

All in a Days Work: Images of Farming and Ranching from the Collection of the Beach Museum of Art

This curriculum is developed to help 4th grade teachers and students learn more about the lives of the farmers and ranchers in Kansas during the first half of the 20th century. The curriculum is generously funded by the Bramlage Family Foundation.

Themes include: Agricultural history (farming and ranching) in Kansas from 1900-1950; Kansas as the world's breadbasket during World War I and World War II; the Dust Bowl; Regionalist art; weather and agriculture; period literature; and agricultural math.

Components include:

- ▶ A virtual exhibition with artworks by Kansas and regional artists from the permanent collection of the Marianna Kistler Beach Museum of Art, photographs from the period, and writings, both fiction and non-fiction from the period.
- ▶ A guide to ties with the Kansas State Education Standards for 4th graders.
- ▶ An educational guide that accompanies the virtual exhibition.
- ▶ Additional resources that can be used by the teacher and students.

Hints for using the materials:

Each student should receive a copy of the workbook, which contains guidance and activities for each section of the exhibition. Images of special interest are marked with a symbol corresponding to the section.



Farmers &
Ranchers



Weather



Animals



Work



Buildings

Each section of the virtual exhibition has an introductory essay. Each art work is followed by the artist, title and other catalogue information, including a special registration number used to keep track of the collection. The measurements may not be exact, but will give the viewer an idea of the size of the artwork. Recently acquired works of art have been measured in millimeters. Information about the artwork follows. **Original source material from the period is in bold type.**

All materials, including images of the artworks and the photographs, may be printed for use in the classroom. Works may not be reproduced for any other purpose or used on the internet. The curriculum is copyrighted to the Marianna Kistler Beach Museum of Art.

Please contact Kathrine Schlageck at the Beach Museum of Art if you have questions about using the materials.

Ties to Kansas State Education Standards – 4th Grade

Social Sciences

Economics

Benchmark 1 The student understands how limited resources require choices

Indicators 2, 3, 4 (investigation of the history of agricultural economics in Kansas)

Geography

Benchmark 1 Geographic Tools and Location

Indicators 3 (Physical features of Kansas)

Benchmark 2 Places and Regions

Indicator 1 (Compares eastern and western Kansas)

Kansas History

Benchmark 1 Important individuals and major developments in history

(Includes writings and artwork by notable Kansans, literature, transportation systems.)

Benchmark 2 Experiences of groups of people

(Includes discussion of farming and ranching culture, Mennonites and Winter Wheat, and general aspects of immigration to Kansas.)

Benchmark 4 Historical Thinking Skills

(Students will think and write about history and use primary and secondary sources.)

Science

Many of the methods used for looking at art parallel the scientific inquiry process. In addition, this exhibition looks closely at weather and environmental sciences.

Standard 4 Earth and Space Science

Benchmark 3 The student will develop skills necessary to describe changes in the earth and weather

Indicator 1 Erosion

Indicator 2 Seasonal weather changes

Standard 6 Science in Personal and Environmental Perspectives

Benchmark 2 The student will demonstrate an awareness of changes in the environment

Environmental Education

Standard 1 Earth as a physical system

Benchmark 1 Human influences on the environmental process (agricultural practices, erosion, dustbowl, changes in the prairie, etc.)

Standard 2 Relationship of organisms and the environment

Benchmark 1 Resources used by organism (ranching)

Standard 3 Interactions of humans and the environment

Benchmark 1 Human changes on the environment (long term effects of farming and ranching, burning, irrigation, etc.)

Benchmark 2 Law, politics & economics (water issues, grazing rights, etc.)

Mathematics

“Farm Math” will allow children to use addition, subtraction, and multiplication; geometry and measurements; and mathematical data analysis.

Standard 1 **Numbers and Computation**

Benchmark 1 Number Sense

Benchmark 2 Number Systems and Their Properties

Standard 3 **Geometry**

Benchmark 2 Measurements

Benchmark 3 Transformational Geometry (linear perspective)

Standard 4 **Data**

Benchmark 2 Statistics

Language Arts

A variety of primary sources from literature (fiction and non-fiction) are used to supplement the artwork. Students will have a chance to write about their own art, tell stories, write poetry, etc.

