shadow?

Shadow portraits

Pair students into groups. Using the bright light from a projector, have one student stand sideways against the wall so that his or her shadow is cast on the wall. Place a large sheet of white paper on the wall at the location of the shadow. Have a partner trace the outline of the student's profile. The student then takes his/her own shadow outline and shades it in with a soft lead pencil.

How long is my shadow?

On a sunny day, go outdoors in the early morning. Bring a tape measure. Observe and measure the shadows you create. Note the direction the shadow is pointing. Repeat this activity at mid-morning, at noon, and again mid-afternoon. Record the information on a chart like the one at left. When you stand in the sun, you are blocking some of the lines of sunlight. As the sun moves in the sky, in the morning and in the afternoon, your shadow is long. It points away from the sun. When the sun is high overhead, your shadow is short.

TIME OF DAY	HOW LONG MY SHADOW IS	
8:00 AM	Feet:	Inches:
10:00 AM	Feet:	Inches:
NOON	Feet:	Inches:
2:00 PM	Feet:	Inches:

MODULE FOUR:

GENRE PAINTING



MODULE FOUR: GENRE PAINTING

Hanging in the Bowers Museum is a striking early 20th-century **genre painting** titled *La Buenaventura* or *The Good Fortune*. In the painting, Charles Percy Austin depicts a young woman in traditional Hispanic dress with six tarot cards laid out in front of her on the tile floor. Her cold blue dress contrasts with the warm Southern California setting. Who is she? What do you imagine she is thinking and feeling?

Each tarot card illustrates a person, circumstance, or potential outcome that sheds light on a question you may be struggling with regarding your past, present or future. Although her cards indicate good fortune, her expression is mysterious. She does not seem pleased with the future she sees.

Genre paintings tell a story about everyday life. They capture ordinary people engaged in their daily activities. The subjects of genre art are not posing as if for a portrait. They often seem unaware that they are the focus of our gaze.

Charles Percy Austin was born in Colorado in 1883. He took an interest in art from a young age and began studying at the Denver School of Art as soon as he could. His studies took him to New York and Europe where he absorbed Impressionist and **figurative** influences.

When Austin relocated to California in 1908, Los Angeles was a growing artist colony. He visited and fell in love with Mission San Juan Capistrano and spent most of his life painting the grounds, gardens and lives of the Mission and its people.



La Buenaventura (The Good Fortune), c. 1927
Charles Percy Austin (1883-1948)
Oil on canvas; 34 x 36 in.
Bowers Museum 32195a
Gift of Mr. Ralph J. Steven

MODULE FOUR: GENRE PAINTING



Pagoda, Old China Town, Los Angeles, c. 1949
Arthur Edwaine Beaumont (1890-1978)
Watercolor on paper; 25 x 30 in.
Bowers Museum 86.40.1
Gift of Mr. Paul J. Knaak

Views of Los Angeles' Chinatown are very rare. Arthur Edwaine Beaumont painted *Pagoda, Old China Town, Los Angeles* in 1949 using watercolor on paper. It is an Impressionist painting of greens, golds, reds and blues, depicting the old buildings and telephone poles that mark this as a historical record of "old Los Angeles."

Beaumont is considered by many to be America's greatest watercolor artist of ships at sea, but on rare occasions he painted landscapes as well. The dynamic use of color for which he was known is present in this painting.

MODULE FOUR: GENRE PAINTING



Frank Coburn, like many other artists, began his career earning a living doing various kinds of commercial art. A native of Illinois, he studied at the Art Institute of Chicago. He came to California about 1908, where he lived in Santa Ana and worked in a studio in Los Angeles. Each summer, he moved south to Laguna Beach to paint.

Coburn specialized in landscapes with architectural features. His painting of Olvera Street in the late 1920s depicts the Los Angeles City Hall Tower in the distance.

Olvera Street, c. 1928
24 x 28 in.
Frank Coburn (1862-1938)
Oil on Masonite
Bowers Museum 3949
Gift of Georgia DeLong in memory of her brother, Frank Coburn



Coburn's work shows great versatility. Although he considered himself primarily a landscape painter, he also painted still life, portraits, nudes and urban scenes such as flower markets and pedestrians in the rain.

His paintings recorded the ethnic diversity of the region in paintings featuring Hispanic themes and Asian culture. His broken brush work and use of vibrant color make his paintings quickly recognizable.

