


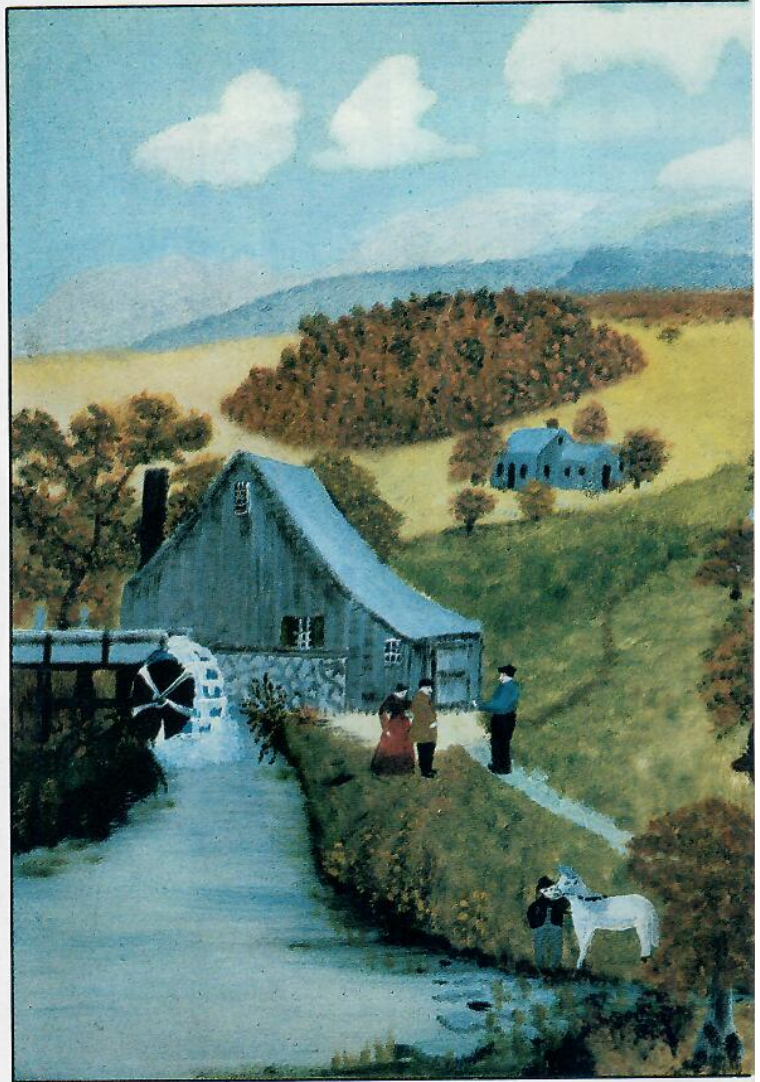
Vol. 13, No. 4
February 1983
ISSN 0004-3052

art & man

Published by Scholastic under the
direction of the National Gallery
of Art



Grandma Moses Working with Patterns



Annna

Mary Moses, who had always lived on a farm, liked to keep busy. So when she was in her seventies and could no longer do much housework, she started making pictures. Some of her best ones were in yarn, for she'd had much more experience with sewing than painting. But then arthritis crippled her fingers, and a paintbrush became easier to hold than a needle.

