Chicago: The City in Art
A Curriculum Guide for Teachers

Produced by the Department of Museum Education
The Art Institute of Chicago

Ronne Hartfield, Woman's Board Endowed Executive Director,
Department of Museum Education

Robert Eskridge, Associate Director, Department of Museum
Education, Student and Teacher Programs

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Cover: Chicago Style, 1996: Steven Nishimura, Mark Wasco, Leila Broderick, Maritza Rizera.
Photographer: Michael Tropea.

Writers:
Robert Eskridge
Evan Bartlett
Kim Filzer
Claude Grace
Anne Greaney
Vernon Mims
Beverly Palmer
Carolyn Quirk
Beverly Zbinden
Dismas Rotta
Flora Doody

With Contributions by:
Robert Eskridge
Michelle Dorgan
Sabrina Little

Editors:
Jane H. Clarke
Robert Eskridge
Margaret F. Farr
Flora Doody
Michelle Dorgan
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Introduction

Central to The Art Institute of Chicago's mission is the development of educational initiatives that communicate the intrinsic value and aesthetic significance of art as an expression of human thought, imagination, and creativity. The Art Institute's Department of Museum Education is charged with the advancement of this mission and does so by fostering an environment of individual and group exploration, discovery, scholarship, and cultural awareness that attracts new and diverse audiences to the museum, serves teachers and students, and enhances general visitor appreciation and enjoyment of art.

In this spirit, the Department of Museum Education developed a program in 1995-96 with faculty, students, administrators, and the principal of Lane Technical High School in Chicago around historic murals that have long adorned the walls of this Chicago Public High School, but had been neglected, both physically and as a rich curriculum resource. The program, entitled Chicago: The City in Art, combined the resources of the Art Institute and contemporary murals in various sites in Chicago to teach Lane Tech students and their teachers about the historical and cultural significance of the school's murals. The program was conducted during the exciting conservation of the murals, made possible by support from the Chicago Board of Education, the Lane Tech PTA and alumni, and student fund-raising efforts. Generous funding from the Polk Bros. Foundation and the Metropolitan Life Foundation enabled Art Institute and Lane Tech staff to develop this significant pilot program, which provided replicable curriculum models for the many city schools with Works Progress Administration/Federal Arts Project (WPA/FAP) and other murals in their buildings.

Through this partnership between the Art Institute and Lane Tech, an effective framework was established to contact and involve administrators and educators, identify resources to learn about the historical and cultural significance of the murals, and develop curricular connections between the murals and the humanities. The program was highly successful, and Lane Tech now has a faculty corps that is knowledgeable about an extraordinary art resource in their hallways and experienced in making that resource a meaningful part of the school curriculum.

As a tangible result of the successful partnership between Lane Tech and the Art Institute, this manual will serve present and future Lane Tech faculty by providing a general overview of the murals and their historical context and by sharing the excellent, detailed lesson plans of Lane Tech teachers who participated in Chicago: The City in Art. Artworks in the collection of the Art Institute that relate to the subject matter, style, or historic periods of the Lane Tech murals are identified. Several examples of student interpretations of the murals are included. Teachers in other Chicago public schools will find this manual to be a useful framework for developing curriculum with their own murals.
Program Summary

Name of Program: Chicago: The City in Art
Duration: October 1995–October 1996

Funding Sources:
Polk Bros. Foundation, Metropolitan Life Foundation

Schools or Outside Groups involved:
Lane Technical High School

Purpose/Themes of Program:

The program was planned as an extension of the Art Institute’s mission to broaden education and increase interest in the arts. The program is also a direct response to the needs of students and teachers to improve and enhance their arts curriculum and make links between the arts and other subjects.

While this program has as its inspiration the historic murals that cover the walls of Lane Tech, its purpose is to create a model for collaboration between the museum and Chicago Public High Schools. Art Institute staff and Lane Tech teachers created lessons for the classroom, the museum, and sites in the city. The teachers introduced a variety of themes based on the murals, including commerce and industry, urban planning and development, regional history, politics, immigration, and ethnic identity.

Description of Program:

1. Teacher training
2. In-school presentations for students
3. Field trips to the Art Institute
4. Field trips to other city sites as relevant to curriculum
5. Classroom discussion, projects, and field trips including: art making, research and writing, reading literature of the time period
6. Articles in The Lane Warrior, Lane Tech student newspaper.
7. Year-end exhibition of student work from the program, and a reception featuring tours of the murals led by student docents
8. Production of a curriculum guide summarizing the plan of the program, background information, and lesson plans.
Lane Technical High School and Its Murals

Adorning the walls of Lane Technical High School is the largest ensemble of murals in any school in Chicago, if not in the entire Midwest. The murals date from two distinct phases in the history of Lane Tech. The earliest set of murals was commissioned to decorate the original building of the school, which opened in 1908 at the intersection of Division and Sedgwick. These murals were saved and transferred to the walls of the present Lane Tech at Addison and Western, which opened in 1934 during the stressful economic conditions of the Great Depression. Funds from the Works Progress Administration/Federal Arts Project (WPA/FAP) were used to commission murals to decorate the school cafeteria, library, and auditorium. Also during the Great Depression, Lane Tech received an extraordinary gift of forty murals that had been on display in the General Motors pavilion of Chicago's 1933-34 Century of Progress exposition.

The earliest of the Lane Tech murals, from the original building, established two themes—the first set of murals celebrated Chicago as a contemporary industrial giant, the second set evoked the site of the city as home to Amerindian cultures.

The subject matter of these murals—concerning American Indian peoples who occupied the site of Chicago before its founding; steel making; building; commerce; agriculture; printing; the history of Western architecture and technology; the automobile industry; and the liberal arts—were appropriate to a Chicago public technical high school, preparing young men to work in one of the nation's great industrial cities. (Lane Tech became co-educational in 1975.) In the hallways, the library, the auditorium, and the great 2000-seat Lane Tech auditorium, students in the 1930s were presented with images intended to connect them to Chicago's legacy as a site of Amerindian culture and to the history of Western technology and learning.

**Phase I—The 1908 Lane Technical High School**

Margaret Hittle (1886-?), *Steel Mill*, 1909 oil on canvas, dimensions 5' x 30', (slide 1)
William E. Scott (1884-1964), *Dock Scene*, 1909, oil on canvas, dimensions 5' x 30', (slide 3)
Gordon Stevenson (1892-?), *Construction Site*, 1909, oil on canvas, dimensions 5' x 30', (slide 2)
Located on the second floor outside the library.

Henry Brandt American Indian series: *Processional; Forest Dance; Indians in Canoes; Buffalo Hunt; Village Scene* (slide 4); all from 1913; dimensions 5' x 30'; *Homage to Nature*, 1913, oil on canvas, dimensions 5' x 30'.
Located in the main lobby.
Overview—Industry and Commerce Murals

Within a year of its founding, Lane Tech received a suite of three highly accomplished murals, conceived as a thematic ensemble about Chicago industry and commerce, by artists Margaret Hittle, William E. Scott, and Gordon Stevenson. The artists were trained at The School of The Art Institute of Chicago, which had already become one of the finest art schools in the country. Hittle and Stevenson exhibited later works at the Art Institute. Scott went on to live in Europe for some time and studied there with artist Henry Ossawa Tanner (1859-1937). One of Scott’s achievements is the series of twenty-four murals he painted on the accomplishments of African Americans for the American Negro Exposition in 1940. The commission was funded by Kate S. Buckingham, president of the Chicago Public School Art Society at the time, a major donor to The Art Institute of Chicago and of Buckingham Fountain, a memorial to her brother on the city’s lakefront.

The Lane Tech suite of murals forms a sequential series, linking steelmaking, construction, and commerce—three of the driving forces of Chicago at the turn of the century, when the city was the thriving home of enormous new steel mills, the world’s highest skyscrapers, and commercial powers Sears, Roebuck & Company and Montgomery Ward. In Steel Mill, Hittle presents the smoke-filled interior of a mill in full operation; bare-chested workmen stand silhouetted against the glowing heat from a long orange ingot about to be rolled flat, while another workman maneuvers another white hot ingot above. Stevenson’s Construction Site follows next in the series. The finished, shaped steel is now worked into the erection of a building, bridge, or transit structure. What is being built seems less important than the energetic activity of building itself. Scott’s Dock Scene completes the series by celebrating the bustle of a thriving port, with goods of all sorts being manhandled by burly dockmen, including, in the right corner, the only African American worker.

Related Works at the Art Institute

The style of the three murals accords well with work of such major American artists as Thomas Eakins (1844-1916), George Bellows (1882-1925), and John Sloan (1871-1951), who were renowned for their depictions of American industry and workers and of gritty city scenes. Like these leading artists, Hittle, Stevenson, and Scott evoke the energy and vitality of a city like Chicago, whose population was rapidly increasing with new immigrants and whose children were being educated in new Chicago public schools like Lane Tech.

When these three murals were in place in the halls of the first Lane Tech building, America’s great modern architect, Louis Sullivan (1856-1924), had already built some of Chicago’s highest and most elegant steel-framed skyscrapers, such as the Auditorium Building in downtown Chicago. (Fragments of a number of Sullivan’s most famous buildings, his magnificent Stock Exchange Trading Room (1893), and hundreds of his drawings, may be seen at the Art Institute.)
Lane Tech teachers and students also were introduced to the 1909 Plan of Chicago (slide 5). Present-day Chicago is much indebted to the vision of architect Daniel H. Burnham (1846-1912) and his 1909 Plan. Inspired by his accomplishments as Director of Works for Chicago’s 1893 World’s Columbian Exposition, Burnham and his associate Edward H. Bennett (1874-1954), masterminded a monumental plan for the city. After three years of research and work the Plan was published, featuring beautiful architectural drawings by Jules Guérin and Fernand Janin, maps, and a brilliant text calling for changes in the city’s environment. Recommendations included creating a lakefront with harbors, piers, parks, and lagoons for public recreation, constructing tree-lined boulevards to connect all the parks throughout the city, concentrating railway stations on Canal Street, widening Michigan Avenue, and building a new Michigan Avenue bridge over the Chicago River. Although some of Burnham’s suggestions never materialized, the 1909 Plan impacted Chicago in numerous ways. Widening Roosevelt Road (12th Street) and Michigan Avenue from Randolph Street north to the river, constructing the Michigan Avenue bridge for the city’s northward expansion, and developing the lakefront as a park were among the most critical successes. The 1909 Plan continues to be an inspiration in Chicago and serves as a model for city planners throughout the world. As recently as 1992, the city added large planters down the center of Michigan Avenue based on Burnham’s boulevard plan.

**Student Interpretations**

Reflecting on the mural’s historical context and spirit of progress, humanities students wrote interpretive essays about these industrial murals. One student explained that the paintings were completed when “new inventions and rapid industrial development gave many people hope for a prosperous future.” Another student said, “The paintings illustrate a young, hard working America that is anxious and ready to take a major role in technological progress.” In contrast, one student recognized “both the work ethic and social inequities of the period...” in Scott’s Dock Scene where “... a single African American man can be seen in the lower right corner rolling a barrel.”