Laguna Beach, c. 1918
Frank Coburn (1862-1938)
Oil on pebble board; 13.5 x 17 in.
Bowers Museum 40696
Gift of Georgia DeLong in memory of her brother, Frank Coburn

MODULE FOUR FEATURED ARTIST: FANNIE ELIZA DUVALL



Confirmation Class (San Juan Capistrano Mission), c. 1897
Fannie Eliza Duvall (1861-1934)
Oil on canvas; 20 x 30 in.
Bowers Museum 8214
Gift of Miss Vesta A. Olmstead and Miss Frances Campbell

FEATURED ARTIST

FANNIE ELIZA DUVALL

Fannie Eliza Duvall was born in Port Byron, New York in 1861. She studied at the Art Students League in New York City and worked as a teacher in Syracuse, New York before moving to Los Angeles in 1888. Duvall was one of the earliest accomplished artists to settle in the Southland and one of the first local artists to adopt the new theories of Impressionism. From her studio in the Arroyo Seco, she produced landscapes and still-life paintings in oil, watercolor and pastel.

Duvall's featured painting, *Confirmation Class*, depicts a scene at the San Juan Capistrano Mission. It shows how she found California themes to satisfy Impressionist formats. Girls heading to confirmation through a mission garden is a local translation of a popular French theme of women standing in flower gardens dressed in white.

After 1900, Duvall made Paris her second home. There she studied with painter James Abbott McNeill Whistler and at the Grande Chaumière. She died in Los Angeles in 1934.



Women Artists

The late 19th century was a time of unprecedented innovation and experimentation, yet advancements made by women artists in both Europe and America were met with challenges.

In France, women were not eligible to attend the École des Beaux-Arts (School of Fine Arts) until 1897. Women had painted for centuries, but in the mid-to-late 19th century, their talents were often limited to domestic scenes or decorative arts. When the number of paintings by female artists accepted for the annual Salon exhibition grew, many male artists felt it limited their own chances for success.

In the United States, women were beginning to assert their rights. But progress was slow. For decades, work by women artists was less likely to be collected by major museums. Some artists signed their creative work with initials instead of their first names so it would be valued on par with that of male artists.

Perseverance eventually brought well-deserved recognition. By the early 20th century, women artists in California were important figures respected for their work in landscape, seascape, genre, portrait and still-life painting.

MODULE FOUR ACTIVITY: LOOKING AT ART

GENRE SCENE

What is happening in this picture?
Do you think it is
real or imagined?
Why?

GENRE SCENE

What sort of **lines** do you see
in this picture?
Are they straight or curvy?
Thin or thick?
Do you notice any **patterns**?

GENRE SCENE

What is happening in the front or
foreground of this picture?
What is happening in
the **background**?
What surprises you?

GENRE SCENE

If there are **people** in this picture,
who do you think they are?
What are they doing?
What might they be thinking?

GENRE SCENE

What is our **viewing angle**?
Are we looking straight into the
picture, from the side,
from above or below?

GENRE SCENE

What is the
moment captured
in this scene?
What happened right before?
What might happen next?

GENRE SCENE

How is light used to draw attention
to some areas of the painting?
Why do you think the artist chose
a certain area to **highlight**?

GENRE SCENE

What **colors** are most prominent
in this picture?
Do the colors help to tell the story
or establish a **mood**?
How so?

GENRE SCENE

What is the **title** of this image?
Why do you think the artist chose
that title?
If you were making a film of this
scene, what would you call it?

MODULE FOUR ACTIVITY: EXPLORING PERSPECTIVE



Cloister Mission, 1890
Fannie Eliza Duvall (1861-1934)
Oil on canvas; 12 x 8.25 in.
Bowers Museum 8174
Gift of Miss Vesta A. Olmstead and
Mrs. Frances Campbell



Untitled (Coastal California Mountains),
c.1900
Carl Henrik Jonnevold (1856-1955)
Oil on canvas; 12 x 14 in.
Bowers Museum F7697
Martha C. Stevens Memorial
Art Collection

Perspective

Perspective is a drawing method that creates a sense of depth on a flat surface.

Linear perspective makes objects appear smaller the farther they are from the viewer.

One point linear perspective converges towards a single 'vanishing point' on an imaginary horizon line. It is a way to draw a cube or a building or a street scene on a flat sheet of paper so that it appears three dimensional and realistic.

Fannie Eliza Duvall's painting of an exterior corridor at Mission San Juan Capistrano uses **one-point linear perspective**. It creates a sense of depth on the flat surface of the canvas that makes it appear to the viewer that the doorway at the end of the Mission's corridor is far away from us. We understand from our own experience walking down a hallway that the arches are all exactly the same size, and that the walkway and ceiling are as wide at the far end as they are up close. But the technique of linear perspective creates the illusion of distance.

Aerial perspective simulates the effect of the atmosphere in making objects appear softer, less detailed and more bluish in tone the farther away they are from the viewer.

Carl Henrik Jonnevold's landscape of the Coastal California Mountains uses **aerial perspective**. The trees and grassy hills in the foreground appear detailed and are painted in rich, vibrant shades of green. The mountains in the background are partially obscured by a bluish mist, making them seem farther away from the viewer.

Another artwork in the genre painting module of this guide uses *both* Linear Perspective and Aerial Perspective. Can you name the painting and the artist who created it and provide evidence to justify your choice?

