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Delaware Peach Trees

Using colored tissue paper, markers, the tree worksheet, and glue create your own peach tree forest.

Consider:

- How many blossoms does your tree have?
- Will your tree have any leaves or just flowers?
- You don’t have to make your peach tree have its normal light pink blossoms, what color flowers will your tree have? Why did you pick those colors?

Collection Connection:

In the Biggs Collection there are many different paintings of Delaware scenes including beach scenes, river scenes, neighborhoods, forests, factories, and flowers. To help celebrate Delaware history and art we are going to create our own artwork about Delaware’s state flower, the peach blossom.

Did you know many important artists have depicted flowering trees such as peach blossoms, orange blossoms, cherry blossoms, and almond blossoms? In fact, flowering trees on bright blue skies was on of Vincent Van Gough’s favorite things to paint. He created his famous *Almond Blossoms* painting for his brother’s family.

Grab an adult and see how many different types of flowers you can find outside!
Stained Glass

Using tracing paper and marker create your own stained glass to hang in your window.

Consider:

- Which design will you use to make your stained glass?
- What time of day will it be in your design? What season? How does the colors you choose to use help show this?
- Why would someone want stained glass in their building?

Collection Connection:

While the Biggs Museum does not have any stained glass installed in it, the Biggs Collection does have two stained glass designs. These designs were created by the illustrator Frank E. Schoonover. These sketches are done on paper and would have been used as a “cartoon” for the creation of stained glass windows. A “cartoon” is a quick drawing done on paper that is then used as a working design to create the format of a final object – in this case glass windows.

The Biggs Museum features the largest and most diverse public holding of works by the artist/illustrator Frank E. Schoonover. The Biggs’ collection of Schoonover paintings, watercolors, and drawings date from 1898 to 1939, a period that coincides with “the golden age of American illustration.”

The two stained glass drawings are of a landscape and The Annunciation. This indicates that at least one of these window designs was created with the intention of being used in a church. However, many wealthy homeowners also owned stained glass windows and lamps. Two of the most famous creators of stained glass also produced work close to the time of Schoonover:
the American artist and designer, Lewis Comfort Tiffany whose glass work included both windows and lamps; and the British artist and designer, William Morris, who created stained glass windows as well as paintings and wall papers.

Did you know stained glass windows change the color of the light coming in through the glass?

![Reflection of Stained glass at Liverpool Cathedral](image)

Grab an adult and see what types of objects change the color of the sunlight coming in through your windows!
The Annunciation, Frank E. Schoonover.

Untitled Landscape, Frank E. Schoonover
Flying Birds

Erica Loustau’s Sculpture at the Biggs

Materials:

- Copies of the bird coloring page
- Scissors
- Color pencils, pencil, marker, and crayon
- String or fishing wire
- Tape

Instructions:

1. Color and cut out your birds
2. Measure out different lights of string/fishing wire
3. Attach your birds to the string by taping it to the top of your bird’s body.
4. Add 2-5 birds to each section of string like a garland.
5. Using tape, attach the strings of flying birds to the ceiling or walls so that you make a flock.

Note: Try bending the wings so it looks like the birds are flying.
Find this painting on the third floor and then use the prompts to fill in the blanks and complete the story.

It was ___ and the sun was turning the sky as ___ as a/an ___ 

A pirate named ___ was sitting in his boat in a bay that smelled like ___. He was keeping ___ and the wind blow ___ and he could hear ___ and he felt the wind blow.

Suddenly, he felt the wind blow very ___ and he got a/an ___ feeling that trouble might be on its way.

Something that is the color you chose.

He was sitting in his boat in a bay that smelled like ___. He was keeping ___ and the sun was turning the sky as ___ as a/an ___ 

The treasure chests, filled with ___ and ___ and ___ and the buried pirates' treasure chests, filled with ___ and ___ and ___.

It was ___ and the time of day ___ ___ ___ ___ ___.
Collection Connection at the Biggs 1:

Foldable Creatures:  (30 minutes)

Materials:

- Paper
- Scissors
- Color Pencils, Crayons, or Markers

Instructions:

Step 1: Cut drawing paper into 4” wide strips, maintaining the full length of the paper. Fold the papers into thirds. In the corner of each fold write 1, 2, 3, and 4. 4 being the bottom fold. Be sure no one looks at what the other people are drawing. Everyone participating gets a piece of paper to start drawing on.