Standard 1 **Reading: The student reads and comprehends text across the curriculum**

Benchmark 4 The student reads and comprehends a variety of texts

Standard 2 **Literature: The student responds to a variety of text**

Benchmark 1 The student uses literary concepts to interpret and respond to text (artwork)

Indicator 1 Character

Indicator 2 Setting

Indicator 3 Plot

Benchmark 2 The student understands the significance of literature and its contributions to human understanding and culture

Indicator 1 Describes aspects of history

Standard 1 **Writing: The student writes effectively for a variety of audiences, purposes, and contexts.**

Benchmark 1 Student writes narrative text

Benchmark 2 Student writes expository text

Visual Arts

Standard 1 **Media** (drawing, watercolor, and printmaking)

Standard 2 **Perspective to convey Kansas' sense of space**

Standard 3 **People's experience influences the development of artwork**

Standard 4 **Influence of history on visual arts**

Standard 5 **Content and purpose of art**

Standard 6 **Connections between visual art and other disciplines** (history, language arts, science, and math)

Listening, Viewing and Speaking

Listening: Listens, analyzes, and understands the tour/program and group activities. Understand multiple step directions

Viewing: Understanding and analyzing visual messages (artworks)

Speaking: Chances to communicate ideas (speak) during tours/classroom discussions - answering questions, group learning activities

Information Retrieval: Analyzing works of visual art (prints) as a resource

Media Products: Create art as form of communication

Elements of Art and Composition

Aerial Perspective: A method of representing spatial depth. Color-forms representing object in the foreground are painted with greater contrasts in hue and value than distant objects. In addition, forms in the distance are painted with imprecise edges.

Balance: The distribution of visual weights in a work of art. Balance can be symmetrical, asymmetrical, or radial.

Color: One of the elements of art. In painting, the light reflecting and absorbing characteristics of pigment. Characteristics of a color include **hue**, **value**, and **saturation**. **Hues** are arranged on a color wheel, with **primary** (red, yellow, blue) and **secondary** colors (orange, green, violet/purple) of the spectrum. **Analogous** colors are located next to each other on the spectrum. **Complementary** colors are located across from each other on the spectrum wheel and when combined create grey. **Value** or tone is the degree of lightness, ranging from white to black. **Saturation/Intensity** has to do with the brilliance or intensity of a color. The lowest level or saturation is neutral or grey. Pure color has the highest saturation level.

Composition or Design: The arrangement of the elements to satisfy an intention. The elements are organized to serve an aesthetic or practical need.

Dimensionality: One of the most difficult aspects of creating art on a two-dimensional space is creating three-dimensionality. Overlapping, linear and aerial perspective, light and shadow, variation in size, and color change are all used to achieve dimensionality.

Focus: A point of convergence or center of attention. The artist will use various elements to create a focal point - e.g. light, color, and pattern

Form: One of the elements of art. Can mean the overall composition of a painting. More often it refers to the shape or representation of a subject. E.g., a square.

Line: One of the basic elements of art. A mark left by a moving point or a contour edge between two colors or forms.

Linear Perspective: A system of spatial representation on a two-dimensional surface based on the optical illusion that parallel lines, as observed in nature, appear to converge at points on a horizon line.

Shape: Has height and width. Geometric, biomorphic, and organic.

Space: The plastic order or surface of a work. Objects (shapes/forms) take up positive space and are surrounded by negative space. The use of perspective makes a two dimensional picture plane (space) look three-dimensional.

Texture: The illusionistic representation of a tactile surface. Can be created physically with the application of media.

Unity: Unity is achieved when the parts of art fit together in some identifiable order . Repetition of form, complexity or variety, pattern, contrast, movement, continuity, and picture plane organization all play a part in unity.

Other Art Terms

Allegory: A symbolic representation in art, often with hidden spiritual meaning.

Associated American Artists: Beginning in 1934 Reeves Lewenthal's Associated American Artists created prints for sale to help artists gain national exposure. Artists that made prints for AAA were paid a flat fee of \$200 for their designs. AAA was responsible for the cost of printing, marketing, and distributing the prints, which were sold for five dollars each. Many of the prints included in this exhibition, including those by Thomas Hart Benton, were created as AAA prints.

Cartoon: 1. Full scale drawing for a picture or design intended to be transferred to a wall, panel, textile, etc. 2. A drawing, usually humorous or satirical calling attention to some action or person or popular interest.

Genre Art: Visual art which shows realistic scenes or events from everyday life.

Landscape: Visual art which depicts the natural environment.

Mural: Large painting, usually done on a wall

Portrait: Work of art featuring a person's face or full figures. It can include more than one person and may have a background that includes home furnishing and/or landscapes.