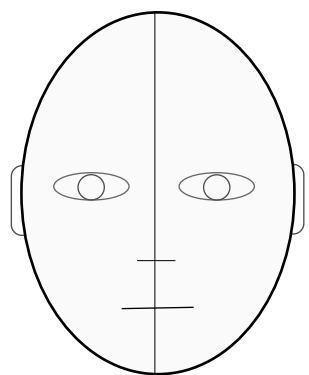
MODULE FIVE:

PORTRAITS / STILL LIFE



In the Studio

For Impressionist artists, painting portraits went beyond the goal of creating a realistic likeness of their subjects. Portrait painters tried to capture the personality, the emotions, and the mood of their subjects.



PROPORTIONS OF THE HUMAN FACE

EYES: halfway between top of head and chin

NOSE: halfway between eyes and chin

LIPS: halfway between nose and chin

William J. and Alberta Binford McCloskey were accomplished portrait artists. They were committed to getting to know the people they painted. Alberta was sensitive to how the placement and pose of a sitter could reveal the sitter's personality as much as the expression on their face. They spent a significant amount of time with subjects—in some cases, even moving to the area where they lived for a period of time. She and William worked as a team. "We have found the most successful result. . .in watching patiently through several sittings." The chair, the exact background color, and the clothing worn are all specific to a single individual.

The rise of Impressionism as an art movement can be seen in part as a response by artists to photography, which burst on the scene in 1839 when Frenchman Louis Daguerre introduced the world's first commercial camera. The McCloskeys used photography to take snapshots of their subjects. This practice was especially helpful for the portraits they both painted of their young daughter Eleanor. She could pose for a photograph, eliminating the need to sit for hours in one position.

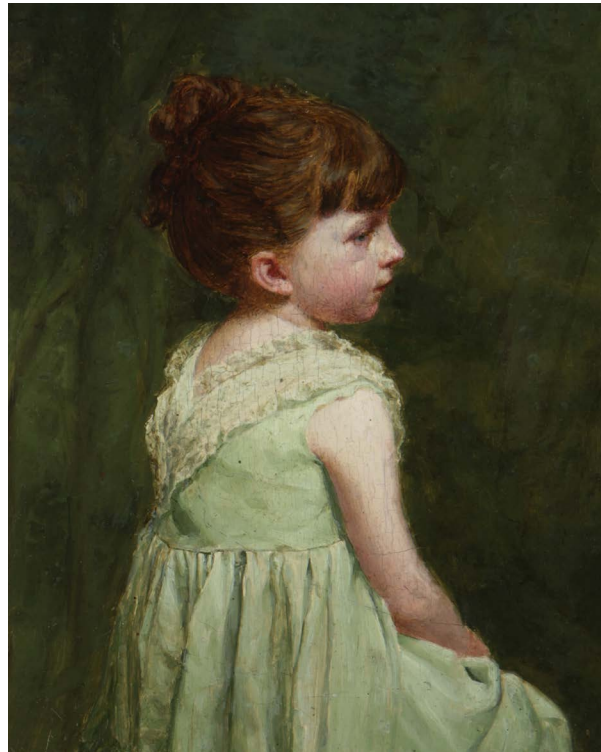
Along with the invention of the paint tube in 1841, photography freed artists to paint *en plein air* and to capture everyday scenes of common people. It spurred Impressionists to devise a new way of looking at the world.

MODULE FIVE: PORTRAITS



Detail, *Wayside Madonna*, 1939
Edith Catlin Phelps (1874-1961)
Oil on canvas; 35.25 x 29 in.
Bowers Museum 32158
Gift of the artist

New York artist Edith Catlin studied with William Merritt Chase at the Académie Julian in Paris, then worked in Provincetown, Cape Cod before settling in Santa Barbara in the 1930s. Her portrait of the Black Madonna tenderly holding her sleeping infant is a good example of Regionalist painting.



Untitled (Eleanor in a Green Dress), 1890
William Joseph (W.J.) McCloskey (1859-1941)
Oil on mahogany panel; 14 x 13.875 x 4 in.
Bowers Museum 74.22.28
Gift of Mrs. Eleanor Russell

William Joseph and Alberta Binford McCloskey were both talented portrait and still life artists. They traveled extensively to paint portraits, insisting that they spend time getting to know their subjects in order to produce a likeness that conveyed their personality. This portrait is of their daughter, Eleanor, around age six.



Self-Portrait, c. 1910
Frank Coburn (1862-1938)
Oil on canvas; 14 x 10 in.
Bowers Museum 87.8.1
Gift of Mr. Bob Stillwell

Southern California artists rarely painted self-portraits. This introspective painting is the sole Frank Coburn self-portrait that has ever been discovered. It reveals an artist with a sad, knowing look in his eyes. In 1911, a critic described Coburn's paintings as a "mingling of realism and poetic feeling."