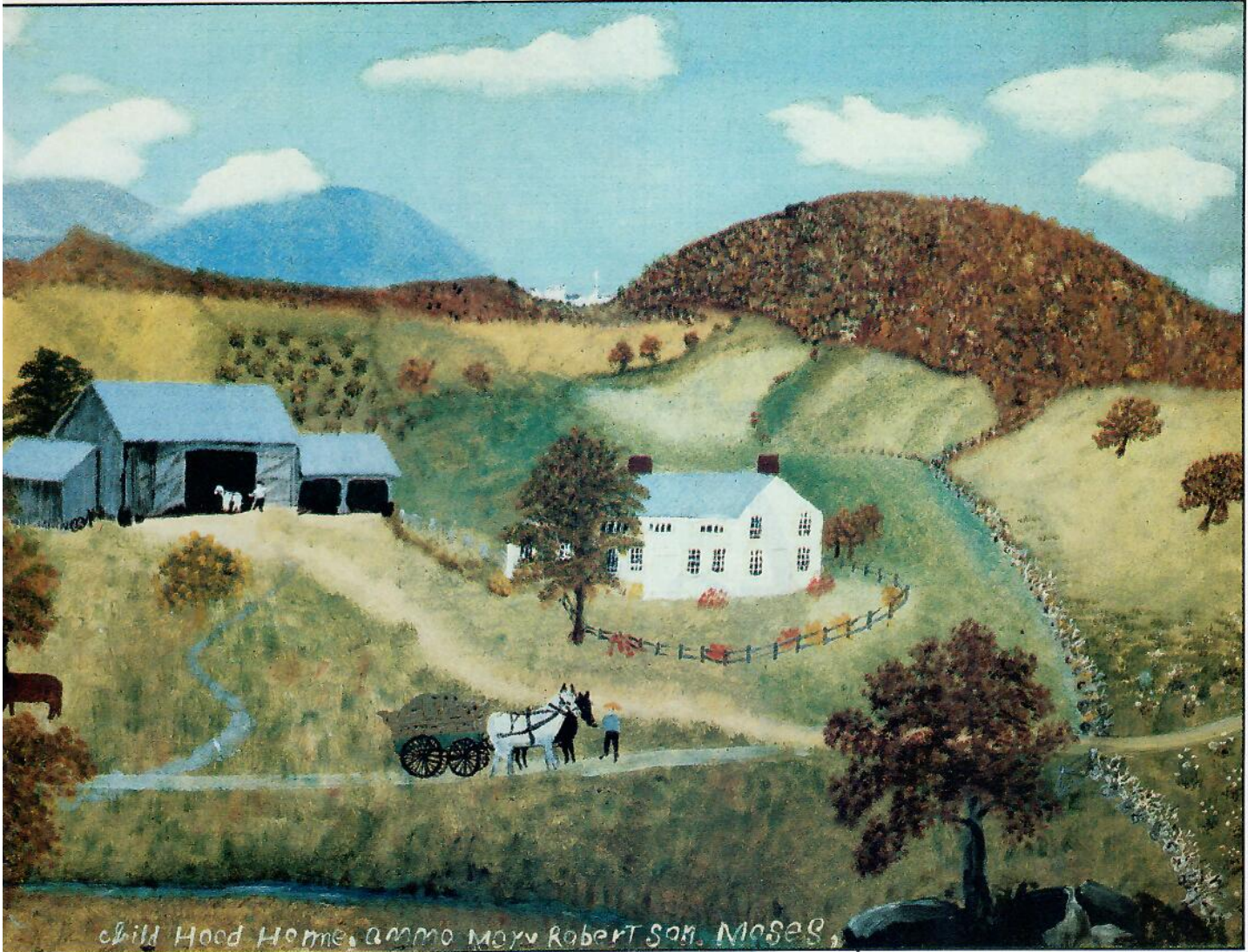
Using old pieces of canvas and ordinary housepaint, Mrs. Moses

2

Memories — in — Paint

*How did an 80-year-old
"grandma" become one
of America's favorite
painters?*

began teaching herself to paint. Her first subjects came from old prints and greeting cards. Then they came from her own life. Her family loved these new paintings and so did the local druggist (in the nearby town of Hoosick Falls, New York), who began displaying them in his front window. It was here, in 1938, that they caught the eye of an art collector from New York City. He could tell no "professional" artist had done them. They were *folk art*, in which the artist's *feeling* makes up for a lack of technical ability. In Mrs. Moses' paintings, there was a feeling of farms and small towns, a way of life that was disappearing. The art collector was impressed and wanted to meet the artist the next day.



“Well,” said Mrs. Moses about these events, “I didn’t sleep much that night. I tried to think where I had any paintings and what they were.” In fact, towards morning she was at her table, creating two new paintings from an old one she had cut in half.

By the time the art collector arrived later that day, Mrs. Moses had 10 pictures to show him. He bought them all and told her to keep painting. Before long, her work was being shown in well-known galleries and famous museums in New York City. The public loved these paintings that reminded them of the past, and by 1950 she had become “Grandma Moses” to the whole country. She died in 1961 at the age of 101, and was still painting during the last year of her life.

Grandma Moses began painting so late simply because she had no time any sooner. She was born Anna Mary Robertson in 1860, “back in the green meadows and wild woods” on a small farm in upstate New York. When she was 12, Anna Mary left home to earn her living as a hired girl. At 27, she married a farmer and moved to the Shenandoah Valley in Virginia. There she had 10 children, and started a butter business on her own. She worked from sunup to sundown and had no time for anything else. But sometimes when she was churning the butter out on the porch, she would watch the trains moving through the valley, their smoke billowing out against the mountains. “How I wished I could paint a picture of it,” she