Step 2: In section 1, the first person draws a head and neck. Making the lines of neck continue just past the fold into section 2. Fold back the head section so the next person can’t see it.

Step 3: In section 2, the next person will draw the torso/arms, continuing the lines of the torso into the top of section 3. Fold section 2 so that both 1 and 2 cannot be seen.

Step 4: In section 3, the next person draws the legs/tail and then folds it over and passes the paper to the next person.

Step 5: The last person draws the feet in section 4.

Step 6: Once the drawing is completed everyone reveals at once. The imaginary animal returns to whoever drew the head to color their new creature.

Note: you are folding each section over in an accordion style.

Explanation: On view from outside the Biggs Museum of American Art, located in the atrium sits Michael Galmer’s Body From Egg. This piece, sculpted from sterling silver and 24K gold depicts a surrealistic-inspired transformation of both a human and a tree emerging from an egg. This work explores the unique organic shapes that emerge from nature while also commenting on the connections between all living things that surround us every day.
Galmer’s sculpture on display at the Biggs is a modern continuation of a centuries old tradition of composite creatures. One of the most famous composite creatures is the unicorn.

Note: For the sake of this project we will pretend the unicorn isn’t real.

Some of the earliest depictions of unicorns come from the *Shahnama* (sha-na-ma), which is the Persian “Book of Kings” and is full of heroes fighting monsters. One such creature is the “Karkadan.” The Karkadan is described as a huge beast with a single dark horn on top of its head, also described as a dark curved (or twisting) horn. The term karkadann evolved from specifically referring to a rhinoceros, into an umbrella term for horn-bearing animals, both fantastical and real. One of the factors affecting the expansion of the term “karkadann” to include multiple horned animals is a direct result of preexisting mythologies being passed through trade routes, specifically with China. Before the Mongols usurped power in Iran in 1295, they had already conquered the Tang dynasty in China in the tenth century. By this point khutu, or “fish teeth,” already permeated the Chinese imperial court.

Khutu ivory came from walrus and narwhals, however, as an exotic item the Chinese had no visual representations of the animal from which khutu came from. Due to its unknown origins, magical characteristics were applied to ivory. There was a great desire for ivory’s magic and so rhinoceros and elephant ivory were traded as well. With the horns and term “karkadann” arriving
from the Middle East, so arrived a new horn-bearing animal to which the preexisting khutu could be adapted. Similarly to the narwhal, the rhinoceros horn took on magic qualities and was worn by officials as precious necklaces to ward off evil. The combination of strength and magic of the horns resulted with the term “karkadann horn” being used interchangeably with khutu. The interchangeable use of terminology identifying the origins of these popular horns and their powers traveled along trade routes back to the Islamic world where the unknown Karkadanns were being illustrated in the Shahnama. Artists began piecing together simple descriptions of large, sometimes twisting horns, and magical animals and applying these ideas to animals they might see, such as boar, deer, wolves, and horses – and thus the origins of the unicorn were born.

Standards: VA:Cr1.1.PKa, VA:Cr1.1.Ka, VA:Cr1.1.1a, VA:Cr1.2.PKa, VA:Cr1.2.Ka, VA:Cr3.1.2a, VA:Re.7.2.1a
Collection Connection at the Biggs 2:

Still Life: (45 minutes; 90 Advanced Activity)

Materials:
- Still life worksheet
- Construction Paper
- Colored Pencil
- Glue
- Scissors

Optional Advanced Activity:
- Paper
- Colored Pencil
- Actual Fruit
- Glass Vase
- Plate
- Fabric Napkin

Instructions:

- **Standard Activity:**

  Using the Still Life Worksheet, cut construction paper to match the shapes of the different pieces of fruit. Once all the different fruit shapes are cut out, glue each fruit into the composition according to where it is on the worksheet. Using your colored pencils add highlights and shading to the fruit and color the background once the glue is dry.

  Be sure to start gluing the fruits starting with the one that is the furthest back of the arrangement and work forward through the composition.

- **Advanced Activity:**

  Using a various assortment of fruit, a plate and glass/vase, and the fabric napkin set up a still life in a place where the lighting will not change. Once the still life is set up, draw the still life on your paper using colored pencils paying attention to highlights and shadows.

Explanation:

- **The Peale Family Still Life Paintings**

  A still life painting is a painting of objects arranged in a special way that features many different shapes such as: star, square, heart, circle, oval, rectangle, and triangle. Many of the still life paintings in the Biggs Collection were created by different members of the Peale family.