FEATURED ARTIST

GUY ROSE

Guy Rose is regarded as the most significant artist of the California Impressionist style. He was born on his family's ranch in San Gabriel, California in 1867, and later attended the state's first art school in San Francisco.



In 1888, Rose enrolled in the Académie Julian in Paris. He won every award the school offered, and soon found his paintings accepted for the annual Paris Salon exhibitions. In 1894, a bout with lead poisoning forced him to abandon oil painting for two years while he regained his health. Rose returned to the United States and worked as a magazine illustrator while teaching portraiture at Pratt Institute in Brooklyn, New York.

Rose was influenced by the French Impressionist Claude Monet. He and his wife, also an artist, joined a small American art colony at Monet's Giverny garden estate outside of Paris. Like Monet, he was fascinated with the effects of light and color and began to experiment with painting the same scene at different times of day.

In 1914, Guy returned to Pasadena, where he was active in the art scene in both southern and northern California until shortly before his death in 1925.



Marguerite, c. 1900-1910
Guy Rose (1867-1925)
Oil on canvas; 15 x 17.75 in.
Bowers Museum F7693
Martha C. Stevens Memorial Art Collection

Costumes, furnishings and settings offered clues as to when and where a portrait was painted. Kimonos—elegant garments that became fashionable after Japan opened trade with the west in the late 19th century—helped highlight the personality of the subject. Their bright colors and patterns often added interest to portraits of the era, along with rich drapery, upholstered furniture and Victorian floral wallpaper.

MODULE FIVE ACTIVITY: LOOKING AT ART

PORTRAIT

Describe the **subject** of this portrait.
Do you imagine it is someone the artist knows well?
Or someone who is famous? Why?

PORTRAIT

Does the subject of this painting appear to be **posed or spontaneous**?
If the subject is posed, why do you think that pose was chosen?

PORTRAIT

How would you describe the **color palette** used in this picture?
Why do you think the artist selected these colors?

PORTRAIT

Would you describe the style of this picture as **realistic or abstract**?
What evidence suggests that?

PORTRAIT

What is the **time period** represented in this portrait?
What details (clothing, hairstyle, furnishings or objects) provide clues?

PORTRAIT

Does the light source in this image appear to be **natural light or studio lighting**?
Which areas are highlighted?
Which areas are in shadow?

PORTRAIT

What **medium** do you think the artist used to create this portrait?
Oil, watercolor, pastel, pencil, pen & ink or mixed media?

PORTRAIT

Is the format **vertical or horizontal**?
What is our view of the subject?
Head/shoulders or full body?
Facing front or profile?

PORTRAIT

How would you interpret the subject's **expression and body language** in this portrait?



In the Studio

A **Still Life** is a drawing or painting of inanimate objects. It includes all kinds of man-made and natural objects: such as cut flowers, fruit, vegetables, fish or game, displayed in or alongside items such as baskets, vases, plates or other mementos. Still-life subjects are often arranged on a table draped with an interesting fabric and illuminated with studio lighting to bring out the highlights and shadows. Artists often introduce perishable items into a still life, such as food or butterflies that go through stages of change over time.

Arranging a still life is an exercise in composition. Attention must be paid to both the positive space (the objects themselves) and the negative space (the area between and around objects). Both should be pleasing to the eye.

A still-life painting often has a theme, although it may not be obvious at first glance. It could be anything from a celebration of material pleasures, a collection of favorite treasures, or a warning of the brevity of human life. In modern art, simple still-life arrangements provide an opportunity for formal experimentation.

Untitled (Oriental Vase with White Chrysanthemums), 1888
Alberta Binford (A. B.) McCloskey (1855-1911)
Oil on canvas; 50.75 x 40.875 in.
Bowers Museum 74.22.3
Gift of Mrs. Eleanor Russell

Untitled (Still Life, Tangerines), c. 1919
10.375 x 17.5 in.
William J. McCloskey (1858-1941)
Oil on canvas
Bowers Museum 74.22.26
Gift of Mrs. Eleanor Russell



In the early 20th century, advertising campaigns throughout the country promoted the health benefits of California citrus fruit. The job market was centered on agriculture. The citrus industry became identified with the state and appeared in art whenever a visual reference to California was needed. Shipping of oranges and other agricultural products grew tremendously after the opening of the Panama Canal in 1914. By the 1920s some communities of California became economic giants as a result.

The McCloskeys were known for their paintings of fruit wrapped in tissue paper.

MODULE FIVE ACTIVITY: LOOKING AT ART

STILL LIFE

What is this painting about?

What objects are in the painting, and **why** do you think the artist chose to paint them?

STILL LIFE

Do you notice any **symbolism** in this painting?
Does the title offer a clue as to its meaning or purpose?

STILL LIFE

What **connections** do you see between the objects in this painting?
Do they share a common theme?

STILL LIFE

How is light used in the picture?
What direction is the **light source** coming from?