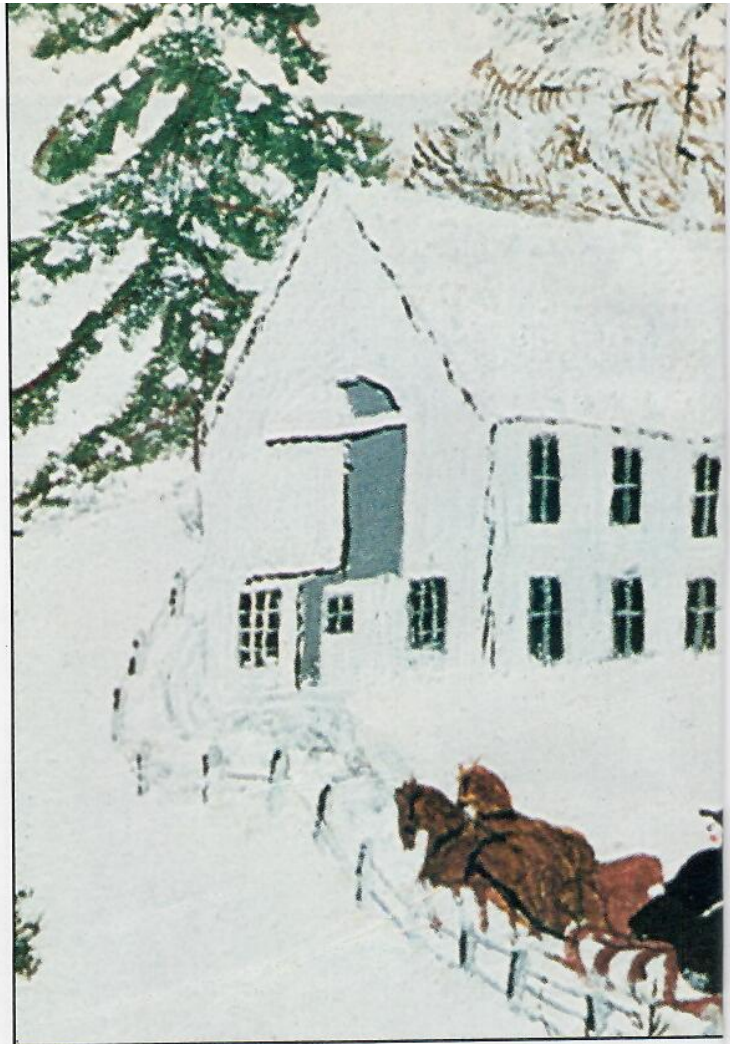
said: “The white against the blue!”

Eventually Grandma Moses did paint these scenes. As an old woman, she would go back through her memories and pull out sleigh rides, turkey dinners, and country fairs. She would paint plowing, harvesting, and apple-picking—and often the misty blue mountains were there in the distance.

The painting above, is a memory of her childhood home. Each person, animal, and building has some special meaning, and she spreads them out like a pattern on a beautiful old quilt. Pattern is important in all of Grandma Moses’ work and you’ll learn more about it in this issue. You’ll read about other artists working with patterns and then you’ll design a pattern of your own.

Patterns of Life

What makes a simple pattern
into a work of art?



Grandma Moses loved scenes that were bright,
cheerful, and full of activity.



It Snows, Oh It Snows, 1951. Collection Mrs. F. Kallir. Copyright © 1961 Grandma Moses Properties Co., NY. Photograph Galerie St. Etienne.

W

What does this painting (left) tell you about Grandma Moses? What did she enjoy in life? Here's another clue from her autobiography:

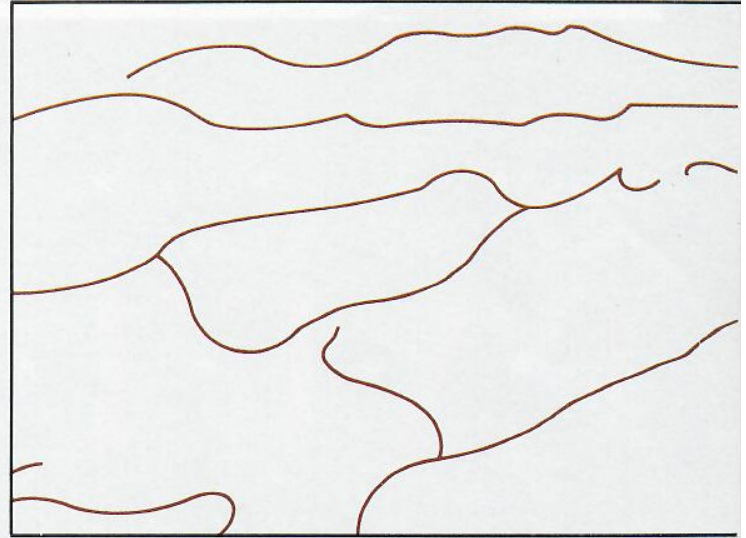
"We had a very deep snow that year, and while it was falling, father would hitch up the horses to the big red sleigh. . . . We would all climb in the sleigh onto a lot of straw and blankets, and away we would go, out to the main road, then on through the woods, and oh! that was grand. . . ."

In this painting, *It Snows, Oh It Snows*, we discover some of the everyday pleasures of Grandma Moses' childhood. It's almost as if we're up high, looking down on the hills and farms she knew so well. She often used this kind of *aerial* view of a scene because it was the best way to map out the roads, fences, hills, and buildings she saw in her mind. This also *flattened* the space of the painting and made it look more like a pattern. (Folk artists



It Snows, Oh It Snows (detail).

Can you find this church in the painting below, left?



the network of lines. We see shapes of buildings, sleighs, people, horses, and dogs scattered across the countryside. As in all patterns these shapes *repeat*, but can you find any exactly the same? They also vary in size—bigger in the foreground and smaller in the distance—since this pattern isn't perfectly flat.

In some of the shapes like the church (*see detail above, left*), there is a pattern within a pattern. Is your eye drawn to the series of black windows standing out clearly against the white? Notice how all the dark shapes contrast with the light background tones of the snow.