Prairie Print Makers: The Prairie Print Makers was formed in the studio of artists Birger Sandzén in Lindsborg Kansas at the end of 1930. Their goal was to create quality prints which were affordable and available to all Americans. They issued 34 gift prints between 1931 and 1965. Their work was unlike that of the Regionalists in that it portrayed simple, unadorned reality. All except Sandzén were trained in commercial art rather than academically. They include Mary Huntoon, Ernest Herbert Deines, Lloyd Chester Foltz, Margaret Whittemore, Birger Sandzén, Herschel C. Logan, William J. Dickerson, Charles B. Rogers, Charles A. Seward, Arthur Hall, and Charles Capps.

Regionalism: Style which used heartland of America as its subject matter. Focused on the non-ethnic subjects of the farms and prairies. Celebration of the fortitude, enterprise, etc., of America. Artists include Thomas Hart Benton, John Steuart Curry, and Grant Wood. These painters and their style were highly valued by the WPA.

Social Realism: This style, unlike Regionalism, focused on the reality of the cities. Artists influenced by the Depression condemned its injustices and inequalities. They were mainly Socialists and some were even Communists, if not in their ideologies at least in their sympathies. Artists include Ben Shahn, William Gropper, Jack Levine, Isabel Bishop, Jacob Lawrence

WPA: The Works Progress Administration of the Federal Arts Project in the mid-1930s, set up by the government to help unemployed artists and designers. In 1933 the Public Works of Art project was set up to decorate buildings. Art depicted the period, especially photography, and was designed to be public - e.g. murals. Nearly all major artists of the era were involved. Later, the Federal Art Project graphic arts division gave more printmakers opportunities. William Dickerson and Mary Huntoon were Kansas artists involved in this project.

Printmaking Vocabulary

Print: Art created on paper by pressing a designed surface (such as wood block, lithography stone, or linoleum plate) on to a piece of paper, which transfers the imprint on to the paper.

Edition: The edition number on the print will indicate whether or not the print is part of the original series. This number is written as a fraction and will tell the order in which the print was made in that series and how many prints were in the original series. For example 2/10 would mean that it was the second print out of ten prints.

Matrix: A matrix is the surface that an artist makes a design on and that will then be used to make an impression on a piece of paper, creating a print. For example a (wood) block, a (metal) plate, or a (lithographic) stone.

Impression: Term that refers to a copy of the original print, meaning that the print was not made with the artist's designed matrix.

Working Proof: The name of an incomplete print, one that an artist creates during his/her "working stages."

Types of Printmaking

Relief: A method of printmaking where the image stands above the rest of the block. The background is cut away from the block, leaving the design elevated above the background. Relief prints can be made with a printing press or by rubbing on the back of the paper.

Woodcut: The design is drawn directly on the surface of the *block* (wood which is cut parallel to the grain). The non-printing parts of the *block* are cut away with a sharp knife or chisel-like tools, leaving a raised printing surface. The raised surfaces are inked and a piece of paper is placed on top of the block. The earliest *woodcuts* were made in Asia during the 9th century and date from about 1370 in the West.

Wood Engraving: This technique uses the grain end of a hardwood and is carved with a tool similar to a *burin* used for engraving. The *block* is printed in relief – the raised surfaces print – but the artist can achieve greater detail because the hard end wood and the technique. *Wood engraving* is often called *white line* printing because of the fine white lines that can be achieved.

Linocut: This technique is identical to *woodcut*, using v- and curved-shape *gouges* for cutting tools. Linoleum has no directional grain which creates flat, featureless surfaces, but it can crumble so it is harder to produce fine lines. The technique was developed in the 20th century and popularized in the 1930s.

Intaglio: Method of printmaking where the design lies below the surface of the plate. The ink fills the depressions and the rest of the plate is wiped clean. It requires a printing press to push the paper into the plate, and you can see lines of indentation around the edges where the plate has been pressed into the paper. There are several *intaglio* processes:

Engraving: The plate is made by pushing a tool called a *burin* across the surface. *Burins* create v-shaped indentations or lines in the metal. The excess shavings are removed with a *scraper* to prevent raised edges on the sides of each grooved cut, creating clean, crisp lines on the final print.

Drypoint: An intaglio process that uses a *needle or scriber* to scratch lines into the metal plate. The excess shavings are not removed from the edges of the lines, creating a jagged, blurred edge on the lines of the print.

Aquatint: The metal plate is dusted with a powdered resin and then heated so that the resin surface becomes porous. The plate is soaked in a bath of acid that erodes the space between the resin pores, making tonal areas that print black look fuzzy. The artist then engraves an image onto the plate and smoothes areas with a *burnisher*.