STILL LIFE

How does the artist use **shading and highlights** to indicate three dimensions in the image?

STILL LIFE

Will any elements in this picture **change over time**?
How might that affect the artist's process?

STILL LIFE

Describe how both **positive and negative spaces** in this painting contribute to the composition.

STILL LIFE

What is our **viewing angle**?
Are we looking straight into the picture, from the side, or from above or below?

STILL LIFE

How does the artist use **texture and pattern** to add interest to the still life arrangement?

MODULE FIVE ACTIVITY: EXPLORING COMPOSITION

Art as Expression

Why do people create art? How do artists visualize their ideas? How do they then turn them into works of art? This is the essence of visual art: translating an abstract idea into a tangible form.

People create art for many reasons: to record history, to teach others, to tell a story, to express their ideas and emotions, to reflect the beauty of nature, to explain concepts that are easier to grasp in a visual diagram or illustration, to persuade someone to see something in a new way, or just to experiment with materials and concepts. Everything in the world has the potential to turn into an idea for art. Stay alert to seeing possible ideas.

Choose a special shoe for an experiment in composing an original still-life scene. Try to find a shoe that is interesting or meaningful to you. Maybe it is a flip-flop from a favorite trip to the beach. Maybe it is a shoe that you wore when you kicked a soccer goal. Or perhaps it is just a favorite shoe that you always feel comfortable wearing. You will create a work of art using a variety of media and technical processes and to demonstrate through this process some of the facets of creating art that we have discussed in various modules in this guide to California through the Artist's Eyes. Keep in mind some of the criteria we have discussed in our analyses of artwork, which you can review [here](#).

First, pose your shoe, deciding what sort of background you will use. Think about the use of light in your painting. If you are indoors, set up a light source. If you are outdoors, use the natural light. How will you draw attention to some areas of your artwork? Ask yourself these questions:

- What will be going on in your picture? What moment in time will you capture?
- What will be the setting? (Where will the picture take place?)
- What will be happening in the **foreground** of the picture (the part that seems closest to you)?
- What will be happening farther away in the **background**?
- Will your painting be in a horizontal or vertical format? Why?
- Will your composition be symmetric or asymmetric?
- How will you design both the positive and negative spaces in your composition?
- Is there a mood or a story to your painting? Is the meaning clear or will it need to be discovered by the viewer?
- What medium will you use? What colors will you use and why?
- What is your **point of view**? Where are you in relationship to the subject: Are you far away or close? Above or below?



MODULE SIX:

REFLECTION



Synthesis

The history of art can be divided into art periods and art movements. The Renaissance, for example, was a *period* in European history that spanned the 14th to the 17th centuries. It was a time of major social change and as the world transitioned from the Middle Ages to a cultural, artistic, political and economic rebirth that ushered in the modern world.

An art *movement*, by contrast, is typically much shorter, lasting a few months, years, or decades. It may be characterized by a distinct style followed by a group of artists who share a philosophy that responds to current influences of the environment in which they live. An art movement can take place in a single location, in many places at one time, or its ideas may gradually spread from place to place, adapting and changing along the way.

American Impressionism experienced its greatest success in the just as Modernism made its appearance in America at the Armory Show of 1913. The changes in American painting in the period from the 1870s to the 1930s reflects the rapid changes being experienced not only in the arts but in society as a whole.

More recently, as California approached the turn of the 21st century, there has been renewed enthusiasm for outdoor painting. A new **renaissance** or rebirth of Plein-Air painting—the first style of art identified specifically with California—coincides with new interest in biodiversity, the environment, and in preserving the natural resources and plant and animal life of the state for generations to come.



MODULE SIX CAPSTONE PROJECT: IDEAL CALIFORNIA DAY



Ideal California Day, c. 1928
Frank Coburn (1862-1938)
Oil on board; 33 x 31.125 in.
Bowers Museum 3951
Gift of Mrs. Georgia DeLong
in memory of her brother,
Frank Coburn

MODULE SIX CAPSTONE PROJECT: IDEAL CALIFORNIA DAY

California is a vast and vibrant region. The state's beauty and diversity is legendary. It is home to snow-capped mountains, towering redwood trees, fields of golden poppies and more than eight hundred miles of coastline. The Golden State has an abundance of natural resources as well as diverse plant and animal life. Its mild climate and sunshine inspired a generation of artists to move west to experience living in what many viewed as utopia, a "perfect world."

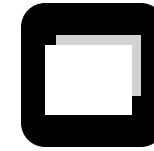
California's mix of cultures and the mobility of its people created an environment that enabled the rapid spread of ideas. Among those ideas were notions about the role of art in the late 19th and early 20th centuries, a time when a number of art movements flourished.

Art is expression. Each artist featured in this guide had a unique view of what the idea of California meant to them. Great paintings express not only what artists see, but their emotions—what they *feel* about their subject—as well.