Henry Brandt, Village Scene (slide 4) and Homage to Nature, 1913, (complete citation on page 8)
Overview—Amerindian Subjects

The other series of six murals painted by Henry Brandt for the original Lane Tech building evokes the presence of Amerindian cultures on the site of Chicago before foreign settlement in the 19th-century. Another single painting by Brandt, Homage to Nature, alludes allegorically to Chicago’s location in the midst of America’s agricultural heartland. Brandt received his training at the Royal Art Academy in Berlin before he immigrated to the United States, where he worked primarily as a scenery painter. Brandt’s Amerindian paintings, in their long, narrow formats, do not represent a particular Amerindian culture. People are depicted at ease, paddling canoes, making pottery, painting on animal skins in settings with teepees that evoke Plains Indian cultures in a general way. Some of the inhabitants of this mythic realm worship before totems, with smoke trailing languorously in the air. Brandt painted his figures with smooth, unbroken contours that reinforce the calm serenity of his scenes. An air of nostalgia is pervasive. Large areas of gold paint suggest an enshrouding mist, removing these Amerindian forebears to a literal “lost golden age.”

Homage to Nature features an allegory of abundance in the form of a female figure, centrally placed between farmers bringing carts of agricultural bounty as offering to this nature goddess. In both series, humankind is represented as very much at one with the natural environment, which is deified in the form of the totemic altar in Village Scene and the female allegory of abundance in Homage to Nature.

Related Works at the Art Institute

Brandt’s agricultural paintings could be interpreted by comparison with many paintings of idealized American agriculture from the 19th and 20th centuries in the Art Institute’s galleries. Especially appropriate would be comparisons with works by Thomas Cole (1801-1848), Eastman Johnson (1824-1906), George Inness (1825-1894), and Grant Wood (1891-1942). Brandt’s painted idylls of Amerindians may usefully be compared to art produced by Amerindian cultures represented in the Art Institute, including clothing, painting, ceramics, and sculpture. Also revealing would be comparison of the way Brandt idealized Amerindians with the way French artist Paul Gauguin (1848-1903) idealized Tahitians in several paintings on view in the Art Institute’s galleries of Impressionist art.

Student Interpretations

The history of Amerindian culture and art is a very sensitive subject. Students quickly recognized that Brandt portrayed the Amerindians in harmony with nature. The student wall label for Indians in Canoes astutely describes how “the trees in the background resemble a castle, further symbolizing that nature is home to the villagers.” However, students also
raised questions about ideals presented in these murals: "Are these murals true representations of the lives of Native Americans or are they romanticized visions of the artist?" These issues led to many interesting classroom discussions.

**Phase II—The 1934 Lane Technical High School Chicago's Century of Progress Exposition (1933-34) and Lane Tech**

Anonymous photographer, Chicago's *A Century of Progress*, aerial view, 1934, (slide 6)

Albert Kahn (1869-1942), *The General Motors Pavilion*, at *A Century of Progress*, 1934, (slide 7)

Miklos Gaspar (1885-1946) and assistants, *States—New Jersey*, 1933, oil on canvas, 16' x 4 1/2' (slide 8) Located on the first floor.

Miklos Gaspar and assistants, *States—Alabama*, 1933, oil on canvas, 16' x 4 1/2' (slide 9) Located outside the cafeteria.

**Overview—The States Murals**

*A Century of Progress* (slides 6 and 7), Chicago's second World's Fair, opened on May 27, 1933 on the lakefront at 12th Street, marking the 100th anniversary of Chicago's incorporation as a city. Although in the midst of the Great Depression, with the city government virtually bankrupt, the 1933-34 Chicago World's Fair theme optimistically celebrated 100 years of history and achievement. The lasting legacy of the fair is Northerly Isle, created by a landfill and intended to be parkland, but currently used as Meigs Field, an airport for small planes.

Two important themes of the Fair were modernism and science. Chicago offered a great example of how science affected industry and commerce. In contrast to the 1893 World's Columbian Exposition, the 1933-34 World's Fair not only exhibited new products, but demonstrated how these products were produced.

In addition to the fine arts exhibition held at The Art Institute of Chicago, murals, sculptures, and other decorations adorned pavilions throughout the Fair. The series of 40 huge murals known as the *States* (slides 8 and 9) now at Lane Tech were commissioned from artist Miklos Gaspar for the General Motors Building (slide 7). They exemplify how art, technology, and commercial displays coexisted at the Fair. The General Motors exhibit demonstrated advancements in automotive engineering. Originally, the *States* murals were displayed around a complete automobile assembly line, the most prominent feature in the GM Building. Each day thousands of people witnessed raw materials being transformed
into automobiles on an actual assembly line. The States murals represent each state’s contribution to the creation of a GM automobile from steel for the automobile bodies to wool for the upholstery. The murals were also meant to be viewed from a distance, for they were located high on the walls of the GM Building. Figures and forms are boldly designed and composed within plunging perspectives, which must have heightened the drama of watching automobiles being assembled.

Related Works at the Art Institute

Paintings, sculptures, prints, and photographs that concern 20th-century industry and mechanical technology abound in the Art Institute’s galleries of modern art. Paintings of skyscrapers and factories by Georgia O’Keeffe (1887-1986), Charles Demuth (1883-1935), and Joseph Stella (1880-1946) may be seen, as well as paintings that evoke electric street signs by French artist Fernand Leger (1881-1955). The Horse (1914) by French sculptor Raymond Duchamp-Villon (1876-1918) combines elements of a powerful horse with the gears and pistons of an engine to evoke the concept of horsepower.

Student Interpretations

Lane Tech students discovered how states contributed metals for engines and bodies, hides and cotton for seating, dyes for paints, oil for lubricants and gasoline, lending credence to the famous phrase, “what’s good for General Motors is good for the country.” In the “New Jersey” mural (slide 8) lab-coated scientists conduct research in a chemistry laboratory. In the “Alabama” mural (slide 9), men steer wagons filled with cotton grown on local farms, while another two men in stereotypical manner play the banjo.

These murals aroused the attention of students at Lane Tech more than any others, because, within a few vignettes, they reveal racial attitudes of the 1930s. Vernon Mims’s Advanced Placement English class compared the social position of African Americans as represented in the murals to the situation of the protagonist Bigger Thomas in Richard Wright’s classic novel, Native Son (1940), a searing description of the plight of African Americans in the 1940s. In essays and poems, Lane students drew insightful comparisons between the fictional character depicted in words and the fictional characters depicted in the paintings. Their interpretations are compiled in “Lake Effects - Lingering Impressions” available in the Lane Tech library and the Art Institute’s Elizabeth Stone Robson Teacher Resource Center.
The Works Progress Administration/Federal Arts Program (WPA/FAP) and Lane Tech

Edgar Britton (1901-1982), *Epochs in the History of Man*, 1938, Six frescoes, dimensions 12'1" x 14'4" and one fresco 12'1" x 6', (slides 10 and 11) Located in the cafeteria.

Mitchell Siporin (1910-1976), *Teaching of the Arts*, 1938, Four frescoes, dimensions 3'6" x 15" (slides 12 and 13) Located in the foyer of the auditorium.


**Overview—The WPA/FAP**

In an effort to provide work for the millions of unemployed during the Great Depression, Franklin Delano Roosevelt's administration (1932-1945) created a number of programs to provide jobs and stimulate the economy. The Works Progress Administration (WPA) (renamed the Work Projects Administration in 1939) was established in May 1933 to sponsor the building of roads, bridges, public buildings, parks, and airports. Cultural programs also were established as agencies of the WPA, including the Federal Arts Project (FAP), the Federal Writers' Project, and the Federal Theater Project. These agencies hired artists, writers, and actors to create works of art for public buildings, document local life, and organize community theaters. The Federal Arts Project, founded in 1935, supported artists by sponsoring mural and sculpture projects, as well as programs in art instruction, such as poster making and photography. The program continued until 1943, when the wartime economy required all available hands, including artists who, among other achievements, designed camouflage for ships and airplanes. By the end of its run as a government relief agency, the WPA and other government programs had provided work for millions of victims of the Great Depression.

Chicago is home to an important assembly of art from the WPA/FAP era. Artists created murals and sculptures in this program for schools, libraries, post offices, court houses, hospitals, public housing, and parks. Approximately 200 murals and sculptures were created in Chicago. Many were subsequently destroyed or defaced because their content represented what was considered by many people as “socialist” imagery. An unknown number suffered from neglect and were either painted over or removed.

In the Lane Tech cafeteria, Edgar Britton created a series of seven large frescoes, titled *Epochs in the History of Man* (slides 10 and 11). Fresco is a painting technique in which water-based pigments are applied directly onto a wet plaster wall. The evolution of
humankind is depicted in a sequence of optimistic images focusing on the family and cultural evolution from prehistory, ancient Egypt (slide 10), ancient Greece, the Middle Ages, the Renaissance, to a 1930s American family, standing next to a new dam, a symbol of the great public works of the time (slide 11). A general compositional thrust to the right is evident in the perspective lines of the architectural backgrounds and in the disposition of the figures, suggesting the movement of time ever forward. Male figures are prominent in the foregrounds, guarding their families, helping the infirm, or discussing scientific matters in a collegial manner, providing positive role models for an all-male high school in the throes of the Great Depression. In the first fresco, representing prehistoric humankind, the primary male figure kneels, looking upward, arms at his side, clearly evoking the advent of spiritual consciousness. In the final fresco, members of a contemporary family gaze solemnly at a dam, their faith in technology affirmed.

The emphasis in these frescoes on progress in an overall pattern of historical cycles typifies the subject matter of many WPA/FAP murals. Whether such murals were painted for public schools, libraries, post offices, airports, or train stations, optimistic subject matter was intended to affirm for an economically beleaguered America that conditions would improve, especially when the nation’s men were back at work once again.

**Related Works at the Art Institute**

On a visit to the Art Institute, students could gain a meaningful context for Britton’s murals by tracing the history of Western art through the galleries of art from ancient Egypt, Greece, and Rome; the Middle Ages; the Renaissance; and the modern era with artworks that were meant to evoke the characteristics and qualities of ideal males and females in each cultural period. Several cycles of paintings from the Italian Renaissance, the Baroque period, and the modern era can be studied for ways in which certain artists have organized narrative content in interconnected series of paintings. See, for example, the series on the *Life of Saint John the Baptist* (1450/60) by Giovanni di Paolo (c. 1402-c.1482), the series on the lovers *Rinaldo and Armida* (1742) by Giovanni Battista Tiepolo (1696-1770), and the comical series about the *Monk Pedro de Zaldívar and the Bandit Maragato* (1806/07) by Francisco Goya (1746-1828). Students also could see Grant Wood’s *American Gothic* (1930), perhaps the single most famous work of art by an American artist. Wood introduced Britton to the Art Institute’s collections, prompting Britton to move to Chicago in 1925, where he completed a number of fresco commissions from 1935-40.
Student Interpretations

Students Chastity Daniels and Marina Panos explained their interpretation of this series in their wall label text. They describe the frescoes as “a cycle of life in which progress is achieved...The last fresco shows satisfied and contented people, proud of the technical advancements shown in the other frescoes.”