  The Peale family was a family of artists who taught each other to paint. One way they would do this was by copying each other’s artwork. Copying artwork is a common way for artists to learn how to handle the materials and mix colors. This is especially important when learning how to make objects look 3D in art. An artist can make objects look real through the process of shading. Shading is when artists pay
close attention to where light is coming from. Where the light hits an object directly there is usually a white highlight, the part of the object that doesn’t get much light (usually the opposite side) has a shadow that has dark or black hues (colors) added to it.

Looking at the Peale still lifes attached in this packed can you identify where they light is coming from in the paintings?

The Peale family was an important artist family from the Philadelphia area, whose works and influence spanned the 18th, 19th, and early 20th centuries. The patriarch of this artistic dynasty was Charles Willson Peale. He actively taught his brother and son to paint and his son, James Peale, in turn taught his children. Many of James’ children became successful in their own right, including his daughters, which was a rarity at the time. James and his children were best known for their still-life paintings and often worked on these paintings in cooperation, contributing to and copying from one another’s works. The still-lifes all share a common dedication to precise depictions of various fruits, as well as a luminous, rich palette.
- *Still Life with Grapes and Wineglass, 1876, Andrew John Henry Way*

This painting is interesting because of its composition. A composition is the way objects are arranged. This painting (as most do) has a front, middle, and back. The front of the composition has no other objects blocking it, the back of the composition has no objects behind it, and the middle has objects both in front of and behind it.

Why do you think the artist chose to place the objects the way he did in this painting?

*Still Life with Grapes and Wineglass, 1876*
Andrew John Henry Way (1826-1888)

Andrew Way was born in Washington, D.C., and studied art in Cincinnati, Baltimore, Paris, and Florence. He eventually studied in Baltimore. Way started his career as a portraitist, but later took up still-life and exhibited and was acclaimed throughout the US and abroad. His still-lifes are known for their highly finished, smooth textures, rich colors, and dark backgrounds. In particular, his patrons and admirers were fascinated by his luscious portrayal of grapes in his paintings.
Marian Harris painted much closer to today than the other artists did. A big difference in her painting than the previous still lifes is that she wanted you to see her brushstrokes rather than trying to make it look like a photograph. This painting also has a different perspective than the previous paintings. Perspective is a technique used to represent 3D objects on a 2D surface by mimicking how objects look at different angles (think standing vs sitting vs laying down).

What do you think Marian Harris’ perspective was when she painted this artwork?

Marian Harris also used many different types of line to create her work: curvy, straight, thick, thin, diagonal, zigzag, etc.

How many different types of line can you find in her painting?

Untitled (Still Life), undated, Marian D. Harris

Marion D. Harris was an important figure in the Wilmington Academy of Art and acted as a teacher there intermittently from 1927-1937. Harris’ work often features highly saturated colors and bright light sources, offering an alternative to many of the active artists in Wilmington of the previous generation, who often preferred more subdued tones.

Standards: VA:Cr1.2.1a, VA:Cr2.2.1a, VA:Cr3.1.1a, VA:Re7.1.2a, VA:Re7.1.3b, VA:Re8.1.1a, VA:Cn10.1.3a, VA:Cn11.1.1a, VA:Cn11.1.3a, Math : Content.1.G.A.1, Math : Content.2.G.A.1
I spy Inspiration

Inspiration is a burst of creativity. Artists are inspired all the time by people, places, things, objects, qualities, emotions, and ideas.

1. Can you find 3 colors that make you happy?
2. Can you find 2 colors that make you sad?
3. Can you find an object that makes you laugh?
4. Can you find something that makes you think of your best friend?
5. Can you find 2 things that make you think of spring?
6. Can you find 2 things that make you think of summer?
7. Can you find 2 things that make you think of fall?
8. Can you find 2 things that make you think of winter?
9. Can you find 5 different animals?
10. Can you find 6 different plants?
11. When you think of the word “Nighttime” what are the first 4 words you think of?
   ○ __________________________
   ○ __________________________
   ○ __________________________
   ○ __________________________
   ○ __________________________
• Draw and color a picture of “Nighttime.”

12. When you think of the word “Morning” what are the first 4 words you think of?
   • __________________________
   • __________________________
   • __________________________
   • __________________________

13. Draw and color a picture of “Morning.”