The trees and bushes create a third kind of pattern. This is one of *textures*—the short, sharp strokes of the bare tree branches and the large, soft shapes of the evergreen bushes.

When Grandma Moses did this painting, she didn't think about creating patterns. But as a farm woman, she had often worked with flat, repeating designs when she made quilts, carpets, and clothes. Like all artists, her early training and experience showed up later in her art. In *It Snows, Oh It Snows*, the different patterns weave together to create a cheery picture of a snowy winter day. Like the brightly colored sleighs, our eyes travel up and down the winding roads—enjoying all the sights along the way.

often took this approach because they didn't know the rules of perspective—which can make a painting seem to go back in space.)

What kind of patterns can you find in this painting? The diagram (*above, right*) shows the curving, *linear* pattern of the hills, roads, and fences. It looks a little like the kind of soft, flowing design you might find on a piece of cloth. Notice how all the lines in the painting work together, suggesting a harmony with nature. (Imagine how different it would be with a modern expressway tearing a sharp line through the scene.)

Another pattern of *shapes* works together with

Founder: Maurice R. Robinson, 1895-1982

For the National Gallery of Art: J. Carter Brown, Director; Ruth Perlin, Director of Extension Services. For Scholastic Inc.: Richard Robinson, President, Chief Executive Officer and Chairman of the Board; Steven C. Swett, Publisher; Claudia Cohl, Editor-in-Chief; Margaret Howlett, Editor; Janet Soderberg, Associate Editor; Dale Moyer, Art Director; Lisa Francella, Art Editor; Jane Fliegel, Production Director; Eve Sennett, Associate Production Director; Roz Sohnen, Photo Research.
ART & MAN ADVISORY BOARD: Monte De Graw, Curriculum Consultant for Art Education, San Diego City Schools. Dr. Beverly Heinle, Curriculum Specialist in Art, Fairfax County Schools, Falls Church, Virginia. Ned J. Nesti, Jr., Morrison Jr. High School, Morrison, Illinois. Evva Istas, Paducah Tilghman High School, Paducah, Kentucky. Elizabeth Beasnett, N. Panola High School, Sardis, Mississippi. Ken Kuemmerlein, Specialist in Art & Design, University of Wisconsin, Madison.

ART & MAN (ISSN 0004-3052) is published 6 times during the school year, Sept./Oct., Nov., Dec./Jan., Feb., Mar., Apr./May, by Scholastic Inc., 730 Broadway, New York, NY 10003 for \$3.95 each per school year, for 10 or more subscriptions to the same address. 1-9 subscriptions, each: \$7.90 student, \$19.00 Teachers' Edition, per school year. Single copy: \$1.50 student, \$3.25 Teachers'; special issue \$2.00 student, \$5.00 Teachers'. Second-class postage paid at Dayton, OH 45439 and at additional mailing offices. **POSTMASTERS: Send notice of address changes and undelivered copies to Office of Publication, ART & MAN, 2280 Arbor Blvd., Dayton, OH 45439.** Communications relating to subscriptions should be addressed to ART & MAN, 902 Sylvan Ave., Englewood Cliffs, NJ 07632. Canadian address: Scholastic-TAB Publications, Ltd., Richmond Hill, Ontario L4C 3G5. Indexed in Children's Magazine Guide. Available on microfilm through Xerox University Microfilms, Inc., 300 N. Zeeb Rd., Ann Arbor, MI 48106. Also available on microfiche through Bell & Howell Micro Photo Division, Old Mansfield Rd., Wooster, OH 44691. Printed in U.S.A. Copyright © 1983 by Scholastic Inc. All Rights Reserved. **Material in this issue may not be reproduced in whole or in part in any form or format without special permission from the publisher.**

AMERICAN PATTERNS

Find out how three American artists have used pattern to recreate their memories.