Architectural drafting students also spent time closely examining the settings in Britton’s work. Each fresco signals its particular historical epoch by its architectural background—prehistoric rocks, Egyptian pyramids, Greek Doric temple, Medieval castle, and Gothic cathedral, Renaissance devices, and a modern dam. After studying these murals, students applied their knowledge on a field trip to Graceland Cemetery where they sketched tombs that were inspired by Egyptian, Greek, and Gothic architecture. (See lesson plan on page 28 for more information.)

Mitchell Siporin (1910-1976), Teaching of the Arts, Teaching of Art, (slide 12), Teaching of Literature (slide 13), Teaching of Music, Teaching of Drama, 1938, Four frescoes, dimensions 3’ 6” x 15’

Overview—Teaching of the Arts

Anyone who entered Lane Tech’s majestic auditorium by its main doors in 1938 would pass by Mitchell Siporin’s four frescoes titled Teaching of the Arts in the atrium of the auditorium. The frescoes represent, left to right, allegories of drama, visual arts, literature, and music. Each art form is symbolized by its particular attributes and by professionals in each field. Teaching of Art (slide 12) and Teaching of Literature (slide 13) emphasize the roles of an artist and an author as teachers of the next generation, symbolized by young males. In Teaching of Art, the figure of the elderly artist might be modeled on Siporin’s own art teacher, Todros Geller, who taught at The School of The Art Institute of Chicago. In Teaching of Literature, the author clearly is Walt Whitman (1819-1892), who, surrounded by trees and grass, leads a boy, who holds a copy of Whitman’s epic poem Leaves of Grass, toward the potential of an unbounded future.

Related Works at the Art Institute

The Art Institute of Chicago exhibits numerous works of art that are allegories of the arts. Besides many paintings and sculptures, the largest and most famous of such works are the stained-glass windows by French artist Marc Chagall (1887-1985), The America Windows (1976), which were commissioned as a gift to the Art Institute to celebrate our nation’s bicentennial. Located in a central area of the museum the windows celebrate art, music, literature, and theater as vital cultural expressions in a democratic society.
Student Interpretations

In researching their school’s Teaching of the Arts murals, Lane Tech students made several discoveries. Teaching of Literature refers to the eulogy made at Walt Whitman’s funeral: “...Thousands and millions will walk down into the ‘dark valley of the shadow’ holding Walt Whitman by the hand...” Besides Whitman’s Leaves of Grass, Lane Tech students also identified other attributes of the arts in Siporin’s frescoes—a portrait of William Shakespeare (1564-1616) appears in the Drama fresco, the head of Michelangelo’s (1475-1564) famous statue of David (1501) in Art, and a possible portrait of Franz Liszt (1811-1886), the famous Hungarian pianist and composer, in the upper left of Teaching of Music.

Peterpaul Ott (1895-1992), Controlling of the Elements, 1934-36, wood relief, dimensions 15' x 6', (slide 14)
Evolution of the Book, 1934-36, wood relief, dimensions 14' x 6' (slide 15)
Located in the library.

Overview—Relief Sculpture I

Sculptor Peterpaul Ott emigrated to the United States from his native Czechoslovakia. He gained recognition for his work first in Los Angeles. In Chicago, Ott was commissioned by the WPA/FAP to carve two monumental wood relief sculptures, now located in Lane Tech’s library.

Control of the Elements was donated to Lane Tech in 1936, presumably because Lane was the leading technical school in the city. These highly accomplished reliefs read from top to bottom, representing ancient Greco-Roman deities gaining control of the natural elements of air, wind, fire, and earth in the foregrounds of the compositions, with images of modern electrical and mechanical power in the backgrounds. The final section represents a modern workman, symbolizing contemporary achievement of mastery over nature, a welcome theme for an exposition presented during the Great Depression.

Related Works at the Art Institute

The effects of the Great Depression on life in urban and rural America can be examined in several works on view in the Art Institute’s chronological installation of art of the twentieth century such as Reginald Marsh (1898-1954) Tattoo and Hair Cut (1932) and DeMuth’s “....And the Home of the Brave” (1931).

Student Interpretation

Kevin Krzwazick commented on the presentation of industry and technology. The attempt to control the elements is not a new idea. He argues that the artist is suggesting “in controlling the elements, mankind can be more innovative and meet the needs of a demanding society.”
Overview - Relief Sculpture II

_Evolution of the Book_ (slide 15) was created specifically and appropriately for the Lane Technical High School library, at a time when libraries were the primary sources of information in a community. In this relief Ott presents the process of transforming a tree into a book—loggers fell trees for pulp in the first panel of the relief; followed by the process of paper-making depicted in the next panel; panels three and four show workmen setting type in a print shop; a book is printed on a press in the fifth; and the series concludes in the last panel with adults and children in a library. At the bottom of the relief, the artist included a frieze (an ornamental band or border) of books.

Related Works at the Art Institute

The Art Institute houses one of the world’s great collections of graphic art, including the finest examples of printmaking from its invention to the present. At any given moment, a chronological installation of hundreds of woodcuts, engravings, etchings, and lithographs are on display, as well as a remarkable collection of Surrealist book covers. Due to the fragile nature of all artworks on paper, the Art Institute’s displays of graphic art are rotated every six to eight weeks.

Student Interpretation

The subject of printmaking has a special appeal at Lane Tech, which has a sophisticated print shop. Student Stavros Tsipas drew a connection between the mural and his school: “Lane Tech has a very advanced print shop of its own. It is one of the few high schools in the nation that not only designs but also prints its own newspaper and yearbook.”
Contemporary Chicago Murals
and Student Interpretations

Olivia Gude and Dzine, *Aren't I A Womyn*, 1993, dimensions 10' x 10'
Roberto Clemente High School, Division and Western Avenue (slide 16)
Kate Cigliano, *Womyn*, computer & mixed media, 1996 (collection of the artist) (slide 17)

Public mural art in Chicago is not only confined to the heady, economically thriving days at the beginning of the century and to the era of the Great Depression, when publically supported art served to sustain people's spirit and confidence. To help Lane Tech students realize this, field trips to Chicago sites with contemporary community murals were organized. The trips followed the itinerary of the teacher-training field trip for Lane Tech faculty that was devised by Olivia Gude, mural artist, educator, and a leader in the organization Chicago Public Art Group (see page 23 for the teacher training itinerary). Gude has worked with many students in creating murals in Chicago schools and on neighborhood walls.

Supported primarily by local communities, mural art in Chicago experienced a rebirth in the late 1960s. The *Wall of Respect* of 1967 was a watershed moment. Conceived by William Walker, but created largely as a community effort, the mural was located at 43rd Street and Langley Avenue and served as a model for future mural projects not only in Chicago but across the United States. Through images of African American heroes, the mural aimed to raise consciousness and self-respect both within and without this south-side Chicago community. Although a fire in 1971 destroyed several panels of the *Wall of Respect* (the remaining panels were relocated to Malcolm X College at 1900 W. Van Buren Street), it continues to be a powerful model for the work of artists, who, with members of various communities, create murals that interpret identity through cultural, social, and political themes. Current examples can be found in several local African American and Mexican American communities, where murals serve to teach and celebrate community heritage.

A favorite stop on the field trips was Roberto Clemente High School, where, on neighboring walls, there is a large mural in homage to Roberto Clemente, the great Major League baseball player from Puerto Rico, after whom the school is named. Around the corner is *Aren't I A Womyn*, (slide 16) by Olivia Gude and Dzine, which celebrates the power of women. Within a complex pattern of naturalistic and abstract forms, Gude and Dzine added the words: "There in Egypt all the sages were convinced that gender is not of essence in matters of intelligence." Students were deeply affected by this mural. In their own projects, student compensated for the limited and subordinate presence of women in the Lane Tech murals (which were created for what was an all-male high school) by portraying women as powerful role models.
Kate Cigliano's *Womyn* (slide 17) adapted the title, motifs, and compositional strategies from Gude and Dzine's work. A large eye, which, in Gude and Dzine's mural, was inspired by ancient Egyptian art and the wisdom and power of ancient Egyptian goddesses and queens such as Isis and Cleopatra, becomes, in Cigliano's work, symbolic of consciousness and insight into the multifaceted roles of modern women. Cigliano's composition, like Gude and Dzine's, consists of an array of abstract, symbolic shapes and signs. In *Womyn* a young woman with a briefcase stands next to another young woman in graduation robes, and next to her is an artist's palette. At the top of the composition, a fashionably dressed young woman stands beaming with confidence. On the extreme left, a silhouette of a pregnant female form may be seen, bearing the male generic sign an allusion to "womyn" as mother to us all.

Michell Caton and Calvin Jones with others, *Another Times Voice Remembers My Passions Humanity*, 1979, mural (slide 18)
Both located at Elliott Donnellley Youth Center, 3947 S. Michigan Avenue, Chicago
Steve Nishimura, Mark Wasco, Leila Broderick, Maritza Rizera, *Chicago Style*, 1996, liquid acrylic and molding paste, 4' x 8', Lane Technical High School (slide 20)

Two great murals about the African American experience flank each other on the southern exterior walls of the Elliot Donnellley Youth Center. The murals face the playlot of this facility for neighborhood children, which is filled with sculpture created by African American artists. Both murals feature bold colors and large-scale figures that can be seen clearly by commuters at the Chicago El train stop opposite the playlot. Together, the murals represent two of the most significant moments in the history of African Americans—the transition of Africans to African Americans, represented in *Another Times Voice Remembers My Passions Humanity* (slide 18), and the movement of African Americans from southern agricultural states to northern industrial cities during the first half of this century in *The Great Migration* (slide 19). In the Caton and Jones mural, movement in time and space is indicated by figures on either side of the mural. On the left side of the mural, an African woman, man, and child, bracketed by African Kente cloth and a looming red sculpted head, face left, to the past, while a mature, contemporary African American woman makes her way, presumably into the future, on the right. Between these figures, silhouettes of running youngsters are arrayed before city apartments. Above them, a man with huge outstretched hands looks upward next to a marvelous night sky sparkling with stars. The artists represent cultural continuity from historic Africa to the contemporary United States by placing African artistic motifs across the entire spectrum of time expressed in their mural.

In *The Great Migration*, Akinlana confronts the viewer with enormous foreground figures who, on the right, represent farmers still at work in the fields, and, on the left, newly arrived migrants to the city—dancing, singing, and cavorting before a dazzling city skyline behind them. Akinlana divides his composition in two by a blue winding river, the Mississippi, which links North and South.
Throughout the history of the country, the Mississippi has been literally a water highway and a symbol of the relationship between northern and southern cultural traditions, as exemplified by Mark Twain in his novel *Huckleberry Finn* and by Rogers and Hammerstein's musical *Showboat*. To a large extent the Illinois Central Railroad follows the course of the Mississippi between New Orleans and Chicago. It might be said that jazz arrived in Chicago from New Orleans when the great trumpeter Louis Armstrong stepped off an Illinois Central train at its terminus in Chicago. In 1936, Chicago artist Walter Ellison painted *Train Station*, in the Art Institute's collection (see the Art Institute's teacher manual on *African American Art* for more information, lesson plan suggestions, and a slide). Ellison's autobiographical work recounts his experience and, by extension, that of thousands of other African Americans who made their way from southern towns and farms to large industrial cities in the north.

