Table of Contents

Color Our Collection

• Bride          Page 3
• C. Almond       Page 4
• Stanley Massey Arthurs  Page 5
• Milton W. Hopkins   Page 6
• Mills on the Brandywine Page 7

Biggs Kids Activities

• Tom Wilson          Page 8 - 9
• While I Was Home     Page 10 - 11

Special Crafts

• Cupboard: Full Coloring  Page 12

Collection Connection

• Connection 2 Landscape Pages 13 - 14
• Salt and Watercolors   Pages 15

I Spy

• Objects              Pages 16 - 17
Making a Scene

Using newspapers, magazines, and coloring books, cut out different subjects and collage them together to make a new scene.

Consider:

- Where is your scene located?
- Could your scene really exist or is it imaginary? What is happening?
- Are there people in your scene?
- Why did you choose to put those objects together?

Collection Connection:

The Biggs Museum has an upcoming exhibition about the Delaware artist, Tom Wilson which can be seen from August through November this year. Although a successful model and an abstract painter, he is most notable for his photo-realism or “hyper-realistic” depictions of architecture and townscapes. Later in his career he began creating scientific studies of flowers from his garden and painting more natural settings.

One of the reasons his photo-realism paintings are able to be so clear is because he would work from photographs and “collage” photographs together to create scenes. For example he might use an intersection but then use a different picture of a car or person and paint that car or person into the scene.

One example of Tom Wilson’s photo-realistic depictions of architecture on display in this exhibition is Summer Day, Milton, Delaware. This painting shows a typical street scene with a man and woman walking in opposite
directions in front of a large white house with two brick chimneys and a white picket fence. If you look carefully you can see a small planter with flowers on the porch, six power-lines, and a red building with a white roof.

**Did you know** that when an artist creates collages using different things such as photographs, objects, paper, paint, etc. it is a special type of art called mixed media?

Grab some blank pieces of paper and try to draw the collage scene you created as one unified scene!
While I Was Home...

Using the page provided, create a magazine page about what you’ve been doing while you’ve been home.

Consider:

- What have you done EVERY day?
- What picture can you draw that summarizes your entire time being home? Is it a real thing that happened? Is it of people, a place, an object?
- Why did you choose to draw that picture?

Collection Connection:

Many of the paintings in the Biggs Collection were made inside. Until the mid-1800’s, artists created paintings inside studios. The invention of paint tubes in the 1870’s made painting outside easier for artists. When someone creates a painting outside it is called plein air painting. While more artists began getting out of the studio, many still preferred to paint inside. During this same time, extravagant studio-homes became popular among artists. A studio-home is when an artist creates a large space in their home specifically to create and sell art in. An example of a famous studio-home from the 1800’s that you can still visit in person or online is the Leighton House, which was home to the renowned British painter Frederic, Lord Leighton, who sold many works to American buyers.

The Biggs Collection has a painted example of an extravagant American artist’s studio. The studio of William Merritt Chase can be seen in Tenth Street Studio of William Merritt Chase by Reynolds Beal. In this painting you can see framed artworks for sale, paintings not yet framed, props, a sitting area, and
many beautiful objects whose sole purpose is to inspire creativity. If you look closely at the paintings in Chase’s studio you can get a glimpse of the many subject matters he painted including: portraits, still lifes, and even landscapes.

Did you know museums are already building collections about what life has been like with most people in the world being home for the past few months?

Grab some blank pieces of paper and try to create a whole magazine about what it is like to be home for a whole week by creating one page a day!
Find this corner cupboard on the second floor of the museum and then color in the shapes you seeing using the colors below:

- Color the squares red
- Color the triangles blue
- Color the rectangles green
- Color the circles purple
Creating Your Landscape

Materials:

- Paper
- Markers, color pencils, or crayons
- Scissors
- Glue or Tape

Instructions: On separate papers draw different parts of a landscape. On one page draw just the foreground (or a few different foregrounds). On one page draw only the middle ground options. On the final page draw just the backgrounds. Once you have finished drawing different parts of a landscape, cut them out and assemble your landscape on a separate piece of paper.