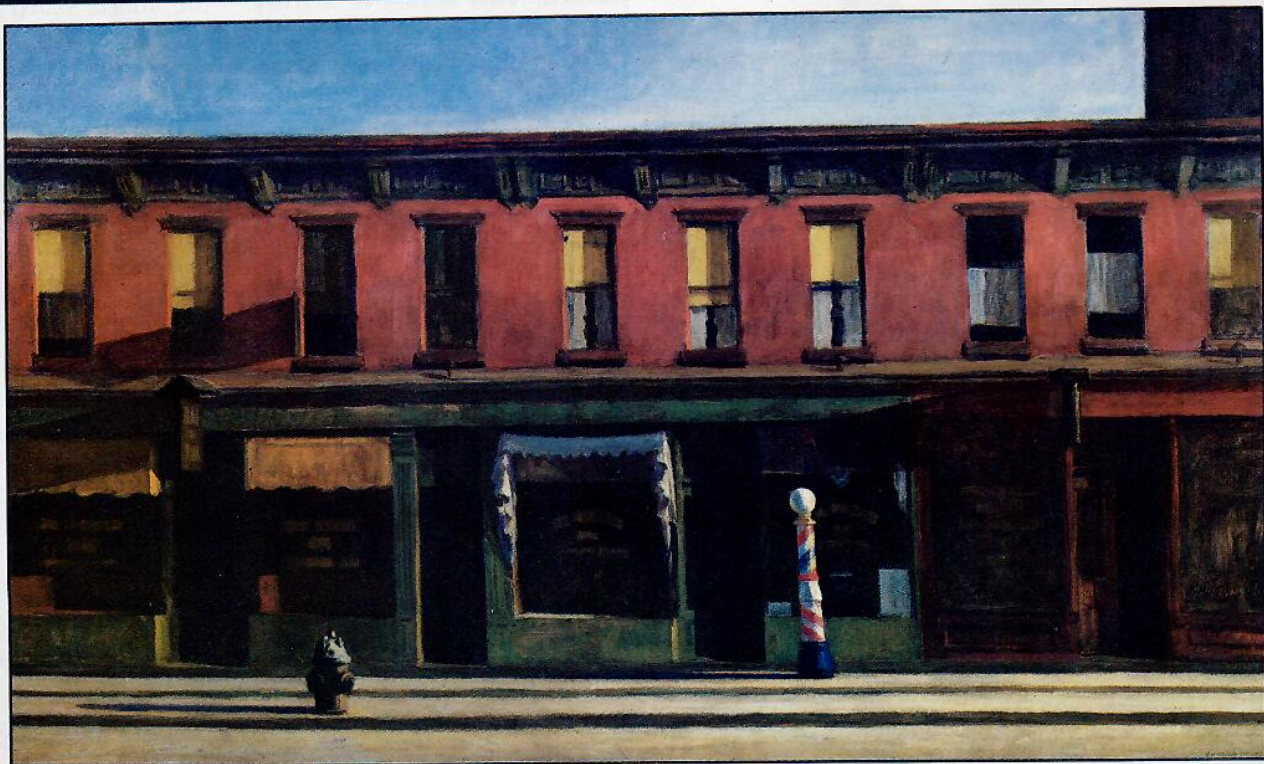
MEMORIES OF MAIN STREET

What makes you want to look at this simple row of stores by American artist Edward Hopper? Maybe it's the soft, early morning light casting long, dark shadows. Or the strong use of complementary colors (red and green and blue and orange). But just as important, is the mysterious

quality of the composition. In many ways it's like a pattern—or a flat, overall design using repetition. This head-on view of the store fronts actually makes them look flat—as if they *were* just “fronts” and had no depth.

Hopper also uses repetition. Can you find the three diagonal

shadows cast by the signs? How many rectangular shapes do you notice? One rectangle repeats 10 times in the row of windows at the top. (But is any window exactly the same?) All this repetition pulls us into the painting—like the red, white, and blue stripes of the barber pole.



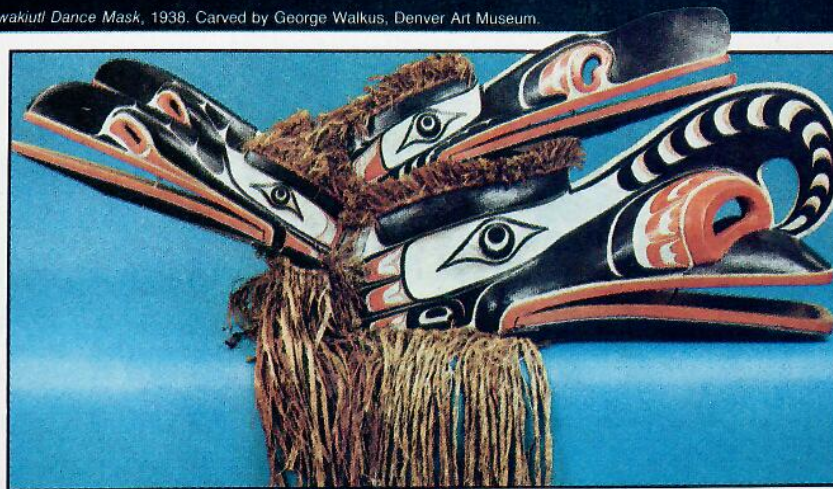
Edward Hopper (1882-1967), *Early Sunday Morning*, 1930. Whitney Museum of American Art, NY, NY.

LIVING LEGENDS

The big, bold pattern on this Indian mask, right, looks modern, and in fact, it is. It was made in 1938 by a member of the Kwakiutl tribe in Canada. It shows how closely linked the past and the present are, for masks like this one have been used in tribal ceremonies for hundreds of years.

The Indians of the Pacific Northwest strongly identified with animals. They created legends filled with creatures, then carved them on totem poles, masks, and buildings. This one looks part bird, part monster. The repeated heads create a pattern, and so do the shapes within each head. Notice how quickly your eye goes to the black-and-white “beak” on the largest mask. Imagine how the whole mask would look at night, lit from below, beside a gleaming campfire.

Kwakiutl Dance Mask, 1938. Carved by George Walkus, Denver Art Museum.



Faith Ringgold (b. 1930). *Echoes of Harlem*, 1980.