In *Chicago Style* (slide 20 and see Title page), four Lane Tech students responded enthusiastically to the bold designs and vivid colors of the murals at the Elliot Donnelley Youth Center as well as to the famous landmark Chicago theater. The Lane Tech students appropriated several conventional references to time and culture in Chicago in a highly sophisticated composition. The symbol of the city, a “Y” within a circle (which refers to the south, north, and main branches of the Chicago River) tops the center of the theater marquee, which features the word “STYLE.” On the left, a huge electric guitar emits a score of music toward an egg-shaped bubble of records. On the other side of this musical motif streams a banner of the Chicago flag with its four stars, which allude to four significant moments in the city’s history—the building of Fort Dearborn at the mouth of the Chicago River in 1803; the establishment of town government 1837; the 1893 World’s *Columbia Exposition* which symbolized the rebirth of Chicago after the great fire of 1871; and the 1933-34 *Century of Progress* exposition. Along the entire bottom of the composition a wave of piano keys carries one figure dressed in “Blues Brothers” black, an allusion to the city’s status as a “blues” center, and another figure in the contemporary “grunge” look. Silhouettes of trees ride atop the undulating piano keys, alluding to Chicago’s parks along the lakefront. With its visual references to the city’s history and dynamic present, *Chicago Style* is a most appropriate image for a student and teacher program entitled *Chicago: The City in Art*. 
Contemporary Chicago Mural Tour for Lane Teachers
Conducted by Olivia Gude

1. The Great Migration.
   Artist: Marcus Akinlana.
   Another Times Voice Remembers My Passions Humanity.
   Artist: Mitchell Caton and Calvin Jones, and work by other artists
   Elliott Donnelley Youth Center
   3947 S. Michigan Ave.

2. Have a Dream.
   Artist: Siddha Webber
   40th and Martin Luther King Drive.

   Artists: Marcos Raya, Sal Vega, and others
   2150 S. Laflin

   Artists: Olivia Gude and Dzine
   Martin Luther King Boys and Girls Club
   Washington and Sacramento

5. Aren't I A Womyn?
   Artists Olivia Gude and Dzine
   Roberto Clemente High School
   Division and Western Ave.
Lane Technical High School Murals

Margaret Hittle (1886 - ?)
*Steel Mill*, 1909
Oil on canvas

William E. Scott (1884-1964)
*Dock Scene*, 1909
Oil on canvas

Gordon Stevenson (1892- ?)
*Construction Site*, 1909
Oil on canvas

Henry George Brandt (n.d.)
*Hiawatha Series*, 1913
Seven oils on canvas

Edgar Britton (1901-1982)
*Epochs in the History of Man*, 1938
Six fresco panels with lunette

Mitchell Siporin (1910-1976)
*Teaching of the Arts*, 1938
Four fresco panels

Peterpaul Ott (1895-1992)
*Evolution of the Book*, 1934-1936
*Control of the Elements*, 1934-1936
Two mahogany wood carvings

Miklos Gaspar (1885-1946)
*States*, 1933
Forty oils on wood

Jefferson League and Christian Aasgard
*Robin Hood*, 1942
Oil on canvas

Jefferson League
*Indian Scene*, 1943
Oil on wood
Selection of Relevant Art Works
in The Art Institute of Chicago
Note: Artworks are not always on view in the galleries listed.

Urban Development, Turn of the Century
Painting:
Gustave Caillebotte  
Paris Street, Rainy Day (1877)  G201
Georges Seurat  
A Sunday on La Grande Jatte -1884 (1884-6)  G205

Architecture:
Daniel H. Burnham  
Plan of Chicago (1909)  Arch. Fragments gallery
Dankmar Adler & Louis Sullivan  
Stock Exchange Trading Room (1893-4)

Prints/Photos:
John Sloan  
Roof, Summer Night (1906)  Print Study
(etching on paper)

Urban Optimism, Technology & Industry
Paintings:
Joseph Stella  
By Products Plants (c. 1923)  G243

Prints/Photos:
Alfred Stieglitz Collection Photo Study
Lewis Hine  
Empire State Building (1931)  G245
Berenice Abbott  
Changing New York Photo Study
Louis Lozowick  
Tanks #2 (1930)  Print Study

Architecture:
Tribune Tower and competition entries
**Urban Isolation, Social Commentary, The Great Depression**

Paintings:

Edward Hopper
- *Nighthawks* (1942)  G238B
- *Tattoo & Haircut* (1932)  G247
- *Into the World There Came a Soul Called Ida* (1929-30)  G247
- *That Which I Should Have Done*  G247
- *I Did Not Do* (1931)  G247
- *Self-Portrait* (1934)  G247
- *Smaller Than Tears Are the Little Blue Flowers* (1928)  G247
- *Heavy the Oar to Him Who Is Tired...* (1929)  G247
- *Sketch for United States Mail* (1937)  G247

Reginald Marsh

Ivan Albright

Archibald Motley, Jr.

Prints/Photos:

FSA, WPA,

& Photo League photographers

Elizabeth Olds

- *Miner Joe* (c. 1938)  G247

**Regionalism, Rural life**

Painting:

Grant Wood
- *American Gothic* (1930)  G247

James Steuart Curry
- *Hogs Killing a Rattlesnake* (1930)  G247

Horace Pippin
- *Cabin in the Cotton* (before 1937)  G247

Prints/Photos:

Walker Evans

- Photo Study
Native American Art, Images of Native Americans

Crow
Woman’s Robe (c. 1880) G127
Southern Cheyenne
Warbonnet (c. 1890) G127

Painting:
Walter Ufer
The Solemn Pledge: Taos Indians (c. 1915) G163
Frederic Remington
The Advance Guard or Military Sacrifice (1890) G163

Sculpture:
A. Phimster Proctor
On the War Trail (c. 1920) G163

Prints/Photos:
Gustave Bauman
Beginning of the Fiesta (c. 1920) G163
Corn Dance, Santa Clara (c. 1920) G163

African American Identity

Painting:
Archibald Motley, Jr.
Blues (1929) G247
Nightlife (1943) G247
Self-Portrait (c. 1920) G231A
Walter Ellison
Train Station (1936) G247
Joseph Delaney
Coney Island (1932) G247
Aaron Douglas
Study for Aspects of Negro Life (1934) G247
Jacob Lawrence
The Wedding (1948) G142

Sculpture:
Marion Perkins
Man of Sorrows (1950) G238B
Lane Tech Lesson Plans for
Chicago: The City in Art

The following lesson plans for the program Chicago: The City in Art were prepared by Lane Tech teachers after an intensive training program, which included curriculum planning. By modifying the established curriculum for their particular disciplines, these teachers sought creative ways of incorporating the concept of “The city in art” into their classrooms.

Architectural Drafting

Overview
After inspecting Edgar Britton’s frescoes in Lane Tech’s cafeteria (slides 10 and 11), Evan Bartlett, the Architectural Drafting teacher, involved his sophomore class in an analysis of various architectural structures presented in The Epochs of Man fresco series. On a field trip to historic Graceland Cemetery (Irving Park Road & Clark Avenue) students encountered three-dimensional examples of architectural styles they had studied. The final project required students to design a structure, incorporating Egyptian, Greek, and/or Art Deco architectural elements in drawn form.

Lesson Objectives
Students will:
- Identify characteristics of Egyptian, Greek, and Art Deco architecture
- Sketch from Britton's frescoes, photographs and, monuments of Graceland Cemetery
- Measure and draw to scale a final elevation (the straight-on view of a building showing no sides, no perspective) of an architectural structure
- Sketch in perspective and in elevation; construct a perspective in final form from photographs
- Build a simple model and a constructed perspective drawing
- Draw a floor plan

Materials

Time Frame
Three quarters to a full year of single fifty-minute classes

Preparation
1. View the frescoes by Edgar Britton and discuss different architectural styles in each.
2. Show photographs of specific monuments at Graceland Cemetery displaying the three architectural styles discussed.
Lesson Content and Activities

Egyptian Architecture:
1. Make a freehand sketch of the mural showing Egyptian architecture using pencil and colored pencils.
2. Sketch the front elevation of the Schoenhofer monument (pyramid shape) at Graceland Cemetery.
3. Draw a final scaled elevation of the Schoenhofer monument using pencil, shading in black and white.
4. Shade, shadow, and color a perspective of the Schoenhofer monument.
5. Build a model of a pyramid (see Janson's *History of Art*).

Greek Architecture:
1. Make a freehand sketch of the mural showing Greek architecture using pencil and colored pencils.
2. Sketch the front elevation of the Crane monument at Graceland Cemetery.
3. Draw a final front elevation with shading and shadows with pencil and drafting equipment.
4. Draw a perspective of the Crane monument including shading and shadows.
5. Draw the capitals (decorative tops) of an Ionic and a Doric column (see Janson's *History of Art*).
6. Create a floor plan of a Greek temple to scale (see Janson's *History of Art*).
7. Build a small 1/8' = 1'-0' scale model of the Greek temple.

Art Deco (1920s - 1930s) Architecture:
1. Make a freehand sketch of the mural showing Art Deco architecture using pencil and colored pencils.
2. Sketch the front elevation of an Art Deco monument at Graceland Cemetery.
3. Draw a final front elevation to scale of the Art Deco monument.
4. Draw a constructed perspective of the Art Deco monument.
5. Create a floor plan of an Art Deco building (see Janson's *History of Art*).

Field trip:
Visit Graceland Cemetery to see examples of the architectural styles discussed in class. As the burial place of prominent Chicago families and civic leaders (as well as of major Chicago architects like Daniel Burnham and Mies van der Rohe), Graceland Cemetery offers visitors some of the most significant tomb architecture in the city. Knowledgeable Chicago Architecture Foundation (CAF) docents lead tours of the cemetery, providing a wealth of information on the various architectural forms of the monuments. To maximize effectiveness of the field trip, carefully discuss your learning objectives with the CAF docent(s) before the visit.
Final Project:
Have students design a structure, incorporating Egyptian, Greek, and/or Art Deco architectural elements in drawing form.

**Evaluation**
- Refer to lesson objectives to review the lesson and to evaluate results
- Grade each completed assignment of the project.
Relief Print Murals

Overview
Using Lane Tech's murals and a number of contemporary public murals in Chicago, Kim Fitzer, a student-teacher at Lane Tech, engaged sophomore Design students in the creation of a collaborative mural in relief print. Relief print is a printmaking method in which an image or design is left upraised or "in relief" by carving around it. Students worked collaboratively to develop an image, and their independently to cut their own linoleum tile.