Explanation: Landscapes in art refer to scenes depicting natural scenery such as mountains, valleys, trees, rivers, and forests with subjects arranged in a way that looks real. The sky is often included in landscapes with weather being used to inspire wildness—often with heavy clouds. Landscapes come from two main traditions—western painting and Chinese art—both over 1,000 years old. In Chinese art the landscape shows beauty, balance, and structure. In western art landscapes are used as a symbol of adventure, wildness, and the unknown.

In both traditions (Chinese and Western) fore/middle/background are important to composing the piece. The foreground is the part closest to the viewer (forward) and is proportionally larger than the middle and background. Foreground=forward. The middle ground is where most of the objects are. Think about landscapes like a sandwich: foreground is the bottom bun, middle ground is where all of the delicious meat, cheese, veggies, and dressings are, and the background is the top bun that brings it all together. Middle ground=Middle. The background is the farthest away from the viewer. Background=back.

The Biggs Museum has many different types of landscape paintings. However, there is an entire gallery dedicated to a group of artists called the “Hudson River School.” This group formed in the 19th Century (1800’s) and was made up of artists who were interested in painting landscapes around the Hudson River Valley but eventually expanded to New England and the Maritimes, Nova Scotia, American West, and South America.

Take a look at James Hamilton’s Horseshoe Falls, Niagara 1866.
Like many American and European artists, Hamilton was attracted to that great natural wonder Niagara Falls. The idea of placing the viewer at a seemingly perilous vantage point almost directly over the waterfall – which extends through the entire horizontal axis of the composition-, was clearly inspired by Frederic Church’s celebrated painting of the same topic. The two humans standing in the foreground are dwarfed by the waterfall and rising mists, which provides the spectator with a sense of Niagara’s large scale. The peaceful clouds above the high horizon line form a striking contest with the rushing waters below.
Salt and Watercolors

Materials:

- Table Salt
- Fancy Salt
- Watercolors
- Water
- Brushes
- Glue
- Cup for water

Instructions: Using different types of salt and practices of application you will learn how salt absorbs water and dissipates to create patterns and hold pigment.

1: Using glue, create a design and sprinkle salt on to it- the same way you would decorate with glitter. Once your design is dry, try painting it with watercolors. Notice how the watercolor doesn’t cover the paper but rather, stays on the salt design and spreads out throughout the salt.

2: On two different papers paint a color-wash. On one page add table salt and on the other add a fancy salt (such as Himalayan Pink Salt) – sprinkling onto the page. Watch the types of patterns that appear.

Explanation: The reason the watercolors will stay in your salt design (1) is because of absorption. Water is a polarized molecule, meaning there is a positive and a negative side-just like a magnet- and all of the water molecules stick together like ends of magnets. Salt is an ionic compound with strong attractive forces for the highly polar water molecules, when a material can absorb water from the surrounding environment it is called hygroscopic. What causes the color to travel through the salt design and not stay in one space is osmosis. Osmosis is a process by which molecules of a solvent (water with color) tend to pass through a semi-permeable substances until the amount of solvent surrounding the substance is equalized.

The polarized water (with color) is drawn to the strong negative charge of the salt molecule. There is too much water to stay where the original paint was places so the water molecules want to spread as far out as they can in order for as many positive parts of the water to connect with as many negative parts of the salt as it can.

This same process is seen when dropping salt onto a watercolor-washed paper. The difference is that you can watch the water (with color) being pulled into the salt crystals rather than expanding over a salt design.
I Spy: Objects

There are many objects in the Biggs Collection that were designed to be used at home and were once in homes, such as furniture and dishes. Even though you might not think of a dish or a chair being a piece of art, these objects are found in many museums around the world and are often created or designed by a type of artist.

1. Can you find 2 different types of plates?
2. Can you find 3 different cups?
3. Can you find a spoon?
4. Can you find a clock?
5. Can you find a coffee mug?
6. Can you find 2 tables? Draw the two tables. What makes them different?
7. Can you find 5 books?
8. Can you find a couch?
9. Can you find 5 chairs?
10. Can you find 6 pieces of art?
11. Draw your favorite lamp. Why is it your favorite?


13. Can you find 4 toys?

14. Can you find a pair of glasses or sunglasses?