ECHOES OF HARLEM

What kind of patterns can you find in this brightly colored quilt (*above, right*)? Do the faces form a pattern? Can you find a pattern of *colors*? And what *shape* is repeated in the background?

The faces belong to people in Harlem (in New York City), where the artist Faith Ringgold (*above,*

left) lives, and she did them all from memory. Some are painted on dyed lavender muslin, the color of a “dusky sky,” and others on orange, a “sunset sky.” When it came to the stitching, the artist got help from her mother, who learned quilt-making from *her* mother, a former slave.

Bringing In The Maple Sugar by Grandma Moses

"It was a pleasure for us children to run to the woods to gather the sap. . . . Later, when the sap was ready to turn to sugar, we'd pour it on dishes of snow. . . . We would eat our fill and go home to dream sweet dreams."



Anna Mary Robertson Moses (1860-1961). *Bringing In the Maple Sugar*, 1939. Collection Otto Kallir. Copyright © Grandma Moses Properties Co., NY. Photograph Gale

art & man

Masterpiece of the Month: 4



St. Etienne.



Sugaring Off, 1943.

Compare these two “sugaring off” paintings with this month’s masterpiece. What kind of *pattern* do the trees form in each?

Capturing The Past

How did Grandma Moses go back half a century in time and turn childhood memories into masterpieces?

Anna Mary Robertson at 15.



February for the young Anna Mary meant tapping the maple trees and bringing in the maple sugar. “Sugaring Off,” as it was called, was a farm activity she had loved as a child, and she would paint it again and again. As you can see in the other paintings above, she never did it the same way twice. But do you notice the same “cast of characters”? How many figures can you find that look the same? Can you find the man gathering the sap, the man who brings in the wood, the one who tends the fire, and the children waiting to taste the maple sugar? As Grandma Moses explained, the same jobs were done by the same people, and so they had to look the same in every picture. In fact, her figures are a kind of picture language, telling us how maple sugar is made by New York farmers.

No one person or object dominates in this painting because each job is important. Every part is related to the other parts, just as in a flat, overall pattern. The people and animals are bound togeth-



Sugaring Off, 1955.

er by the task of bringing in the maple sugar. Even the tree branches form a tight network like the community below them.

Grandma Moses would never paint a scene like this from life, though sometimes she would study the colors and the shadows she saw outdoors. Often she got her ideas when she was sitting out on the porch. Memories would begin to come, and she would go upstairs to sit before an old pine table in a large sunny room full of plants. Propped up on a Montgomery Ward catalogue, she would begin to prepare her board or canvas. Here's how she describes her way of painting:

"Painting is a very pleasant hobby, if one does not have to hurry. I love to take my time and finish things up right. . . . When I first commenced to paint with oil, I thought every painting would be my last one, so I was not so interested. Then the requests came: 'Paint me one just like that one!' So I have painted on and on, till now. I think I am doing better work than at first, but it is owing to

better brushes and paint.

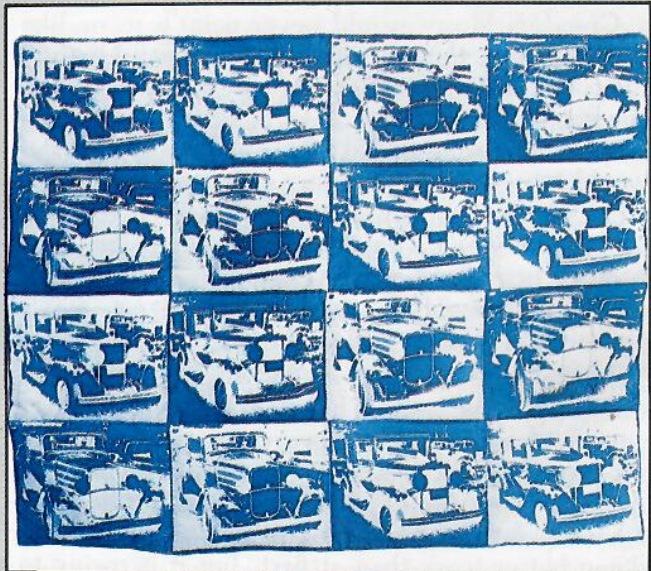
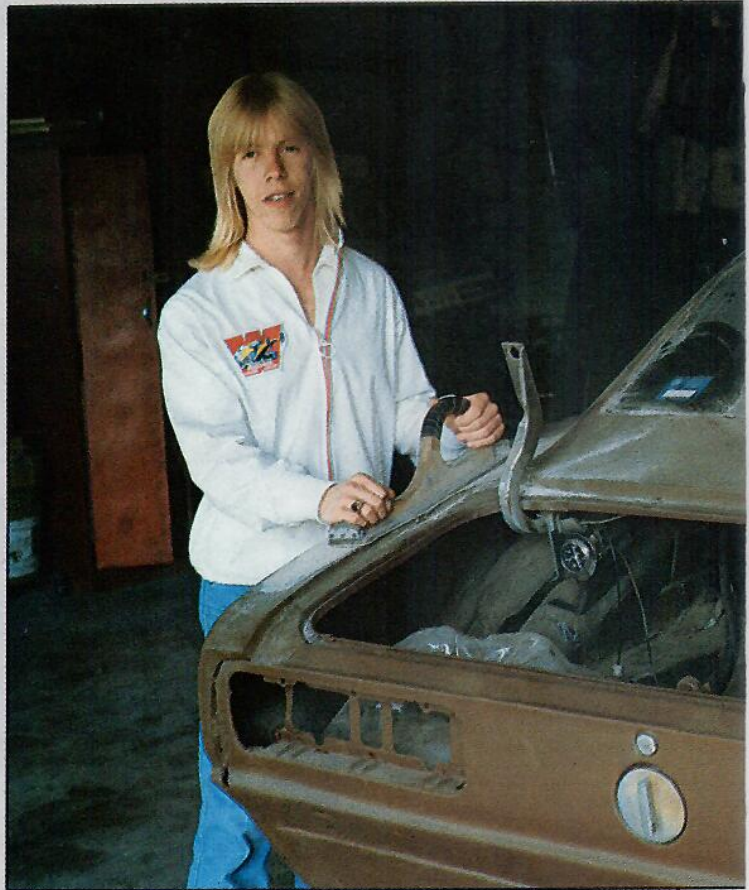
"Before I start painting, I get a frame, then I saw my Masonite board to fit the frame. I go over the board with linseed oil, then with three coats of flat white paint to cover up the darkness of the board. That way you don't have to put on so much of the colored paint (which is more expensive).