Lesson Objectives
Students will:
- Identify the various functions of a mural
- Apply these concepts to develop their own designs and produce a collective mural
- Learn the process of relief printing by identifying key terms, tools, and by experimenting with the relief print process
- Calculate scale and proportions to create scale drawings
- Integrate images produced in student partnerships into a visually complex montage (a process of making one pictorial composition from many pictures or designs, closely arranged or superimposed upon each other).

Materials
Part I: Relief Print
unmounted linoleum tiles
linoleum cutters and handles
water soluble ink
brayers
tracing paper
printmaking paper
ink slabs
matboard
Band-Aids
hydrogen peroxide

Part II: Mural
large sheets of paper
opaque projector
T-squares
Rives BFK paper
blotter paper

sketchbooks
pencils
masking tape
graphite paper
crayons
indelible markers
large paper
rulers
towels
electric iron

rulers
masking tape
matboard
oil or water based ink
brayer and tray
**Time Frame**
Three to five weeks. Completed tiles are then put together to create the mural.

**Preparation**
Part I: Relief Print
1. View and discuss Lane Tech’s murals
2. View and discuss slides of various post-1960 Chicago public murals
3. Demonstrate linoleum cutting technique (show samples of student relief prints and linoleum plates)
4. Show tools and explain the purpose of each (talk about safety procedures for cutting).

Part II: Mural
1. Brainstorm for project concepts. Possible themes: ethnic diversity, identity, architecture, and transportation
2. Set parameters of assignment (i.e. theme, subject, time frame, objective). Assign student partnerships (up to 8 students).

**Lesson Content and Activities**
Part I: Relief Print
1. Have students practice with the tools to learn the types of lines each tool makes.
2. Discuss the line and effects after students make rubbings with crayons on sample plates.
3. Explain and discuss why the final print will be the mirror image or reverse of the plate. Demonstrate how this can be avoided by tracing the design on tracing paper, flipping the paper onto tile and then tracing the backside of the paper, transferring the image to the block
4. Assign students to design a 3” x 4” practice tile, which will be a study for the composition of the final tile. Students will begin with a sketch, which they will ink with black markers and designate “cut” areas. Carry the design to the edge of the tile (no borders). Require the students to use a pattern and repetition of line.
5. Demonstrate printing.

Part II: Mural
1. Instruct each partnership (preferably no more than 8 students) to (a) work together to develop a concept; (b) to create a small sketch; (c) to explain their ideas in writing. Evaluate.
2. Use T-squares to make a scale drawing on paper once the revisions are completed. The scale drawing should be small enough to fit in an opaque projector tray, yet proportional to a large format. By using mathematical proportions, the students will be able to determine the appropriate size.
3. Spend several days creating a finished, detailed drawing based on their small sketch. Encourage the students to creatively illustrate references from murals they studied.
4. When the drawings are finished and inked, use an opaque projector to enlarge the image and to trace it onto tracing paper. Then, project the image onto a large format to determine the correct sizing.
Use an opaque projector to enlarge the image and onto tracing paper after the drawings are finished and inked. To determine the correct sizing, project the image onto the large format.

5. Lay the traced images out on the large format to determine the layout.

6. Attach images together and trace with graphite paper to transfer. Ink the design, adding black non-image areas, gray values and white areas. Then, cut the design into rectangles pre-determined by size of the linoleum tiles.

7. Transfer the paper to the tiles and cut the design.

8. Roll-up ink (oil-based is preferable), rearrange the cut titles on the press bed using the matboard to frame tiles to keep them in sequence. Use high quality rag paper that has been soaked and blotted. Run the proof.

9. Adjust the press as necessary, roll-up again and print.

Follow-up:
To mount murals: (a) use foam core, matboard, or any other sturdy board; (b) dry mount to board with rubber cement (if budget allows, have murals professionally mounted).

Finishing touches: (a) collage material, mixed media, and water media may be added to murals after mounting; (b) make sure all students sign their work.

Field trip:
This field trip is based on the mural tour designed by Olivia Gude (see p.xx). Several classes participated in this field trip, but each tour was tailored to conform to individual class projects.

1st stop: Visit the Elliot Donnelley Youth Center (3947 S. Michigan Avenue) which has two contemporary murals by African American artists; The Great Migration by Marcus Akinlana and Another Times Voice Remembers My Passions Humanity by Mitchell Canton and Calvin Jones (slides 19 and 18). Discuss their content and style.

2nd stop: At the Art Institute, meet Zola Chapavalova, artist and graduate student at The School of The Art Institute of Chicago. Listen to Chapavalova’s slide presentation on her mural commission for the Stouffer’s Renaissance Hotel (at Wacker and Dearborn).

3rd stop: Go to the Renaissance Hotel to see Chapavalova’s mural based on the view of the city just outside the hotel. Have students ask Chapavalova about her working methods.

Evaluation
• Grade each step of the project (i.e. for “practice tile” give 25 points each for composition, imagery, technical skill, and use of patterning and repetition of line).
• Provide a quiz to review students’ understanding of tools, terms, and processes.
  Sample questions: What is a relief print? What is the smallest V-shaped tool called? What is a brayer?
Frescoes

Overview
Using Lane Tech’s frescoes as a starting point, Claude Grace, Art Department Chair, and Kim Fitzer, student-teacher, introduced their senior art classes to the process of creating frescoes (painting technique in which water-based pigments are applied directly onto a wet plaster wall). First, the frescoes were placed within their historical context, including examples from Pompeii, Teotihuacan, the European Renaissance, and modern Mexico. The students then discussed how the murals were connected to geographic, social, and cultural issues. As a final project, students applied these ideas in creating their own frescoes.

Lesson Objectives
Students will:
• Identify and analyze Lane’s frescoes.
• Identify several works in fresco from various periods in art history.
• Identify and define vocabulary terms.
• Learn the steps in the fresco process.
• Produce a small autonomous fresco panel.
• Cooperatively produce several 2’ x 4’ fresco panels.
• Conduct independent research projects.

Materials
Fresco:
cardboard
brushes
sketchbook
pencils
ruler
large paper
powdered charcoal
powdered pigments

plywood or Masonite
wire mesh
plaster (lime, sand, marble dust)
Vaseline
X-acto knives or board slicer
stylus or pounce wheel
masking tape
plaster trowels

Fresco Secco:
gesso or primer
light molding paste
sealer
brushes
pounce wheel
large paper

absorbent ground
acrylic paint (fluid colors)
Masonite
plaster trowels
charcoal
rollers with pads

Time Frame
Semester
Preparation
1. Visit Lane Tech's frescoes. Discuss imagery, formal elements and principles of design, and cultural and social issues.
2. Show several slides of works in fresco (e.g., select examples from Ancient America, the European Renaissance, and the twentieth century).
3. Compare the subject matter and style of Lane's frescoes to the other murals shown in class.
4. Demonstrate the fresco painting process on a prepared tile.
5. Give parameters for the individual hands-on project. Students will create images incorporating lines, values, shapes, textures, and colors. Possible themes include urban development, neighborhood, ethnic diversity, and identity.

Lesson Content and Activities
Practice Fresco:
Before class: (a) cut wire mesh into 4" x 4" squares, one per student (b) prepare a fresco panel up to the "brown coat," and have the drawing ready to transfer; (c) cut 3/8" plywood into 2' x 4' rectangles, attach the wire lath to the surface, and cut the wood lath for the sides; (d) attach lath with nails.

1. Instruct the students to prepare drawing(s) on 4" x 4" sheet of paper.
2. Discuss drawing(s) with each student. Identify strengths and possible weaknesses. Determine a final design.
3. Explain how to prepare the mold and plaster tile, called the "brown coat:" (a) measure and cut cardboard: one 4" x 4" piece, two 2" x 4" pieces, and two 2" x 4 1/2" pieces; (b) form a box with cardboard with tape; (c) coat the inside of the box with Vaseline, and insert 4" x 4" square of wire mesh; (d) prepare the plaster and pour it into the box (about 3/4" thick). Let dry 24 to 48 hours.
4. Transfer the drawing to the plaster tile (spolvero technique): (a) while the plaster is drying, have students trace their design with a stylus, punching holes about 1/8" apart along lines of design; (b) after the plaster is dry, remove it from the box; (c) place the design over the tile and rub it lightly with charcoal. The drawing will transfer to the surface through the punched holes.
5. Prepare paint surface (intonaco: in fresco, the final or painting coat of fresh plaster): (a) spread a very thin layer of wet plaster over tile surface; (b) mix powdered pigment with water until it has a watercolor consistency; (c) paint over the lines and darkest areas with deep brown, then use color, working quickly in thin layers.
6. After the painting is finished, let it dry completely.
7. Critique.
Panel production:

1. Divide students into manageable groups (about 6 students per group). Discuss and then decide the responsibilities for each person in the group: team leader, plasterers, paint mixers, and painters.

2. Generate a theme for the panel: (a) brainstorm; (b) narrow the focus; (c) decide on two or three ideas; (d) vote to select the final idea.

3. Prepare a scale drawing in color (1" = 6" recommended).

4. Enlarge the drawing to a full-scale cartoon (the full-scale drawing used to transfer the design to the plaster). Make two copies. Designate the colors.

5. Prepare the fresco panels: (a) prime both sides of plywood or Masonite with sanding sealer; (b) attach the wood strips on all four sides with brads; (c) cut chicken wire to fit within the framed area on primed surface and staple to secure; (d) pour initial brown coat (see #3 under “practice Fresco”) filling the framed area about halfway, use the plaster trowel to smooth the surface; (e) after allowing initial coat to dry completely, pour another coat and repeat the process.

6. Transfer the full-scale drawing to the brown coat using the spolvero method (see #4 under “practice Fresco”). Trace over the lines with stylus. Mark off “giornate” sections (see intonaco, #5 under “practice Fresco”). This step must be completed before the plaster dries, about 24 hours.

7. Lay fresh plaster intonaco. Make a charcoal line drawing over the lines of the drawing.

8. Paint the colors quickly.

Fresco Secco (A painting executed on dry plaster. To prevent the paint from flaking off the plaster, special ground and acrylic paints with an emulsion are used which act as a binder).

1. Prepare Masonite or plywood for painting: (a) cut Masonite or plywood to 36” x 72”; (b) wipe off the surface to remove dust; (c) seal both sides with primer, let it dry; (d) coat both sides with gesso, and let it dry; (e) lay a coat of light molding paste with plaster trowel; (f) quickly level the surface until it is smooth.

2. Transfer the design to the surface using spolvero method (see #4 under “practice Fresco”). Build up any desired relief or textured areas by adding molding paste and following the line of the design. Let it dry completely. Apply 4 to 5 thin coats of an absorbent ground using the roller, and let it dry between coats.

3. Paint all color areas: (a) water down the acrylic paint until it has a watercolor-like consistency; (b) use very light washes to build up the color.

4. Seal the finished painting with an acrylic based sealer.

Field trip:
The trip is based on the mural tour designed by Olivia Gude (see p.23).

1st stop: Visit the Elliot Donnelley Youth Center (3947 S. Michigan Avenue) which has two contemporary murals by African American artists; The Great Migration by Marcus Akinlanla and Another Times Voice Remembers My Passions Humanity by Mitchell
Canton and Calvin Jones. Discuss murals' content and style.