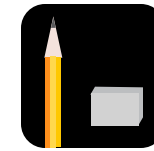
Ideal California Day is a painting by Frank Coburn that presents a Los Angeles street scene. In the background, we see Spanish style buildings against a bright blue sky. In the foreground, the colorful figure of a woman is looking at bouquets of flowers. The intense sunlight defines the buildings, creates strong shadows, and causes the subjects to carry parasols. For the artist, this scene represented what he believed was a perfect day. For other artists, a favorite day might include a walk on the beach or a picnic with friends. What do *you* value about California? What would be *your* ideal California day?

Use your imagination to write a paragraph describing your perfect day. Then, apply the **Elements of Art** and **Principles of Design** to create a work of art that illustrates your ideas. Choose any medium you like: colored pencils, paint or even collage. Then, share the ideas, hopes, and dreams pictured in your artwork with your family and friends.

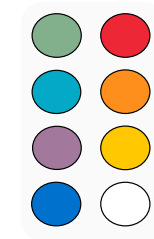
Create a Work of Art



Paper, canvas
or cardboard



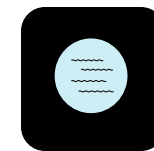
Pencil and
eraser



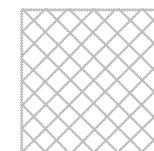
Colors:
Paint, chalk
or colored
pencils



If using paint,
big and small
brushes



Cup of water



Paper towels

APPENDIX A: ELEMENTS OF ART

Line	The path of a point. Lines can be vertical, horizontal or diagonal; thick or thin; squiggly or straight.
Shape	A flat, enclosed two-dimensional area. Shapes can be geometric or organic.
Form	A three-dimensional object that has height, width and depth, such as a cube or sphere.
Space	The area occupied by a primary object is positive space. The area around it is negative space.
Value	Lightness or darkness, measured on a scale from 0% (light) to 100% (dark).
Color	Light reflected off an object. A color has three properties: hue (its name, such as red or blue; value (light to dark), and intensity (brightness)
Texture	How something appears or feels when touched: rough, smooth, etc.



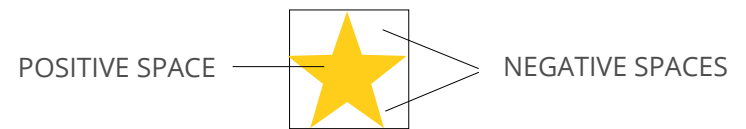
GEOMETRIC

ORGANIC



GEOMETRIC

ORGANIC



100% (BLACK)

(LIGHT GRAY) 10%



WARM COLORS

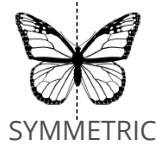
COOL COLORS



APPENDIX B: PRINCIPLES OF DESIGN

Balance

Combining shapes, lines and colors to give a feeling of stability, either symmetric (equal parts facing each other on either side of an axis) or asymmetric.



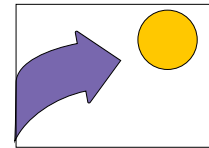
Contrast

A way of combining elements that stresses the difference between them (big/small; light/dark)



Emphasis

A way an artist makes an element stand out so it draws the viewer's interest first. **Focal point.**



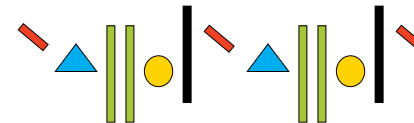
Movement

A way the artist creates the look and feeling of action and guides the viewer's eye through the work.



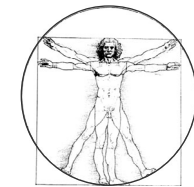
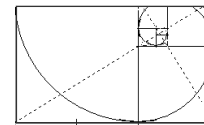
Rhythm

Creating movement by careful repetition of elements (lines, shapes, colors, textures).



Proportion

A principle that refers to the relationship of certain elements to the whole and to each other.

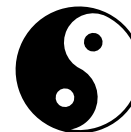


GOLDEN SPIRAL

DA VINCI'S VITRUVIAN MAN

Unity

A way the artist combines elements in a composition so all the parts work together as a complete and unified whole.



APPENDIX C: ANALYZING A WORK OF ART BY LOOKING AT ITS FORMAL ELEMENTS

LINE: A line defines a trip through space.

- Lines are the bones of what we see. Use your eyes to follow the lines of objects in the painting.
- Birds create thin lines in the air. Water makes flowing lines in a river. Can you think of other words to describe lines?
- Are there lines that move our eyes to a particular place? Did the artist create them on purpose?
- Vertical lines show action. Horizontal lines show rest. Diagonal lines in a painting can create drama.

SHAPE: Shape defines an area of space.

- When lines meet one another, they create a shape. Where do lines meet in this work of art?
- What kinds of shapes do the lines make? Geometric shapes? Organic or curvilinear shapes?