Etching: The plate is first covered with an acid-resistant waxy material. The artist scratches through this formula to the surface of the metal with a *needle or stylus* to create a design and then places the plate into an acidic bath. The areas of metal exposed to the acid erode away, leaving the design below the surface of plate. *Etchings* have freer flowing lines because less pressure is required to create them.

Soft-ground: An etching technique where pencil or chalk is used to draw on the plate in a design. That plate is then flipped onto a piece of paper and the image is transposed.

Mezzotint: This process begins with a textured plate so that more ink will be transferred into the final picture. The surface of the plate is made porous by rolling a rocker, a large curved blade that has fine teeth along its edge, on the surface of the plate multiple times. Next, the artist purposefully scrapes away stippled texture to create an image on the plate. The more the plate is scraped the less ink it will hold, consequently the artist works their way from black to white. Meaning the more detailing the artist does the lighter the print will become.

Planographic: A category of printmaking that includes techniques distinguished by an inked image lying on a flat plane as opposed to rising above the surface or being carved below the surface. E.g. *Screen printing* and *lithography*.

Lithography: Lithography was invented in 1798 in Germany. It is a printmaking technique where the artist draws a design onto a slab of limestone (or a chemically treated zinc or aluminum plate) with a *greasy pencil, crayon, or ink*. The surface of the stone is then treated with a chemical solution so that the areas that are drawn on become grease loving and the undrawn on areas become water loving. The surface is wiped with a moist sponge. A roller charged with ink is rolled over the plate and the ink sticks to the greasy areas and is repelled from the water loving areas. Paper is placed on the stone and it passes through a press. The image looks very much like a drawing.

Serigraph/ silk-screen: A type of printing where an artist attaches a stencil to a fine screen then squeezes ink through the screen and stencil onto a piece of paper. The end product is known to have very hard or sharp edges due to the stencil restricting the excess flow of ink.

Printing the Plate

When a block or a plate is printed, it appears to us in the reverse or as a mirror image. The artist needs to remember to create letters and numbers backwards!

Ink is put on a block or plate using a *brayer*.

Lithography requires a special ink that will stick to the greasy crayon or pencil line and not stick to areas of the plate with water on it. Lithographs then pass through a press.

Relief prints do not require a press. Once the paper is placed on the block, a *baren* (the one in the case is made from bamboo and is similar to the first barens used in Asia in the 9th century), *wooden spoon*, or other smooth rubbing stick made of plastic is used on the back of the paper.

Intaglio prints are usually wiped after the ink is applied to remove excess ink from the surface. The plate goes through a printing press which pushes the paper into the depressions holding the ink. This pressure creates an indentation around the image, caused by the edge of the plate pushing into the paper.

What is a Print?

<http://www.moma.org/exhibitions/2001/whatisaprint/flash.html>

Image maps of Printmaking Techniques

<http://www.ku.edu/~sma/techmap/techmap.htm>

Resources

Kansas Agriculture in the Classroom is a terrific resource for information on farming and ranching. The website is: www.agclassroom.org/ks

Kansas State Historical Society website: www.kshs.org

Kansas History Online: www.kansashistoryonline.org

Memories of a Kansas Farm Boy by Winton Slagle Sipe: www.kancoll.org/articles/sipe

Sources About Kansas History/Center for Kansas Studies: www.washburn.edu/reference

Books

What Kansas Means to Me (20th century Writers on the Sunflower State) ed. By Thomas Fox Averill, University Press of Kansas, 1991. (Selected writings)

Farm Town: A Memoir of the 1930s, photographs by J. W. McManigal, ed. by Grant Heilman, The Stephen Green Press, 1974. (About Horton, KS)

Home on the Range: A Century on the High Plains, by James R. Dickenson, University Press of Kansas, 1995. (Western Kansas, includes information on WWI and WWII and lots of information on changes in agriculture and technology)

Farming the Dust Bowl: A First-Hand Account from Kansas, by Lawrence Svobida, University Press of Kansas, 1986 (original edition 1940). (Meade County, Kansas. This contains a good description of land practices after WWI that led to the dust bowl.)

Sod and Stubble: The Story of a Kansas Homestead, John Ise, NY: Wilson-Erickson Inc., 1936. (Glen Elder, Kansas)

“A Kingdom Coming” by William Allen White, June 29, 1895, *The Emporia Gazette*, from *The Editor and His People*, ed. Helen O Mahin, NY: MacMillan Company, 1924

“How the Rain Comes” July 15, 1901 and “Brace Up” July 19, 1901 by William Allen White, June 29, 1895, *The Emporia Gazette*, from *The Editor and His People*, ed. Helen O Mahin, NY: MacMillan Company, 1924.