2nd stop: At the Art Institute, meet Zoia Chapavalova, artist and graduate student at The School of The Art Institute of Chicago. Listen to Chapavalova's slide presentation about her mural commission for the Stouffer's Renaissance Hotel at Wacker and Dearborn. 3rd stop: Go to the Renaissance Hotel to see Chapavalova's mural based on the view of the city just outside the hotel. Encourage students to ask the artist about her working methods and to note changes the artist made between the actual view and her completed work.

Evaluation

- Ask students to evaluate their contribution, in writing or orally.
- Administer a quiz to review students' understanding of terms and the processes of making frescoes.
Making Murals With Computers

Overview
Anne Greaney, the Computer Graphics and Design teacher, and her sophomore students created computer murals using ClarisDraw software. Based on discussions about the school’s murals and various murals in the city, students focused on the theme of urban living. This lesson prompted incisive commentary from the students about contemporary city life.

Lesson Objectives
Students will:
- Identify and analyze Lane Tech’s murals.
- Understand the different functions of mural art.
- Learn to use scanners, optical drives, Macintosh computers and ClarisDraw software to produce and store their computer drawings.
- Apply knowledge from the above to develop and produce: (a) individual, finished drawings in graphite or mixed media (using gray scale and color) on rag paper; (b) individual murals based on the drawings or mixed media pieces that are created wholly or partially on Macintosh computers using scanners, optical drives, laser printers, and Adobe Photoshop and ClarisDraw software.
- Assemble finished murals.

Materials
- draft paper
- small rag paper
- yard sticks
- t-squares
- optical disks
- laser print paper
- paper cutters
- color drawing media (if needed)
- masking tape
- foam core board
- large draft paper
- large rag paper (if needed)
- archival glue
- drawing pencils
- erasers

Time Frame
Fifteen to twenty weeks

Preparation
1. View and discuss Lane Tech’s murals.
2. View and discuss slides of urban murals from throughout the United States.
3. Discuss urban social concerns as subjects for the computer murals.

Lesson Content and Activities
1. Determine the size of the murals. First, the students should decide the sizes of their computer murals and then figure out the proportional sizes for their smaller murals. The
scale is 2" (the smaller mural, the student's graphite or mixed media drawings) to 8" (the larger mural). Students then should decide if the mural will be made entirely on the computer or made with mixed media (computer and color media).

2. Instruct students to choose a subject related to urban social concerns: After then subject has been chosen, (a) assign students to sketch images of the subject and then arrange images in a composition; (b) critique the composition; (c) students revise the composition, if necessary, and redraw it on rag paper; (d) finish composition using pencils or mixed media; (e) evaluate.

3. Make a larger version of the original drawing: (a) students will redraw the small composition (2" scale) on a large grid (8" scale); (b) number each square on the grid to make it easier to reassemble the drawing after it is cut into squares.

4. Have students scan their first square into the computer using Adobe Photoshop. Save the scan as an EPS (encapsulated postscript) on an optical drive, and then place it on a page in ClarisDraw.

5. Drop a transparent layer on top of the EPS. The image is traced onto the transparent layer using ClarisDraw tools. When the tracing is completed and saved as student's name/square #, delete the EPS from the ClarisDraw document (it uses too much memory). The EPS is, however, retained on the optical disk.

6. Develop the traced drawing using the ClarisDraw tools and black, gray, and white values. The smaller, completed drawing can serve as reference in the development of each computer mural square. If parts of this image are to be in color, leave them blank, and they will be completed later by hand.

7. Follow these same steps for each 8" square. This phase of the mural project takes many weeks to complete, both in and outside of class.

8. Assemble the computer squares on foam core board, or cut out the parts of the squares that were finished on the computer, and glue them onto large rag paper and finish with color media.

Field trip:
Adapted from the mural tour designed by Olivia Gude (see p. 22).

1st stop: Visit Elliot Donnelley Youth Center (3947 S. Michigan Avenue) to see two contemporary murals by African American artists; The Great Migration by Marcus Akinlana and Another Times Voice Remembers My Passions Humanity by Mitchell Canton and Calvin Jones. Discuss content and style.

2nd stop: At the Art Institute, meet Zoia Chapavalova, artist and graduate student at The School of The Art Institute of Chicago. Listen to Chapavalova's slide presentation on her mural commission for the Stauffer's Renaissance Hotel at Wacker and Dearborn.

3rd stop: Go to the Renaissance Hotel to see Chapavalova's mural based on the view of the city just outside the hotel. Encourage students to ask Zoia about her working methods and to note changes she made between the actual view and her compeleted art work.
**Evaluation**

- Establish periodic due dates for assignments.
- Engage in group critiques on the due dates.
- Grade work during critiques; grade late work individually.
- Provide students with self-evaluation forms at the completion of project.
- Respond in writing to student self-evaluations.
Native Son and the Lane Tech Murals

In the Advanced Placement English class, Vernon Mims used themes in Richard Wright’s Native Son, in juxtaposition to the Lane Tech murals. Conversations in these classes ranged from the role of the family, the nature of God and society, the role of the artist in society, industrialization, economic progress, to the American Dream. As their final project, the students compiled Lake Effects - Lingerling Impressions, a portfolio of essays and poetry that elaborate on the ideas inspired by the murals and literature. (Lake Effects is available in The Art Institute’s Elizabeth Stone Robson Teacher Resource Center and the Lane Tech library.)

Lesson Objectives

Students will:

• Read Richard Wright’s Native Son.
• Write philosophical essays, analytical essays, or poetry in response to Native Son and the Lane Tech murals.
• Discuss the relationship between a writer’s or artist’s work and the historical, social, and/or cultural context in which it was created.

Materials

Native Son, Richard Wright

Time Frame

Lesson Content and Activities

1. Assign students to read Native Son. Discuss the novel, focus on Wright’s style and vision.
2. Using a seminar approach, students will examine and clarify issues, ideas, and responses raised in Native Son and the WPA/FAP murals.
3. View the murals and discuss them in terms of content.
4. Using slides of the murals, compare the novel and murals using one or a combination of the following themes and ideas:

The Role of Family
The Nature of God and Religion
The Role of the Artist in Society
Industrialization and Economic Progress
The Absurd Man
Stereotypical Images
The Great Migration of African Americans to the North after World War I

The Family of Man
The Criminal Justice System
Alienation and Isolation
The American Dream
The Tragic Vision
Final project:
Based on issues and ideas generated from the many discussions, assign the students to write a response or reflection using: philosophical or analytical essays, poetry, or storytelling.

The following are some of the titles of the students' work:

*City in Art: Alienation and Isolation* by Sergio Castellon.

*Catch 42 - Realizing The Little Ironies Of Life* by Ewa Dabrowski.

*Man of Steel* by Sokari Aton.

*Bigger's Homage To Nature* by Marina Vassi Panow

**Evaluation**

- Keep track of students' participation during seminars.
- Administer a timed essay exam.
Writing Didactic Labels

Overview
Absent from the Lane Tech corridors where the murals are displayed is information regarding the murals and the artists. Beverly Palmer, a History teacher, assigned her eleventh and twelfth grade Humanities students the task of writing didactic labels for the murals.

Lesson Objectives
Students will:
• Examine and research the murals at Lane Tech.
• Develop a knowledge of Chicago history, focusing on politics, geography, the Great Depression, and the WPA/FAP.
• Discuss issues of gender and ethnicity as seen through the Lane Tech murals.
• Write labels for the Lane Tech murals.

Materials

Time Frame
Ten weeks

Lesson Content and Activities
1. Tour the Lane Tech corridors and discuss the artwork.
2. Have students write about their observations.
3. Discuss observations.
4. Read Chicago Stories to provide both fiction and nonfiction stories in Chicago history.
5. Attend workshop at the Art Institute about label writing.
6. List the murals without labels and assign students (individuals or groups) a mural to research.
7. After the research is complete, assign the students to condense their research into label form giving a strict word limit.

Checklist for Effective Label Writing (excerpt from Guidelines for Writing and Producing Object Labels at The Art Institute of Chicago, 1995)
A. Address visual elements first.
B. Use active voice, evocative language, strong verbs.
C. If technical terms or foreign words are necessary include a definition.
D. Place the object in its historical/cultural context.
E. As a rule, avoid reference to unseen objects.
F. Be concise - too much information is intimidating and usually will not be read.

Recommended length for copy:
<table>
<thead>
<tr>
<th>Titles</th>
<th>No more than 10 words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labels</td>
<td>No more than 100 words</td>
</tr>
<tr>
<td></td>
<td>(refers directly to the work of art)</td>
</tr>
<tr>
<td>Text Panels</td>
<td>No more than 250 words</td>
</tr>
<tr>
<td></td>
<td>(refers to an aspect of an exhibition, for example, the artist or themes)</td>
</tr>
</tbody>
</table>

**Evaluation**

- Provide students with self-evaluation forms at the completion of project.
- Respond in writing to student self-evaluations.
- Grade completed labels.
Creative Writing

Overview
In her creative writing course, English teacher Carolyn Quirk used several of the Lane Tech murals to draw parallels between characters in paintings to characterization in literature. In class and by participating in an art and creative writing tour designed by the Art Institute, tenth through twelfth grade students learned how both writers and artists work with images. Based on this lesson, students created characters inspired by images in the murals.

Lesson Objectives
Students will:
- Discuss similarities in work of visual artists and writers.
- Produce an original piece of writing.
- Critique peer work and a self evaluation.

Materials

Time Frame
Eight weeks

Preparations
Arrange a creative writing tour designed by the Art Institute's education staff.

Lesson Content and Activities
1. Have students select a "character" from the murals involved in an action or event to create a written character. Using words, the student should create a vision that focuses on showing versus telling the reader about the setting, what the characters saying or thinking.
2. Name Poem (Adapted from Art and Creative Writing tour guide of The Art Institute of Chicago, available in the museum's Teacher Resource Center): Create a four line poem based on close examination of a work of art. The structure of the poem is as follows:

line 1: a word that comes to mind when looking at the work of art; this word will also be the name of the poem.
line 2: an action phrase based upon something you see or sense in the work of art.
line 3: a comparison, using like or as, between something in the work of art (a color, a mood, etc.) and something else in the world.
line 4: another word that comes to mind when looking at the work of art.
Formal Elements
Examine any work of art. Write one phrase or sentence for each of the following formal elements: line, shape, color, and texture. Next, combine the four phrases or sentences to create a finished poem. You can arrange them in any order and add words or phrases to connect them and help the poem flow.

Evaluation
• Students read their work in front of class.
• Grade completed assignments.
Journalism

Overview
As the Journalism instructor, Carolyn Quirk supervised all aspects of the school's student-run publication, The Lane Warrior. Her class produced a special edition of the Lane Warrior devoted to the murals. Eleventh and twelfth grade students took a tour of the school's murals, conducted interviews with faculty, students, and others, and researched the WPA/FAP. The newspaper included articles about the restoration of the WPA/FAP firecurtain, the Memorial Garden, and seven murals.