PERSPECTIVE : Perspective can define space.

- Is the picture 2-dimensional (flat) or is it 3-dimensional, so we can look into the distance. Is there a vanishing point in the picture? Where is it?
- Is the space big and expansive or is it small and confining?
- What is our viewing angle? Are we looking straight into the picture, from the side or from above?

PATTERN: Patterns are created from repeating lines or shapes.

- Nature creates patterns. Look for patterns in leaves, on bird's feathers and flowers or raindrops in a puddle.
- Artists can create patterns in a painting. For example, look at clothing, the flooring, wallpaper, brick walls.

RHYTHM: Rhythm can create a sense of movement.

- How does your eye move when you look at this picture—fast, slow, bouncy?
- Does your eye end up at a certain place?
- Is there a sense of balance or symmetry? This evokes notions of order and security. Is the picture asymmetrical? A lack of balance can make us feel fearful or in danger.

COLOR: The response to color is highly personal.

- We react emotionally to color. Some colors make us happy; others make us sad.
- Colors can be bright or dull, dark or light. Colors can be cool or warm.
- Do the colors in the work imitate reality? If not, what is the artist trying to tell us?
- Are the colors in the painting in harmony? Are they dramatically opposite? What kind of mood does this create?

LIGHT and DARK: Light and dark provide contrast.

- Light and dark is all around us, like a yellow moon against a deep blue sky. Do you see contrasts in this work of art?
- Often the artist illustrates a light falling on an object that is surrounded by darkness. What is the artist trying to tell us?

TEXTURE: Texture is how something feels

- Our fingers feel texture, but our eyes can also perceive different textures in objects around us.
- Look for texture in a painting. How does the artist create a feeling of rough or smooth, hard or soft?

APPENDIX D: ART ANALYSIS WORKSHEET

1 OBSERVATION

A. Study the work of art for a few minutes. Form an overall impression of the work and then examine individual items that are illustrated. Next, divide the work into quadrants and study each section to see what new details become visible.

B. Use the chart below to list objects or activities depicted in the work of art.

_____	_____
_____	_____

2 IDENTIFY THE WORK

A. Who is the artist? _____

B. When was the work completed? _____

C. Does the work reflect a specific geographic location, historical time or event? _____

D. Is there any evidence that the artist was expressing a particular point of view? _____

3 INFERENCE

Based on what you have observed above, list three things you might infer from this work:

4 QUESTIONS

Does this work of art raise any questions in your mind? _____

GLOSSARY

Aerial perspective: An artist simulates depth by imitating the effect of atmosphere on distant objects. Things far away appear softer with a bluish tone. Things nearby appear detailed with a warmer tone.

Aesthetics: Sensitivity to beauty and art.

Analogous colors: On a color wheel, colors that are next to each other.

Asymmetric: A visual balance of objects with dissimilar sizes, shapes and colors on opposite sides of a center line.

Background: In a picture, the part that seems farthest away.

Beaux-Arts: French for “Fine Arts.” Originally referred to a style of art and architecture developed at the world-famous School of Fine Arts in Paris.

Canvas: A thick cloth stretched over a wooden frame, used as a surface for painting,

Cityscape: A picture that portrays an urban environment.

CMYK: Colors of ink or paint—Cyan, Magenta, Yellow and Black.

Color wheel: A device for showing relationships between primary, secondary and tertiary colors.

Complementary colors: Colors directly opposite each other on the color wheel, such as blue and orange, red and green, or yellow and purple.

Composition: How elements in a painting are arranged to create a harmonious and unified whole.

Cool colors: Colors that suggest coolness: green, blue and violet.

Easel: A structure that supports an artist’s canvas while it is being painted.

Figurative: Art that depicts real life, particularly the human figure.

Figure/Ground: The relationship between the “positive” space of a subject and the surrounding “negative” space.

Focal point: In a work of art, the center of interest where the viewer’s eye is attracted first.

Foreground: In a picture, the part that seems closest to you.

Genre scenes: Painted narratives of a scene from everyday life that reveals something about a particular time and place.

Highlight: A spot or area in a painting which has the lightest value.

Hue: How we identify a color by name to distinguish it from other colors.

Impression: An idea or feeling about something or someone, formed without conscious thought.

Impressionism: A school of art using light and loose brush strokes to represent scenes as they appear at an isolated moment.

Intensity: How bright a color is.

Landscape: An expanse of natural scenery. The visible features of an area of land, such as trees, grass, mountains and valleys,

Light: A form of energy that makes things visible to the human eye. It can be natural (such as the sun) or artificial (such as a lamp).

Linear perspective: A way to suggest three dimensions on a two dimensional surface using parallel lines that appear to converge in the distance.

Media (plural): 1. Materials used to create art. 2. Mass communication—publishing, broadcasting, or the internet. Medium (singular of media).

Module: Any of a number of interrelated units that can be used independently or combined to construct a more complex structure.

GLOSSARY

Monochromatic: Using only a single color or color family.

Mood: A state of mind as reflected in a work of art through color, line, form, texture and space.

Mural: A picture, generally large, painted on a wall or ceiling.

Naturalistic: Adhering closely to forms as they appear in nature.

Opaque color: Color that does not let light through.

Palette: 1) A small board with a thumb hole at one end used to mix paint. 2) The set or range of colors used by an artist.

Palette knife: A tool with a blunt edge used to apply oil paint to canvas.

Pastel: Color range that is high in value (light) and low in intensity (soft).

Pigment: Natural or chemical color ground then mixed to make paint.

Plein-air painting: A painting created outdoors.

Point of view: Vantage point, or angle at which you view a work of art.

Portrait: The likeness of a known person.

Post-Impressionism: After Impressionism, a new approach to painting that explored color, line, form and the emotional response of the artist.

Primary colors: Red, Yellow and Blue, from which all other colors of paint can be mixed. When added together, the result is black.

Prism: A solid object that bends white light into a band of seven colors.

RGB (Red, Green, Blue). The colors of light as seen on a digital screen. When added together, the result is white.

Secondary colors: The result of mixing two primary colors, e.g. Red + Yellow = Orange; Red + Blue = Purple; Yellow + Blue = Green.

Shade: A color darkened by the addition of black.

Still Life: A composition of inanimate objects arranged in a specific way.

Symbolism: Meaning attributed to ideas or objects.

Symmetric: A balance derived from equal or similar weights, colors, forms and lines on opposite sides of a center line.

Technique: A process by which an artist uses media to express creative concepts.

Technology: The application of science and engineering to create tools that help solve problems.

Tint: A color lightened by the addition of white.

Tone: The relative purity of a color determined by the absence of white, black or another hue.

Translucent: Allowing some light to pass through; semi-transparent.

Transparent: Allowing light to pass through so objects behind can be clearly seen.

Utopia: An imagined place or state of things where everything is perfect.

Value: The lightness or darkness of a color.

Vanishing point: The point at which receding parallel lines converge.

Warm colors: Colors with a red, orange or yellow tone.

GLOSSARY

LINK TO CONTENT STANDARDS ON BOWERS MUSEUM WEBSITE

CONTENT STANDARDS

The projects and activities in this teacher and student resource guide address California Content Standards for the Arts, English Language Arts, History/Social Studies, Science and Technology.

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Fannie Eliza Duvall (1861-1934)
Oil on canvas; 20 x 30 in.
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- Page 15 3CA_The Hills of Home_c.1915_Hanson Duvall Puthuff_Bowers Museum
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3CA_From Sunland Looking Across Valley to Big Tujunga_c.1925_Marion
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- Page 16 3CA_Looking Up the Canyon_1916_William Wendt_Bowers Museum
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3CA_Sycamores_1918_William Wendt_Bowers Museum F7678
3CA_William Wendt painting en plein air. Photograph by Edward
Cochems_Courtesy of DeRus Fine Arts and The Irvine Museum
- Page 17 3CA_Trees They Are My Friends_c.1931_William Wendt_Bowers
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- Page 22 3CA_Coastal Scene_Joseph Kleitsch_c. late 1920a_Bowers Museum
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3CA_Sand Dunes_c.1905_George Gardner Symons_Bowers Museum
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- Page 23 3CA_Coastline, date unknown_Nellie Gail Moulton_Bowers Museum
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3CA_Midsummer Night (California Coast)_C.1921_William Frederick
Ritschel_Bowers Museum F7674
- Page 24 3CA_Marine, Boats in Brittany_c.1929_Edgar Alwin Payne_Bowers
Museum F7600
3CA_Photograph of Edgar Alwin Payne, Santa Cruz Island, 1915
Photograph by George Hurrell
- Page 25 3CA_Marine Scape_c.1918_Edgar Alwin Payne_Bowers Museum F7687
- Page 28 3CA_Human Figure_2020_Bowers Museum

GLOSSARY

Page 30 3CA_*La Buenaventura* (The Good Fortune)_c.1927_Charles Percy Austin_Bowers Museum 32195a

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3CA_*Laguna Beach*_c.1918_Frank Coburn_Bowers Museum 40696

Page 33 3CA_*Confirmation Class* (San Juan Capistrano Mission)_c.1897_Fannie Eliza Duvall_Bowers Museum 8214

Page 40 3CA_*Cloister Mission*_1890_Fanny Eliza Duvall_Bowers 8174

Page 41 3CA_Proportions of Human Face_2020_Bowers Museum

Page 42 3CA_Untitled (Oriental Vase with White Chrysanthemums_1888_ Albert Binford McCloskey_Bowers Museum 74.22.3.jpg

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Page 49 3CA_Art Icons_Painting Project_2020_Pamela Pease

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RESOURCES

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