Improving Rural Lives: A History of Farm Bureau in Kansas, 1912-1992, by Thomas D. Van Sant, Manhattan, KS: Sunflower University Press, 1993.

Section 27: A Century on a Family Farm, Mil Penner, University Press of Kansas, 2002. (McPherson County)

The Dust Bowl: An Agricultural and Social History, R. Douglas Hurt, Chicago, IL: Nelson-Hall, 1981.

Prairie Days, Nettie Korb Bryson, Los Angeles, CA: Times-Mirror, 1939. (A woman's perspective on settling the plains)

Tales of Western Kansas, collected by Amy Lathrop, Kansas City, MO: La Rue Printing Co., 1948.

The WPA Guide to 1930s Kansas, University Press of Kansas, 1939/1948.

Picturing the Dirty Thirties: Paintings and Print of the Dust Bowl, Lisa Dorrill, dissertation University of Kansas, 1998.

Children's Books (4th Grade Level)

The Dust Bowl, by David Booth, illustrated by Karen Reczuch, Buffalo, NY: Kids Can Press Ltd., 1996.

The Bravest of Us All, by Marsha Diane Arnold, illustrated by Brad Sneed, NY: Dial Books for Young Readers, 2000.

Harvest Home, by Jane Yolen, illustrated by Greg Shed, NY: Silver Whistle/Harcourt, Inc., 2002.

Ranch, by Roxie Munro, Albany, TX: Bright Sky Press, 2004.

Time to Go, by Beverly and David Fiday, illustrated by Thomas B. Allen, NY: Gulliver Books/Harcourt Brace & Company, 1990.

A Prairie Boy's Summer, by William Kurelek, Plattsburgh, NY: Tundra Books, 1975.

Corn Belt Harvest, Raymond Bial, Boston, MA: Houghton Mifflin Company, 1991.

Life on a Crop Farm, by Judy Wolfman, photographs by David Lorenz Winston, Minneapolis, MN: Carolrhoda Books, Inc. 2002.

Life on a Cattle Farm, by Judy Wolfman, photographs by David Lorenz Winston, Minneapolis, MN: Carolrhoda Books, Inc. 2002.

Climbing Kansas Mountains, by George Shannon, illustrated by Thomas B. Allen, NY: Aladdin/Simon& Schuster, 1993.

Books from the period that were featured in the exhibition:

Portulacas in the Wheat, Grace Stone Coates, Caldwell, Idaho: The Caxton Printers Ltd. 1932. Coates (1882-1976) was born on a Kansas wheat farm and was the assistant editor of *The Frontier*, a magazine at the University of Montana. The title poem tells of a mother saving flowers found by her child in the wheat field from the binding machines. Numerous books of poetry by Kansans were published by small publishers during the first part of the 20th century.

Kansas Irish, Charles B. Driscoll, NY: The MacMillan Company, 1943.

Driscoll (1885-1951), a writer and newspaperman, was from Wichita, Kansas. *Kansas Irish* is the story of the author's family, headed by Big Flurry Driscoll, who settled in Kansas in 1886.

Morning in Kansas, Kenneth S. Davis, NY: Doubleday & Company, Inc., 1952.

Davis was born in Manhattan, Kansas and graduate from Kansas State College, where he later worked for Milton Eisenhower and taught history. A historian and biographer, *Morning in Kansas* was his second novel, and tells the story of a fictional town called New Boston on the Kaw River. Davis died in 1999.

Flamethrowers, Gordon Friesen, Caldwell, Idaho: The Caxton Printers, Ltd. 1936.

Friesen was born in Weatherford, Oklahoma in, 1909 and grew up in Kansas and Oklahoma. His grandparents were central Kansas Mennonites who arrived in 1874. Friesen is best known for the magazine *Broadside* which he published with wife Agnes "Sis" Cunningham, a folksinger. Both were radical Communists who were blacklisted during the McCarthy era. *Flamethrowers* is the story of religious prejudice in the fictional town of Blumenhof on the Kansas plains.

Kansas A Guide to the Sunflower State, part of the American Guide series by the Federal Writers' Project of the Work Projects Administration for the State of Kansas, 1939. The cover photograph and other several other photographs are by J. Wes McManigal. The forward was written by William Allen White. Other illustrations include *The Tornado* and *John Brown* by John Steuart Curry.

Another good source for fiction is Nebraska author Willa Cather.