Lesson Objectives
Students will:
- Study the Lane Tech murals.
- Conduct interviews with people involved with Chicago: The City in Art.
- Research a project-related topic.
- Write an in-depth article for The Lane Warrior.

Materials
Various handouts on the Lane Tech murals and the WPA/FAP available in the Elizabeth Stone Robson Teacher Resource Center.

Time Frame
One Semester

Lesson Content and Activities
1. Tour the murals at Lane Tech, making notes on subjects and issues discussed. Discussion led by instructor.
2. Read Chapter 9, “In-Depth Reporting,” in Journalism Today.
3. Select article topic for The Lane Warrior.
4. Choose people, appropriate to topic, to interview (project teachers, Art Institute staff, students, artists, etc.).
5. Write the article.
6. Publish articles in The Lane Warrior to be distributed at culminating event of project (copies are available in the Teacher Resource Center).

Evaluation
- Refer to lesson objectives to review the lesson and to evaluate results.
- Give grades to completed articles.

The Lane Warrior issue dedicated exclusively to Chicago: The City in Art is reproduced following this lesson. All the articles were written by students from the Journalism class.
Research Papers

Overview
Beverly Zbinden, English teacher, assigned her senior English students to write research papers on Chicago in the 20th century. This process began by examining the Lane Tech murals and discussing mural art and artists, race, immigration, and urbanization. Final research paper titles included: How has the Execution of Mural Art Furthered Chicago’s Society?; Jacob Lawrence - What Was Life Like Being An African-American Artist During the Early 1900s?; and Humboldt Park: The Changing of a Neighborhood - With Focus on the Puerto Rican Population.

Lesson Objectives
Students will:
- Complete the steps involved in writing a research paper.
- Use at least five resources such as books, magazines, journals, newspapers, personal interviews, and videos.
- Critique other research papers through peer editing.

Materials
Research To The Point, Allan A. Metcalf.
The ETHS Manual of Form and Style and Language Handbook.
Access to library/resource center, photocopying equipment, and computer resources.
Copies of sample research papers for critique/comparison purposes.

Time Frame
Six to Seven Weeks. This time is not entirely devoted to the research paper. Students need time to conduct research and find sources for their topic.

Lesson Content and Activities
There are a series of steps to follow in the writing of a well-organized research paper.

1. Topic selection - Instruct the students to choose a topic, and conduct preliminary research on the subject. Next, have the students develop a substantial question about the topic and propose an answer, which will become the paper's hypothesis.

2. Bibliography cards - Have students use 3” x 5” or 4” x 6” notecards to record each source (i.e. book, journal article) consulted during research. For format, consult the newest edition of The Manual of Form and Style. These cards form the basis of the bibliography page of the final paper and ensure that students have enough sources for their research.

3. Notecards - Inform students that all research notes should be kept on index cards. Their notes should include page numbers and the author. The majority of information should also be paraphrased, and careful punctuation used to indicate any actual quotes.

4. Controlling Purpose or Thesis - After conducting their research, students should prepare their thesis. For example, “The purpose of this paper is to describe the history, culture, and the people of Humboldt Park in order to show the changes that the Humboldt
Park area has undergone with special focus on the Puerto Rican community.”

5. **Rough draft** - After the paper is completed, provide students with guidelines for peer editing (see below).

6. **Final paper** - Collect final draft of the research paper, which includes a title page, controlling purpose and outline, 5-7 numbered pages of text with citations, and a bibliography.

**Worksheet for Peer Editors**
Students are paired. For two to three days they will evaluate each other’s papers.

Explain each answer:
1. Does the title “grab” your attention?
2. Read the introduction. Does it make you want to read the paper?
3. Does the body of the paper focus on the points about the topic identified in the thesis statement?
4. Does the author explain each point adequately?
5. In your own words, what is the thesis statement in the paper?
6. Does the author prove his/her thesis in the paper?
7. Does the conclusion leave you with a sense of finality?
8. Do you have a clear sense of the controlling purpose?

**Evaluation**
- Give students points for completing each of the identified steps.
  (50 points)
- Assign a grade after the completion of the research papers.
  (400 points for the final paper)
Mural-Poetry Project

Overview
Beverly Zbinden, English teacher, integrated art with the English curriculum to create a mural-poetry project. Seniors kept a journal in which they reflected on discussions about Lane’s murals and other murals they visited throughout Chicago. As their culminating project, students combined poetry extracted from their journals and visual images to create a collage mural.

Lesson Objectives
Students will:
• Practice journaling.
• Discover connections between art, literature, and poetry.
• Create visual images as well as written work.
• Create poetry that affects the senses.

Materials
4’ x 8’ foam boards
spray paint (various colors)
enamel paint
paint brushes (various sizes)
newspaper
paint pens

copies of paintings and visual poems
markers
colored pencils
long sheets of white paper (sketches)
charcoal

Time Frame
Approximately three weeks

Lesson Content and Activities
1. In front of different murals at Lane Tech, ask students to respond in their journals to the question: What do you see?
2. Assign students to write three poems based on three journal entries.
3. Choose one poem by each student. Ask each student to draw an image generated from the poem. Have students critique work.
4. Split the class into groups of 4 or 5, ask each group to decide which images and which poems would be included in their mural. Have them sketch their murals on large sheets of white paper using charcoal.
5. Outside (good ventilation is necessary), have students create the visual images on 4’ x 8’ foamboards, using spray paint and enamel paint.

Next, write the poetry over the images. This step takes about five days.
Fieldtrip:
Adapted from the mural tour designed by Olivia Gude (see p.xx), this field trip was scheduled for three other classes; each field trip was tailored to conform to students' individual class projects.

**1st stop:** Visit Elliot Donnelley Youth Center (3947 S. Michigan Avenue) which has two contemporary murals by African American artists; *The Great Migration* by Marcus Akinlana and *Another Times Voice Remembers My Passions Humanity* by Mitchell Canton and Calvin Jones. Have students write in their journals about emotions or thoughts that the murals evoke. Emphasize the importance of *specifics* in their journaling.

**2nd stop:** Meet Zoia Chapavalova, artist and graduate student at The School of The Art Institute of Chicago, at the Art Institute. Listen to slide presentation by Chapavalova at the Art Institute about her mural commission for the Stouffer's Renaissance Hotel (Wacker and Dearborn).

**3rd stop:** Go to the Renaissance Hotel to see Chapavalova's mural based on the view of the city just outside the hotel. Have students write in their journals about what they see.

**Evaluation**
- Keep track of student participation.
- Evaluate completed mural with poetry.
Student Docent Training

Twelve students from the Arts Fellowship Club at Lane Tech volunteered as docents to lead groups through the mural collection in their school. With the assistance of Flora Doody, Special Education teacher and Lane Tech co-coordinator of the project, they prepared for approximately four weeks by analyzing the art work carefully, doing research on the murals and the artists, and rehearsing techniques for leading tours. In pairs, these students lectured to their peers, teachers, and guests that included other schools and cultural associations. Their first and perhaps most important training session occurred at the Art Institute with Maura Rogan, assistant director of Teacher Programs. Rogan, with years of experience in training docents, prepared the students with a training session similar to the presentation that docents at the Art Institute receive before they can lead tours. Students watched and discussed “What Do You See?,” an Art Institute video, in which art educator Philip Yenawine demonstrated different techniques for looking at and talking about art, based on an innovative mode of inquiry. The students were then led into the museum’s galleries to apply these and other techniques. Rogan also discussed and modeled important “rules” for being a successful docent during this training.

Rules for Being a Successful Docent.

1. Introduce your tour. Inform your group of the tour topic and your goals for the tour.
2. Help the group feel comfortable by talking informally and welcoming their comments and questions.
3. Don’t talk while walking.
4. Make sure the group is situated before talking.
5. Face the audience, not the art work.
6. Start with questions that can be answered by looking at the work of art; encourage multiple responses. Work from questions that elicit answers that describe what can be seen, to questions that ask for analysis, and, finally, questions that require interpretation.
7. Avoid yes or no questions; they tend to stop the flow of dialogue.
8. Don’t be afraid of saying: “I don’t know.”
9. Listen carefully, watch your audience for signs of enthusiasm, confusion, etc.
10. Make transitions between stops (i.e. “Next we will see…”).
11. Make connections between works of art (i.e. compare and contrast).
12. Summarize at the end of your tour.
Final Exhibition

The highlight of the culminating event for *Chicago: The City in Art* was an exhibition of the students' work. The planning of this exhibition a monumental task that required many minds and hands. **Dismas Rotta**, Video and Commercial Art instructor and co-coordinator of the project at Lane Tech, recruited his art students for the job. In coming up with a plan, Mr. Rotta and his students turned to the Art Institute to seek the professional expertise of Mary Erbach, Assistant Director, Education Exhibitions and Family Programs. This workshop provided the structure for the exhibition planning. Together they discussed the components of an exhibition by critically examining an Art Institute exhibition, studying a three-dimensional model for a future Art Institute exhibition, and examining several exhibition models designed by Chicago Public High School students in the museum's museology class. A critical factor in the students' discussions was recognition of the difference between planning an exhibition with large resources of money, trained staff, and time, compared to planning with limited resources as at Lane Tech. Reproduced below is the worksheet, compiled by Mary Erbach, outlining the components of exhibition planning:

**Planning an Exhibition**

**WHEN** does the exhibition open?
- Prepare a calendar and assign deadlines, working backwards from the opening date

**WHO** is working on the different components of the exhibit?
- Preparing artwork
- Preparing model for layout design
- Writing informational panels and labels (with artist name, title of work, date of work, medium, etc.)
- Deciding on the final layout
- Installing

**WHERE** will the exhibition be? Are you going to use walls that already exist, or have free-standing structures made?
- Measure the walls and prepare a scale drawing on graph paper, i.e. $\frac{1}{4}' = 1'$
- Measure and reduce all artwork to the same scale to work out a layout
- Remember to include cases if 3-dimensional work is in exhibition

**HOW** do you plan to prepare the work for display, and how do you plan to arrange it?
Will you have mats, frames, cases? Will you arrange by the type of work it is: all writing, all drawing, all murals, all painting, or will you integrate the work and install by theme?
- Prepare an inventory list of all work for exhibition
- Decide on hardware/materials you will use to install
WHAT do you want people to learn while viewing your exhibition?
- Prepare any text panels, labels, handouts
- Decide where your title wall (with exhibition title) will be located
Chicago: The City in Art
Program Schedule

Tuesday, November 21, 1995, 2:30 - 4:30 pm

Teacher Training, Lane Tech
Introductions; Silver Lining video; Noah Hoffman leads walking/looking tour of Lane murals; Flora Doody, Robert Eskridge, and Katie Dowling facilitate discussion and planning for student programs

Tuesday, December 12, 3:30 - 5:30 pm

Teacher Training, Art Institute
Kristin Merrill discusses the resources of the Photograph Study Collection; Clare Kunny leads tour of Native American galleries; Robert Eskridge leads discussion in early 20th-century galleries

Thursday, January 11, 1996, 9:00 am - 4:00 pm

Teacher Training, Art Institute
Jane Clarke discusses the 1909 Plan of Chicago, Chicago architecture, and the growth of the city; Robert Eskridge discusses the Lane murals in the context of the Art Institute collection and early 20th-century history, and discusses related literature and writing exercises; Clare Kunny discusses the history of the Mexican mural tradition; curriculum planning

Friday, February 2, 9:00 - 10:30 am

Student Program, Lane Tech auditorium
Painting an American City
Edmund Barry Gaither, Director of the Museum of the National Center of Afro-American Artists, presents a slide lecture on key issues and themes surrounding murals during the early 20th century and in the larger historical context, including issues of public art and ethnic diversity

Monday, February 5, 12:00 - 2:00 pm

Student Program, Lane Tech
Dr. Joan Scott Wallace, daughter of Lane mural artist William E. Scott, visits Lane Tech with her husband, Rev. Dakins, Lane Tech graduate. Select students greet visitors and lead a tour of Lane murals. At approximately 1:00pm, Chicago: The City in Art project students, student officers, and school newspaper reporters meet guests for question/answer interview session in conference room, 113

Saturday, February 10, 9:30 am - 2:00 pm

Teacher Training
Olivia Gude, art educator and artist, leads bus tour of murals in Pilsen and other Chicago
neighborhoods and discusses the continuum of community art-making from the Mexican murals to Mexican and African-American neighborhoods of Chicago, including contemporary “spray-can” murals.

