Inventing Style In Self-Portrait

By Maureen Sayer
A unit for studying art styles

The unit will focus on self-portrait in Grade Four.

The grouping of students is Regular education, Mainstream special ed and English language learners.

The unit can be taught as individual lessons spread throughout the year.

The unit can be taught over a period of eight to ten weeks.

Each lesson is 40-50 minutes.
Goals for Study:

Students will discover different ways artists portray themselves.

Students will investigate autobiography through the artist choice of symbol.

Students will explore the image through drawing, painting and 2D-design.

Students will explore printing as a medium.

Students will discover elements of their style through a self-directed open studio.

Students will deepen their knowledge of color theory by examining artists work.
MA Frameworks:
Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.

Create artwork in a variety of two-dimensional (2D) style for example: 2D – drawing, painting, collage, printmaking, weaving.
Typewriter for writing
musical
How does an artist invent style?

Memory
Work
Family
Dreams
Hobbies and Devotions
Launch Lesson

Talk about the artist

Work and Material Wealth by reading items from his probate inventory.
Explore

What do you see in the portrait?

Why do you see a ship?

Why is the artist's wearing lace around his neck?

Think of your dress, what would you add around your neck?

Look at the plan of Thomas Smith's house.

What does your house plan look like?
Explore Activity

What shapes make up the face on a portrait?

Use charcoal to explore form in a portrait.

Draw an oval and add lines to focus facial features.

Create balance using triangles for nose and mouth.

Add your own details to tell your story.
John Singleton Copley

Launch

Begin a discussion of the artist's family. How through his Family Inheritance of Engravings Emblem books & Paints he evolve his art style.
Explore

What do you see in the portrait?

What can you tell me about the images of the family?

Where do you think the artist is in the portrait?

What can you tell me about the family’s clothes?

What can you see in the background of the painting?
Explore Activity

Look at a photograph of your family?

Using pencils try to resemble the picture drawing shapes as you see them.

Color the picture with pencils or crayons.
A discussion about memories through the artist Howling Wolf. Captured as a Warrior and imprisoned. Separated from his family. Taught to draw in prison school.
What do you see in the painting?
How does the artist use line and color?
How does the artist create depth?
Who is the artist remembering?
Why do you think he draws this way?
What do you think he remembers in prison?
Explore Activity

Sketch a memory of someone.

Add decorative lines.

Plan a 2D drawing using construction paper cut outs to create a scene.
Angelica Kauffman

Launch

A discussion about the interests of the artist.

Encouraged by father to paint.

Girls did not go to school so studied with a tudor.

Painted classical images Allegorical
Explore

Look at the painting and think about what the girls are talking about? What gestures do you see? What objects are they holding? Do you think the girls holding the objects are symbols? What are allegorical symbols?
Explore Activity

Think of how you might represent an interest through a symbol of it.

Think about using your favorite icons for sports.

Think about symbols for art and music.

Create images of people using your symbols.

Pose your images.

Practice a sketch using pencils and watercolor.
Frieda Kahlo

Launch

A discussion of animals

and nature.

Frieda loved nature and

love to draw it.

Created a dreamlike

quality in her paintings

about nature.

Surrealist
Explore

Look at the picture what do you see?
What images does the artist use?
How do the images make you feel?
What do you see in the background?
Where do you think the picture was painted?
What colors does the artists use to create mood?
Explore Activity

Create images to use on a stencil for a styrofoam print.

Draw your images dreamlike.

Use any objects from nature or objects that you especially like to draw.

Trace your image onto styrofoam.

Make print by rolling ink on with a brayer.
Open Studio

Choose images, symbols and ideas you have learned from studying these artists.

Create a sketch of what you want in your self-portrait.

Choose watercolor or tempera paints for your final image.

Create from your passion!
Bibliography


The room-by-room inventory finally taken of the house and contents in April 1691 (Smith died in 1688, but his complicated business records took a while to set in order) reveals other uses of interior space in this merchant's home. The front room on the ground floor was the "Haul" in which, among other things, were one high and one low bedstead, a large oval table, a dozen chairs (six Russia leather and six "old Calf leather chairs"), a wicker hamper, the second-best bed worth 77.4.0, books, and "a parcel of Dutch Toyes" valued at 11.5.0. Directly above was the "street Chamber" in the public front of the structure. Here were kept a variety of fine linens, Smith's wearing apparel, a "Spanish" table, and two chests. As was the custom in England, this front chamber, over the noise of the thoroughfare below, was not a favored sleeping room. In deed, as no fireplace tools or hearth furniture appear in the Smith inventory, it seems not to have been heated either. To the rear of the chimney stack on the ground floor lay the working kitchen, in which there was no furniture but a wide variety of kettles, toasters, forks, cooking pans, and a "Lignum vitae punch bowl." In the "Kitchen chamber" overhead was a bed with imported "Sadecullered Printed Curtains," a chest of drawers valued at an impressive 310.0, "2 Old Cabin quilts," and other items. Apparently the Smiths used the small chamber over the lobby entry as their own sleeping quarters; although cramped, it is the only remaining room that could have held the best bed (valued here at 115) and other objects listed without room designation at the beginning of the inventory. 28 It also would have been more than twice as large as the lobby below, since it would have extended completely over the entry passage on the ground floor and 28 Thomas Smith estate inventory, taken April 25, 1691, SCPR, docket 1672. 21

Winterthur Portfolio 32: Fig. 12. Wenceslaus Hollar, lobby-entry houses with gable end to street, Southwark, London, 1647. From Arthur M. Hind, Wenceslaus Hollar and His Views of London and Winsor in the Seventeenth Century (London: John Lane the Bodley Head, 1922), pl. 17. would not have been diminished in size due to the placement of the chimney to the rear of the stack. The Smith's best bed was impressive: "i: pr serge Curtns & Valns: with a nett work Lace Calleeoe hd: ps: buckram Testr: a Large Feather bed and Bolster and one Blanktt: 1 Bedstead Cord and Curtn Rods all 115." Having a best bed, with a full complement of elaborate textiles in what can only be described as a "porch cham- ber," was in fact very au courant with French court fashion. Near their bed were "6: Alabaster Images," a "house Clock," "i: Ollive Frain'd Looeinge glass," and somehow it, too, must have fit in this very crowded space—a chest of drawers that held an impressive array of imported silks, fustians, "Norwich stuffe," "Painted Lin- nen," "Narrow Strip'd silk for Sashes," and three precious yards of "Black Allamode." The pair of "Brass Andirons" in this small room suggests that a hearth probably opened into the side of the chimney stack at the chamber level to provide heat. The cellar under part of the structure held iron implements, tools, and ten gallons of vinegar, while the garret over the house contained, even here in the port town, a parcel of wheat and rye as well as "Other Lumber." 29 With the room-by-room inventory in hand, it is possible to examine the relative "value" of Smith's household spaces, at least insofar as they were or were not filled with objects given high ap- praisals. Altogether, Smith has 254.14.5 (16.7 percent) of his total wealth invested in household movables. If we arrange them in descending order by room, we arrive at the following emphasis on the "quality space" of each one: 29 Smith inventory. On French fashion and its almost