"Now the board is ready for the scene, whatever the mind may produce, a landscape, an old bridge, a dream, or a summer or winter scene, childhood memories, but always something pleasing and cheerful. I like bright colors and activity.

". . . If I didn't start painting, I would have raised chickens. I could still do it now. I would never sit back in a rocking chair, waiting for someone to help me. . . . I never dreamed that the pictures would bring in so much, and as for the fame which came to Grandma so late, that I am too old to care for now. . . . I look back on my life like a good day's work. It was done and I feel satisfied with it."

Jerry Janes: **ARTIST**

Eighteen-year-old Jerry Janes loves cars, so it's no surprise that they turn up in his artwork. He also enjoys photography, and he made this small quilt of cars, using a photographic process. Last fall we visited him at his home in Louisville, Kentucky. We found a house surrounded by cars. They were parked in the driveway, the garage, and the backyard in all stages of repair. Jerry talked to us about his cars, photography, and quilt, and how they're all related.



The quilt you made is very different from the usual kind of quilt. How did you get the idea for it?

It's based on a kind of photo process (called cyanotype) that I learned at a workshop. You don't use a darkroom. You make the print out in the sun.



Jerry Janes uses photos of old cars in his art work (left), but he likes to work on newer cars (above).

Then my teacher told me about a gallery that was showing work made with this process. There was a quilt of solar eclipses that really got me going. It was photography on *cloth*. It had dimension to it.

How did you decide to use a series of cars?

Most of my photographs are of cars. I really used just two cars, but each one has a positive and a negative, so it looks like more. Like the first two squares at the top—they're the same car, but you can hardly tell it. The first and third are two different cars.

Why did you choose these two cars?

They were about the only ones that "matched." They were both older, and they were taken from the same point of view. They also seemed to fit the process, which is an old-fashioned way to make blueprints.

How did you actually make the prints on cloth?

It had to be cloth that had cotton in it. My mom gave me a white sheet—it was almost new—and we cut it up in a lot of little squares. First, you have to coat each piece with this green solution and let it dry. Then you make your print. You lay the negative of the photograph directly on the cloth, and put a piece of glass over it to keep it flat. Then you expose it. In the summer it would take only 30 seconds out in the sun. But it took me a half hour because it was fall and I had to do it under a sun lamp. Then you wash it in water, and all the green comes out, leaving just the blue areas.

Was the sewing difficult?

No, I just had to sew the squares together and make sure the seams were straight. Then I

put the back on and quilted it. My mom showed me how to do it right.

Were you happy with the quilt when it was finished?

I was satisfied. Or else I wouldn't have sent it to Scholastic (for the Art Awards in which it won a medal in textile design). With stuff like this, you never know what it's going to look like until you get finished. I guess that's why I enjoyed doing it.

How long did it take to do?

Just to print took eight hours. I printed 16 squares and said enough is enough. I worked three evenings straight after school. I'm used to working hard. When I was on the school annual staff, I'd do 60 prints a night. I like to fill in spare time. It keeps me out of trouble!

Your big interests are photography and cars. Do they have anything in common?

Yes—the changes. What I like about photography is being able to watch the image appear on the paper. That's really wild—something happens from almost nothing. It's just like cars. I like to buy them when they're junk and fix them up. You can change the colors, the wheels, the interior. You can tint the windows, remold sections with fiberglass, add pinstripes—big changes. I bought a car a while ago for \$75. I put \$550 into it and sold it for \$1800.

What are your plans for the future?

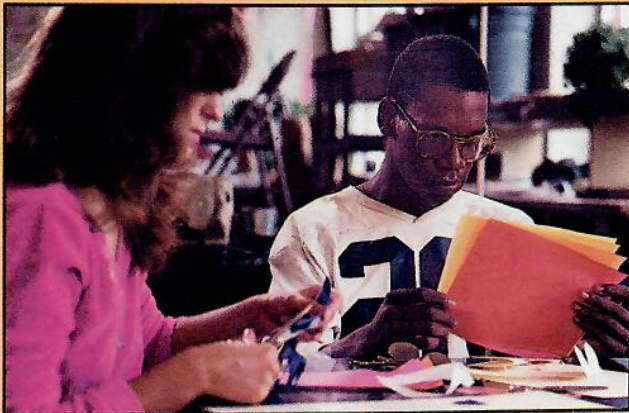
I just got a job rust-proofing cars, but eventually I plan to go to the Kentucky College of Technology—the automotive division. But I'm still thinking about photography. It's a lot cleaner, and I'd enjoy it more. I guess I'd like to try different things—and see what suits me.

Creating a “Memory Pattern”

Find out how to turn a favorite
memory into a work of art.

In this issue, you’ve seen how artists like Grandma Moses have used *pattern* to recreate images that seem to reappear again and again in their memories. Can you think of an object in your past that has a special meaning for you—a souvenir, a favorite possession, or an image from a song you like? In this workshop, we are going to take this object and use it to create a “memory pattern.”

Starting Out



Step 1. Pick the object you want to use—and simplify the shape. By layering several pieces of paper, you can cut or tear the simplified shapes all at once. Now you can use *repetition*, the most important element in a pattern.



Step 3. . . . use the same small shape in different colors, sizes, and positions.

Materials

Colored tissue paper or construction paper, scissors, liquid white glue or rubber cement, paintbrushes, markers and crayons.



Step 2. Arrange the cutouts on your paper. You can use variations on one large shape and overlap them, or . . .



Step 4. Glue down your final design, keeping the background color simple, so it doesn't distract.



Some Solutions

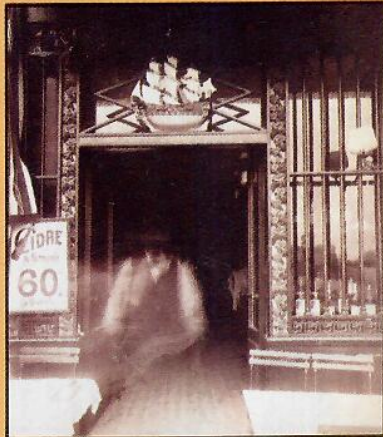
What kinds of objects have special memories for you—your first bicycle, a rainy day, a card game, birds flying at sunset, leaves falling, or a stone tossed into a pond? Groups of shapes can be repeated in a pattern, your shape can overlap and

travel across the paper, or one large shape can be the *center of interest*, as long as it is repeated in some way. Which of the shapes created by the students in this class are *realistic*; which *abstract*; which are *symbols*?

Arts Alive

Portrait of a Vanished City

Around the year 1900, there weren't many photographers. In fact, the camera hadn't been invented very long before that. One of the pioneers of this important art form was Eugene Atget, a Frenchman who took thou-



sands of photos of the old sections of his native Paris, making sure nothing "modern" got in the picture. You can see a show of Atget's photographs, *The Art of Old Paris*, at the Dallas Museum of Fine Arts (Feb. 21-April 3), the Cincinnati Art Museum (April 28-June 12), the Minneapolis Institute of Arts (Sept. 13-Nov. 7), the Saint Louis Museum (Nov. 29-Jan. 29, 1984), the Detroit Institute of Arts (Feb. 20-April 1, 1984), the McKissick Museum, Columbia, SC (April 23-June 3, 1984).

Eugène Atget (1857-1927). *Au Petit Dunkerque*, 1900. The Museum of Modern Art, NY., NY.

Rome in the U.S.



Last fall in *Art & Man*, you read about the great Renaissance artist Raphael. Now you may get a chance to look at some of his paintings for yourself in a show of art works that have never before traveled outside the Vatican Museums in Rome. You'll also see

famous works by other artists like Leonardo da Vinci, Fra Angelico, and Henri Matisse. This exhibit, *The Vatican Collections*, will be at the Metropolitan Museum of Art in New York City from Feb. 26-June 12. It will then go to the Art Institute of Chicago (July 21-Oct 16), and the M.H. de Young Museum in San Francisco (Nov. 19-Feb. 19, 1984).

Melozzo da Forlì (1438-1494). *Angel* (detail of fresco), c. 1480.



Sculpting with Air

What has eight arms, covers an entire playground, is light as air, and takes two minutes to make? It's the world's biggest octopus, an inflatable sculpture built by students of the Castaic Union School in California. The 72-foot soft sculpture can be inflated with an ordinary home fan in two min-

utes. If your class would like to learn about building your own octopus, or a giant snake, or an inflatable "time tunnel," write to Michael Marks, Artist-in-Residence for California Arts Council, Art-So-Fine Studios, 24611A Kansas Street, Newhall, CA 91321.