Tuesday, February 27, 2:30 pm
**Teacher Meeting**
Announcements, discussion, planning, sharing resources

March - April
**Student Field Trips** and Activities

Thursday, March 21, 2:30 pm
**Teacher Meeting**
Announcements, discussion, planning, sharing resources

Thursday, April 18, 2:30 pm
**Exhibition Planning Meeting** with Flora Doody, Dismas Rotta, Robert Eskinridge, Ann Collins, and Mary Felt

Thursday, April 25, 2:30 pm
**Teacher Meeting**
Announcements, discussion, planning, sharing resources

Thursday, May 9, 2:30 pm
**Teacher Meeting**
Planning session for art fair events and exhibition week of May 20th

Thursday, May 30
**Culminating Program, Lane Tech**
Student exhibition of project work of studio art, computer graphics, and video production classes; newly-created didactic labels and brochure available for viewing; readings of student writing from English, humanities, and creative writing classes; guided tours of Lane Tech murals by student docents; culminating remarks (exhibition begins Thursday, May 30 and continues)

Thursday, May 30, 2:30 pm
**Teacher Meeting**
Wrap-up meeting and discussion
Practical Suggestions for Teachers

How to look at and talk about art

There is no right or wrong way of looking at and talking about art. There are, however, more engaging, challenging, and meaningful ways of exploring works of art. First and foremost, it is imperative that you assume the role of facilitator. As the facilitator it is important to equip yourself with a strategy that relies on questioning rather than lecturing. With a little practice you can engage your students to look at, talk about, and interpret art.

Discussing a work of art can be very complex. You may choose to discuss a work's formal qualities (elements of art and principles of design), technical qualities (medium and materials), content/subject matter, historical context, and/or relevance in today's society. Below are some questions designed to help you facilitate a discussion with your students.

Formal qualities

- What colors were used in this work of art? What color was used the most? Do these colors set a mood? Describe.
- What shapes can you see? Are they geometric or organic?
- What kind of texture(s) do you see? How does the artist show texture?
- What elements (color, line, shape, texture) are repeated? What kind of effect does repetition have?
- Is it balanced? Is it symmetrical or asymmetrical? How did the artist achieve this?

Technical qualities

- What medium did the artist use? (paint, pencil, clay, bronze, etc.) How does it affect the work?
- If it is a painting, do you see different brush strokes? Describe.
- Did the artist spend a long time making this? How can you tell?
- Do you think she/he was a good artist? Explain.

Content

- What is going on in this work of art? Describe (people, a place, an event, etc.).
- Is there a particular theme the artist addresses? Explain.
- Is this theme relevant today? Explain. If your answer is yes, would it be represented differently today?
- How did the artist use particular elements or principles of art in presenting imagery, themes, etc.?
- Do you think the artist is making a point? Explain.
Historical context
- Where does the particular scene take place? How can you tell?
- When was it made? What, in the work of art, makes you say that?
- Why do you think the artist chose to make this image?
- Does this work of art mark a specific time in history?
**General Questions for All Schools with Murals**

1. What is the location of the mural(s) in your school?

2. What are some of the subjects of the mural? Does the artist establish a connection to Chicago through the mural’s subject? How?

3. Is there a discernable theme (i.e. “work,” “progress,” or “woman’s power?”)

4. When was your school built? When were the mural(s) created?

5. Why was your school selected as a site for a mural? Are there other schools in the area with murals?

6. Who was the intended audience for the murals? What the school co-educational when the mural(s) were created? Was the school a technical or vocational school? What was the ethnic makeup of the students at the time the murals were produced? Are any of these factors represented or acknowledged in the art work?

7. Who was the artist? Did he or she create other murals? If so, what did they look like? Was he or she from the Chicago area?

8. Were the murals orginally created for the school? If not, from where did they come? How did they get to your school?
Developing Curriculum

During the Lane Tech teacher training sessions, teachers considered the concept of Chicago as the city in art and how to present this concept to their students. While planning their curricula, teachers received a worksheet to help transform their ideas into concrete lesson plans.

Curriculum planning worksheet:

**Step I - Brainstorm**
What important ideas/concepts/outcomes do you expect students to gain as a result of their participation in *Chicago: The City in Art*?

**Step II - Identify**
Identify three concepts/questions (from Step I) to focus on with your students.

**Step III - Develop a unit for each concept**
1. What **activities** will you use to explore the concept?
2. What **materials, resources, and information** will you need?
3. How will you **assess** what students have learned?
4. What **Benchmark Outcomes** will be addressed?
5. What **State Goals** will be addressed?
Educational Resources in Chicago

The Art Institute of Chicago
111 S. Michigan Avenue
- Photography Study Collection 312.443.3663
- Prints and Drawings 312.443.3660
- Ryerson and Burnham Libraries 312.443.3671
- Elizabeth Stone Robson
  - Teacher Resource Center 312.443.3719/7290
  - Teacher Programs 312.443.3575/857.7142
  - Student Programs 312.443.3679

Lane Technical High School
2501 W. Addison Avenue
773.534.5400
- For more information on the Lane Tech murals or to schedule a visit, contact Flora Doody.

Chicago Architecture Foundation
224 S. Michigan Avenue
312.922.3432
- Conducts architecture tours for students, workshops for teachers, and special programs including the Off-Campus Museum Program, Gallery 37, and the Newhouse Architecture Competition

The Chicago Conservation Center
730 N. Franklin Avenue
312.944.5401
Contact: Barry Bauman, director and conservator
- Responsible for restoring several murals at Lane Tech and other high schools

Chicago Cultural Center
78 E. Washington Street
312.744.7487
- Offers programming in education for students and teachers and special programs like the Public Art Program through the Chicago Department of Cultural Affairs

Chicago Historical Society
1601 N. Clark Avenue
312.642.4600 (General Information)
312.642.4844 (School Group Reservations)
- Excellent research facility on Chicago and Illinois history, as well as urban history. Presents exhibitions, guided tours, craft demonstrations, and lectures
Chicago Public Library - Harold Washington (main branch)
400 S. State Street
312.747.4300 (General Reference)
• Has Chicago Public Schools Annual Reports of the Superintendent of Schools describing classes, training, and expectations for teachers and students from the 1930s

DuSable Museum of African American History
740 E. 56th Place
773.947.0600
• Includes collections of African and African American art; has a focus on Chicago and Illinois history. Offers guided tours, lectures, essay contests, and after-school programs

Elliott Donnelley Youth Center
3947 S. Michigan Avenue
773.268.3815
• Has a garden created by Chicago artists and students with murals, sculptures, benches with mosaics, and a fresco on the ground

Marwen Foundation
325 W. Huron Street
312.944.2418
• Offers free art education for 7th to 12th graders, including mural-making program

The Mexican Fine Arts Center Museum
1852 W. 19th Street
312.738.1503
• Highlights Mexican folk art, photography, graphic arts, and contemporary art
Organizes programs for children, guided tours, and lectures.

Museum of Contemporary Art
220 E. Chicago Avenue
312.280.2660
• Features contemporary art and performance art. Offers lectures, seminars, teacher workshops, and educational outreach programs

Native American Educational Services College
2838 W. Peterson Avenue
773.761.5000
• Provides seminars on Native American issues and has an excellent resource library open to the general public
Newberry Library
60 W. Walton Street
312.943.9090
- Excellent, scholarly research facility; houses the D'Arcy McNickle Center for the History of the American Indian. Presents exhibitions, seminars, and lectures

Terra Museum of American Art
664 N. Michigan Avenue
312.664.3939
- Focuses on American art from the 18th to 20th centuries. Offers student and teacher workshops
Slide List

1. Margaret Hittle
   *Steel Mill*, 1909
   Oil on canvas

2. Gordon Stevenson
   *Construction Site*, 1909
   Oil on canvas

3. William Edouard Scott
   *Dock Scene*, 1909
   Oil on canvas

4. Henry Brandt
   *American Indian Village Scene*, 1913
   Oil on canvas

   *Plan of Chicago*, 1909 drawing

6. Anonymous photographer
   *Century of Progress, 1933 Chicago's World Fair*
   Aerial view

7. Albert Kahn
   General Motors Building
   *Century of Progress, 1933 Chicago's World Fair*

8. Various artists; directed by Miklos Gaspar
   *States—New Jersey*, 1933
   Oil on canvas

9. Various artists; directed by Miklos Gaspar
   *States—Alabama*, 1933
   Oil on canvas

    *Epochs in the History of Man* (Ancient Egypt), 1938
    Fresco
11. Edgar Britton
*Epochs in the History of Man* (Contemporary United States), 1937
Fresco

12. Mitchell Siporin
*Teaching of Art*, 1938
Fresco

13. Mitchell Siporin
*Teaching of Literature*, 1938
Fresco

14. Peterpaul Ott
*Controlling the Elements*, 1934-1936
Wood relief

15. Peterpaul Ott
*Evolution of the Book*, 1934-1936
Wood relief

16. Olivia Gude and Dzine
*Arn't I A Womyn*, 1993
Roberto Clemente High School, Division and Western
Acrylic

17. Katie Cigliano
*Womyn*, 1996
Possession of the artist
Computer and mixed media

18. Michell Caton and Calvin Jones with others
*Another Times Voice Remembers My Passions Humanity*, 1979
Elliott Donnelley Youth Center
Acrylic

19. Marcus Akinlana
*The Great Migration*, 1995
Elliott Donnelley Youth Center
Acrylic

20. Steven Nishimura, Mark Wasco, Leila Broderick, Maritza Rizera
*Chicago Style*, 1996
Lane Technical High School
Acrylic and molding paste
Bibliography


* the museum library has an extensive collection of publications, information, and memorabilia on the Century of Progress — excellent primary source material for student research projects, etc.


Teaching manuals:

