

Lesson Four:

Painting in Style — FLOWERS OF THE ESTUARY



Setting The Stage

Not every plant in the Barataria-Terrebonne Estuary (BTE) actually belongs there. Those plants that originated in the BTE are called “native,” and those that were brought from other areas or countries are called “invasive.” Native plants are indigenous (meaning from the area). Due to climate changes, erosion, flooding, drought, and human causes, some native plants of the BTE have been lost. But one of the biggest culprits of native plants’ demise is the taking over of their habitat by the invasive plants. Most invasive plants are brought to an area that is not their original home by ships from foreign countries, people dumping their aquariums into local waterbodies, gardeners planting them and birds or other animals spreading the seeds. Because the invasive plants are new to the area, no diseases or insects have adapted to keep control of their growth. They proliferate and take over so the native plants have no room to grow. While their flowers are beautiful, and some were planted here for that reason, they are not good for the native plants.

FLOWERING PLANTS OF THE BARATARIA-TERREBONNE ESTUARY

NATIVE PLANTS

Bull Tongue	Morning Glory
Coral Honeysuckle	Swamp sunflower
Trumpet Creeper	Evening Primrose
Cattail	Spider Lily
Blackberry	Pickrel weed
White Water Lily	Yellow Jessamine
Wild Rice	Louisiana Iris
Evening Primrose	Water Lotus
Magnolia	Salt Marsh-mallow
Button Bush	Elderberry
Cardinal Flower	

INVASIVE PLANTS

Alligatorweed (Native of South America)	
Eurasian Water-milfoil (Native of Eurasia)	
Hydrilla (Native of Africa)	
Water Hyacinth (Native of Brazil)	
Salvinia	Chinese Tallow Tree
Purple Loosestrife	Sago Pondweed
Water Lettuce	Japanese Honeysuckle
Cats-claw Vine	Kudzu

Artists have used nature as subjects for paintings for thousands of years. Different eras in history give rise to different styles of paintings. The styles emphasized in this lesson are Egyptian Hieroglyphics, Realism, Impressionism, Surrealism, and Abstract Art. It uses nature flowers of the estuary to explore these six styles of painting.



Objectives

STUDENTS WILL

- describe the following styles of art: **Egyptian Hieroglyphics, Classical Realism, Impressionism and Pointillism, Surrealism, and Abstract and Cubism.**
- identify paintings from each of the above styles.
- identify the following flowers of the estuary: **Water Hyacinth, Louisiana Iris, Cardinal Flower, White Water Lily, and the Spider Lily.**
- research and identify at least ten flowers of the estuary and their habitats.
- create artwork using one of the above styles.
- identify and discuss the elements and principles of design in their paintings.





MATERIALS

- Photographs by Sue Ellen Lyons of estuary flowers: Water Hyacinth, Louisiana Iris, Water Lotus, Spider Lily and the Cardinal Flower (pp.14, 16, 18, 20, 22)
- Prints of the following images, artist works and styles:

🌸 **Egyptian Hieroglyphics:** "Fowling Scene From the Tomb of Nebamun" Thebes, Egypt, c 1400 b.c.
www.netserves.com/moca/lectures/skuzegyp.htm

🌸 **Realism:** Jan Vermeer's 1665-1667 "The Girl with a Pearl Earring"
<http://girl-with-a-pearl-earring.20m.com/>



- 
Impressionism: Claude Monet's 1899 "The WaterLily Pond"
<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG4240>
 - 
Pointillism: George Seurat's 1884-1886 "Sunday Afternoon on the Island of the Grande Jatte"
www.arthistory-archaeology.umd.edu/resources/modules/modern/sld007.htm
 - 
Surrealism: Joan Miro's 1949 "Woman and Bird in the Moonlight"
<http://bertc.com/subthree/miro.htm>
 - 
Abstract/Cubism: Pablo Picasso's 1937, "Weeping Woman"
http://www.artquotes.net/masters/picasso/pablo_weeping1937.htm
 George Braque's 1929 "Still-Life: Le Jour"
www.colby.edu/chemistry/PChem/art/braqueLeJour388x300.jpg
- Plant identification books (Refer to "Resources.")
 - Pamphlets on plant identification from the Barataria-Terrebonne National Estuary Program
 - Copies of the handout *Styles of Painting* (p.8)
 - Copies of Student Worksheets:
 - *Hieroglyphics Hyacinth* (p.9)
 - *A Real Iris* (p.10)
 - *Impression of a Crimson Cardinal* (p.11)
 - *Linear Lily* (p.12)
 - *Abstract Spider Lily* (p. 13)
 - Art Supplies – (Refer to each Student Worksheet.)
 - Copies of paintings by Robyn Kennedy representing the styles of painting (pp. 15, 17, 19, 21, 23).

GETTING READY

1. Collect prints of artists' illustrations representing the various styles of painting.
2. Make copies of photographs of flowers--enough for every table or group of students to have one.
3. Make copies of the handout: *Styles of Painting*.
4. Make copies of the student worksheets: *Hieroglyphics Hyacinth*, *A Real Iris*, *Impression of a Crimson Cardinal*, *Linear Lily* and *Abstract Spider Lily*.
5. Make copies of the paintings: *Hieroglyphics Hyacinth*, *A Real Iris*, *Impression of a Crimson Cardinal*, *Linear Lily*, and *Abstract Spider Lily*.
 Put out art materials for each activity (listed on each student worksheet), or you may choose to teach one activity at a time.



PROCESS

1. Introduce the lesson by hanging several of the artists' prints on the board, placing books on the tables, setting up computers, or using other resources available for viewing.
2. Involve students in a discussion by asking questions about art:

- What words or phrases would you use to describe this painting?
- How would you describe the line, shapes, and colors in this painting?
- How does the artist use light in this painting?
- How do the objects in this painting differ from real life?
- If it were possible, what questions would you ask the artist about this work?
- What title would you give to this painting?
- Which painting would you buy? Why?
- Which paintings do you like best? Why?

3. Distribute and review the handout *Styles of Painting* and student worksheets.
4. Distribute photos of flowers and paintings representing the various styles. Discuss each style, photo, and representative painting.
5. Distribute resource materials. Have the students research flowers of the estuary and label each flower. They may also use the Internet for research, exploring such sites as:
6. Have the students identify native and invasive plants. For each invasive plant, research its country of origin and method of entry into the Barataria-Terrebonne Estuary. Additional sites to explore include:

Invasive Species: Water hyacinth profile

www.invasives.btneep.org

Hydrilla, Invasive Plants of the Eastern United States

www.invasive.org/eastern/species/2626.html

Invasive Species: Eurasian water-milfoil profile

www.invasivespecies.gov/profiles/watermilfoil.shtml

Alternanthera philoxeroides -- Center for Aquatic and Invasive Plants

www.plants.ifos.ufl.edu/wphpic.html

Invasive Species: Chinese Tallow profile

www.invasivespecies.gov/profiles/chtallow.shtml



University of Florida: Center for Aquatic and Invasive Plants
<http://aquat1.ifas.ufl.edu/>

Brown, C. A. (1972). *Wildflowers of Louisiana and Adjoining States*. Louisiana University Press: Baton Rouge, LA.

Common Vascular Plants of the Louisiana Marsh by R.H. Chabreck and R.E. Condrey, Sea Grant Publication Number LSU-7-79-003

7. Ask the students to share their findings.
8. Each group of students is to choose one flower and a style of painting.
9. Time to create! Get materials for each activity and begin.
10. Display each group's painting.
11. Discuss the elements and principles of design in each painting.

ASSESSMENT

Choose five different artists representing the following styles of art: Egyptian Hieroglyphics, Classical Realism, Impressionism and Pointillism, Surrealism, or Abstract and Cubism. Ask students to research and find one artwork representing each style. They must then describe how the artists represent the five styles, name the paintings, list the materials used to create the artwork, and tell how each artwork is similar to or different from that of our chosen artist.

RUBRIC

The student(s) selected a flower from the estuary.
The student(s) selected a style of painting.
The flower was painted in the designated style.
The elements of art (e.g., color, line, shape, space) are used effectively.
The principles of design (e.g., balance, proportion, repetition) are used effectively.
The painting is mounted on a background.
The painting is labeled with the name of the plant.
The painting is displayed.
The student can name a minimum of ten flowers found in the estuary.
The student can name and describe the five styles of painting.

Yes	No
Yes	No
Yes	No
Yes	No
Yes	No
Yes	No
Yes	No
Yes	No
Yes	No
Yes	No

Total possible points= 10 x 5=50 points



DISCUSSION QUESTIONS

What style did you choose for your painting?

What qualities of that style did you use?

Describe the elements of design used in your painting:

- **Line:** Are there contour lines? Are the lines expressive, gestural (indicating action), implied, thick and/or thin? Is there hatching (many lines placed next to each other) or cross-hatching (many parallel lines cross each other)?
- **Color:** What are the primary/secondary hues (names of colors)? Are the colors blended? Are the colors warm or cold?
- **Value:** Are the hues light or dark? Is there one light source?
- **Space:** Does the painting fill the entire space? What is the perspective?
- **Shape/Form:** Are the shapes/forms geometric or organic? Does the painting have a two-dimensional shape or a three-dimensional form?
- **Texture:** How is texture achieved?

Describe the principles of design used in your painting:

- **Unity/Harmony:** Does the painting feel complete?
- **Balance:** Is the painting symmetrical (the same on both sides, equal in color, shape, value) or asymmetrical (unequal sides)?
- **Movement:** How do the eyes move around the painting?
- **Proportion:** Are proportions realistic or fantasy?
- **Pattern:** Are shape/forms/color/lines repeated in the painting?
- **Rhythm:** Are colors, shapes, and lines used to create regular rhythm (same elements in regular sequence), irregular rhythm (random, uneven spacing), or progressive rhythm (repeated elements change size)?
- **Emphasis:** What element does the artist emphasize (colors, shapes, values)?
- **Contrast:** Are different colors, shapes, and/or textures placed next to each other for effect?

JOURNAL TOPICS

1. You are an art critic; write a review of one of the pieces you've looked at today.
2. Imagine you are an artist starting your own movement. What will your new style be? Why?
3. Combine two styles together. Name the style and draw an example of your work.
4. Compare the work of a local artist to one of our five artist styles. How is it the same? How is it different?

EXTENSIONS

1. Research exotic aquatic plants in the Barataria-Terrebonne system. One resource is www.invasives.btnep.org Paint an exotic plant.
2. Research a different style of painting than the ones presented in this lesson. Paint a native or invasive plant of the BTE in that style.

"Salt Marsh Mallow"
Oil on canvas. Printed with permission by
the artist, Marian Brister Martinez.





HANDOUT:

STYLES OF PAINTING

EGYPTIAN HIEROGLYPHIC

Time period: 3168 BC – 332 AD

Description: Egyptian wall paintings were created using the fresco technique, i.e., drawings first, then filling in with color on dry plaster. Color was not a top priority. The Egyptians believed in the afterlife and chose to draw what they would have in this life after death. Drawings were done in flat black outline, from any angle, and “filled in” with color. There were strict rules artists had to follow.

Famous Egyptian Art: (Artist unknown)
“Fowling Scene from the Tomb of Nebamun,” Thebes, Egypt, 1400 BC; “Geese of Medum” tomb of Netermaat, 2530 BC

CLASSICAL REALISM

Time period: 1700s and 1800s

Description: Realists paint objects, people, and places as they look in real life. They usually pose people and objects before painting them, and they paint most of their paintings indoors. Realists make their paintings of clothing and people look realistic by blending their colors smoothly and using small brushes for detail. Realist artists try not to idealize their subjects, but instead paint them as they are in life.

Famous realists: Jan Vermeer, John Copley, Camille Corot, Gustava Courbet

IMPRESSIONISM AND POINTILLISM

Time period: 1860s and 1870s

Description: Impressionists were the first painters to take their easels and paints outside and paint from nature. They tried to capture light by using small dots or strokes of unmixed primary colors. At first, their paintings were rejected by art critics and the general public, but eventually they gained acceptance.

Famous impressionists/pointillists: Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Camille Pissarro, Georges Seurat

SURREALISM

Time period: 1920s and 1930s

Description: Surrealism started between World Wars I and II. It was the artists’ way of responding to the insanity they saw around them during the wars. Surrealistic artists try to express their subconscious and dreams in artwork. Surrealist art often involves strange and bizarre imagery.

Famous surrealists: Salvador Dali, Rene Magritte, Jean Miro

ABSTRACT AND CUBISM

Time period: 1920s and 1930s

Description: Abstract art does not accurately represent real life. The artist exaggerates or simplifies the subject by altering color, shape, or form. Some abstract artists paint recognizable subjects, and some do not. For example, Cubism is a form of abstract art where the artist uses geometric shapes like cones, cubes, and rectangles to represent objects/people. Perspective comes from many different angles.

Famous abstract artists: Jackson Pollack, Piet Mondrian

Famous cubist artists: Pablo Picasso, Georges Braque, Fernand Leger

HANDOUT:

HIEROGLYPHICS HYACINTH



"Water Hyacinth" Original photograph by Sue Ellen Lyons. Used with permission.

MATERIALS

- pencil
- white paper, newsprint, or brown mailing paper
- scissors
- glue
- markers
- paint or colored pencils
- sharpie markers



"Hieroglyphics Hyacinth" Painting by Robyn Kennedy. Used with permission.

1. Look at Egyptian art and, specifically, the painting of "Fowling Scene from the Tomb of Nebamun," Thebes, Egypt, c 1400 BC. www.netserves.com/moca/lectures/skuzegyp.htm
2. Notice:
 - the profile views of the figures.
 - that the leg of the main figure is turned to the same side as the head, and one foot is in front of the other.
 - the formal rigid postures.
 - the size of the figures.
 - the naturalistic drawings of the animals.
 - the hieroglyph's message is drawn top to bottom with vertical lines.
3. Look at the photo of the water hyacinth. Notice the shapes of the petals, stem, and leaves.
4. Look at the painting of *Hieroglyphics Hyacinth*, painted in the style of Egyptian art. Compare it to other Egyptian paintings.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using the style of Egyptian art. Determine if the flower is native or introduced. If it is introduced, is it invasive? What is your flower's habitat?
6. Research hieroglyphics. The following sites can get you started.
 - Egyptian Hieroglyphs at <http://greatscott.com/hiero/>
 - Write like an Egyptian at <http://www.upennmuseum.com/hieroglyphsreal.cgi>
7. Sketch the flower on white paper. Show detail by adding black lines, using a black felt-tip pen with a crisp sharp point.
8. Fill in with flat color using markers, colored pencils or paint.
9. Write your name on your painting or a message, using Egyptian Hieroglyphs.
10. Cut out your flower and mount it on background sheet.
11. On the back, include information about its habitat and indicate if it is native, introduced, invasive or non-invasive.

HANDOUT:

A REAL IRIS



“Louisiana Iris” Original photograph by Sue Ellen Lyons. Used with permission.

MATERIALS:

- pencil
- watercolor paper
- brushes and paints
- scissors
- paper towels
- background paper for mounting
- glue



“A Real Iris” Painting by Robyn Kennedy. Used with permission.

1. Look at art from Vermeer’s works. Specifically look at his painting “The Girl with a Pearl Earring” at: <http://girl-with-a-pearl-earring.20m.com>
2. Notice the:

• clarity of facial expression	• angle of the head
• shape and content of clothing	• colors
• sheen of the pearl	• use of light
• realistic depiction	
3. Look at the photo of the Louisiana Iris. Notice the detail such as the veins in the petal, the variations of color, the shape, and texture.
4. Look at the painting of *A Real Iris*, painted in the style of Realism. Compare it to other realistic paintings.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using a Realistic style. Determine if the flower is native or introduced. If it is introduced, is it invasive? What is your flower’s habitat?
6. Sketch your flower on watercolor paper using pencil. Draw very lightly. Erase stray lines.
7. Paint using watercolors, allowing the colors to flow. Do not use outlines.
8. Paint one petal at a time using a small brush.
9. Paint light source on one side, for example, light on right/shadow on left.
10. Cut out your flower and mount it on background sheet.
11. On the back, include information about its habitat and indicate if it is native, introduced, invasive or non-invasive.

HANDOUT:

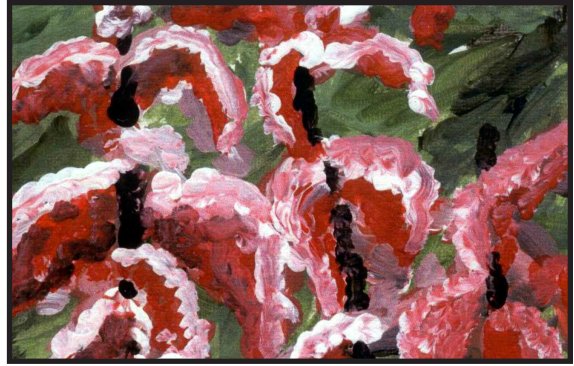
IMPRESSIONS OF A CRIMSON CARDINAL



"Cardinal Flower" Original photograph by Sue Ellen Lyons. Used with permission.

MATERIALS:

- pencil
- watercolor paper
- brushes and paints
- scissors
- paper towels
- background paper for mounting
- glue

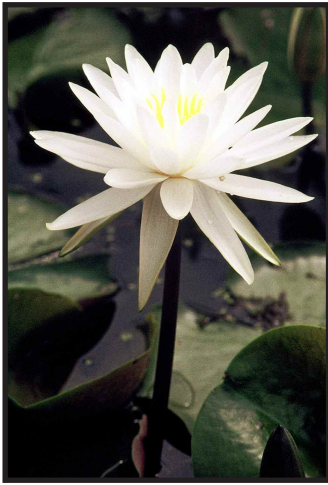


"Impressions of a Crimson Cardinal" Painting by Robyn Kennedy. Used with permission.

1. Look at Claude Monet's paintings, in particular his 1899 "The WaterLily Pond." <http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG4240>
2. Notice the:
 - dash of color with overlapping paint
 - subtle effect of reflected light
 - how use of white is used for highlights
 - use of unmixed primary colors
 - impression is of the scene, no attention to detail
3. Look at the photo of the Crimson Cardinal flower. Notice the variations of color on the petal, the crispness and detail of the stem.
4. Look at the painting of *Impressions of a Crimson Cardinal*, painted in the Impressionistic style. Compare it to other impressionistic paintings.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using an Impressionistic style. Determine if the flower is native or introduced. If it is introduced, is it invasive? What is your flower's habitat?
6. Sketch your flower on watercolor paper or tag board.
7. Begin with a background, using paintbrush with dabs of color. Keep colors to a maximum of three. Keep the background simple. Your flower is most important; it is the focus.
8. Using your brush and three shades of a primary color (light, medium, and dark) begin making small dabs (strokes) of color. Remember to give an impression; the details are not so important.
9. Finish by painting the leaves in three shades of green.
10. Cut out your flower and mount it on background sheet.
11. On the back, include information about its habitat and indicate if it is native, introduced, invasive or non-invasive.

HANDOUT:

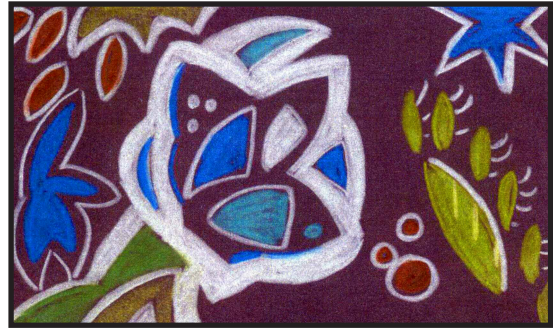
LINEAR LILY



"White Water Lily" Original photograph by Sue Ellen Lyons. Used with permission.

MATERIALS:

- dark paper
- paint pens
- pencil
- scissors
- glue



"Linear Lily" Painting by Robyn Kennedy. Used with permission.

1. Look at Joan Miro's works, for example Joan Miro's 1949 "Woman and Bird in the Moonlight."
<http://bertc.com/subthree/miro.htm>
2. Notice the:
 - use of fantasy
 - flat shapes, mostly one color
 - use of the color red to "bounce the eye around"
 - simple shapes in small outline
 - distortion of perspective and proportion
3. Look at the photo White Water Lily. Notice the overlapping petals, symmetry, variations of color, and three-dimensional proportions.
4. Look at the painting of *Linear Lily* which is painted in the Surrealistic style. Compare it to other Surrealistic paintings. Notice how it is broken up into lines and flattened shapes. There are no three-dimensional forms. You can still see that it is a flower, but it has been torn apart, re-arranged and flattened. It may be recognizable, but it is not realistic.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using a Surrealist style. Determine if the flower is native or introduced. If it is introduced, is it invasive? What is your flower's habitat?
6. Sketch your flower in pencil, making it flat on dark background. Use simple lines and no detail.
7. Use white paint pens to outline flat shapes.
8. Separate your flower's parts. Draw shapes in random areas of the board.
9. Using the flat colors of paint pens, fill in the outlined shapes.
10. Add details with red paint pens. Use this color to make the eyes move over the entire drawing.
11. Cut out your flower and mount it on background sheet.
12. On the back, include information about its habitat and indicate if it is native, introduced, invasive or non-invasive.

HANDOUT:

ABSTRACT SPIDER LILY



"Spider Lily" Original photograph by Sue Ellen Lyons. Used with permission.

MATERIALS:

- dark paper
- paint pens
- pencil
- scissors
- glue



"Abstract Spider Lily" Painting by Robyn Kennedy. Used with permission.

1. Look at Pablo Picasso's works from his abstract/cubistic periods. Focus on Pablo Picasso's 1937, "Weeping Woman."
http://www.artquotes.net/masters/picasso/pablo_weeping1937.htm
2. Notice the:
 - way this art is broken into planes of color with heavy black outlines
 - angularity and shifting perspective
 - harsh colors with very little blending
 - features that are distorted, exaggerated, eliminated, and duplicated
3. Look at the photo Spider Lily. Notice the long petals and points, the radial balance (the lines radiate from the center into equal parts), the gradual tones of color.
4. Look at the painting of *Abstract Spider Lily*, painted in the Abstract Cubistic style. Compare it to other Abstract paintings, in particular those connected to Cubism.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using an Abstract style. Determine if your plant is native or non-native to Louisiana, invasive or not and make notes on the habitat in which it is found.
6. Break your flower into planes by altering perspective; for example, alter the petals by twisting, reversing, taking apart, or rearranging. Use a pencil to sketch ideas.
7. Now begin making a collage. Using colored paper, sketch the altered flower parts.
8. Cut out the shapes; overlap them, and glue them on a black background.
9. Apply a final coat of polymer medium for sealant. (If you cannot find polymer medium, spray with clear varnish.)
10. Cut out square and mount it on final paper.
11. On the back, include information on the habitat in which your plant is found, and whether it is a Louisiana native or non-native, invasive or non-invasive.



“Water Hyacinth” Original photograph by Sue Ellen Lyons.
Used with permission.



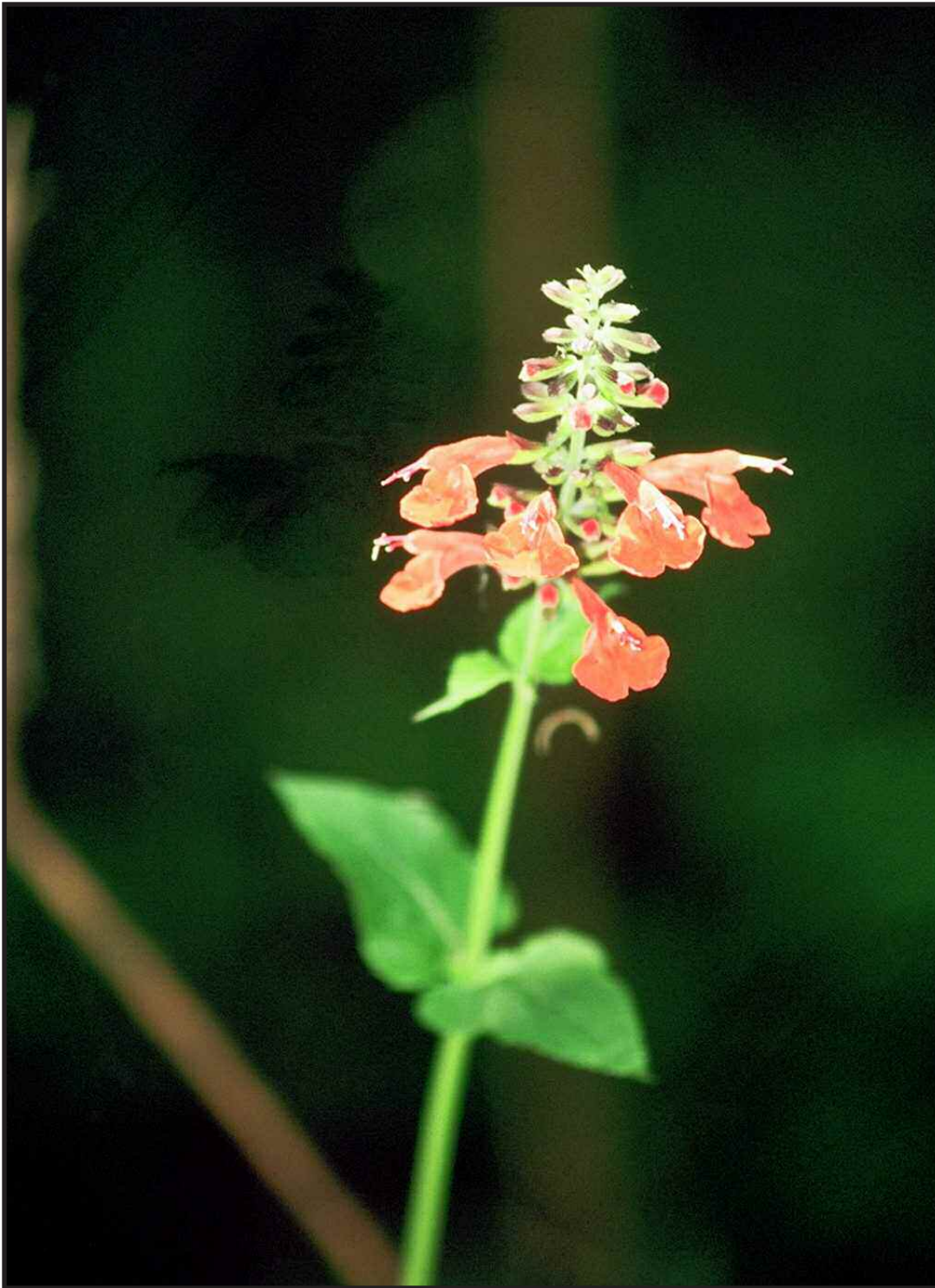
“Hieroglyphics Hyacinth” Painting by Robyn Kennedy. Used with permission.



“Louisiana Iris” Original photograph by Sue Ellen Lyons.
Used with permission.



“A Real Iris” Painting by Robyn Kennedy. Used with permission.



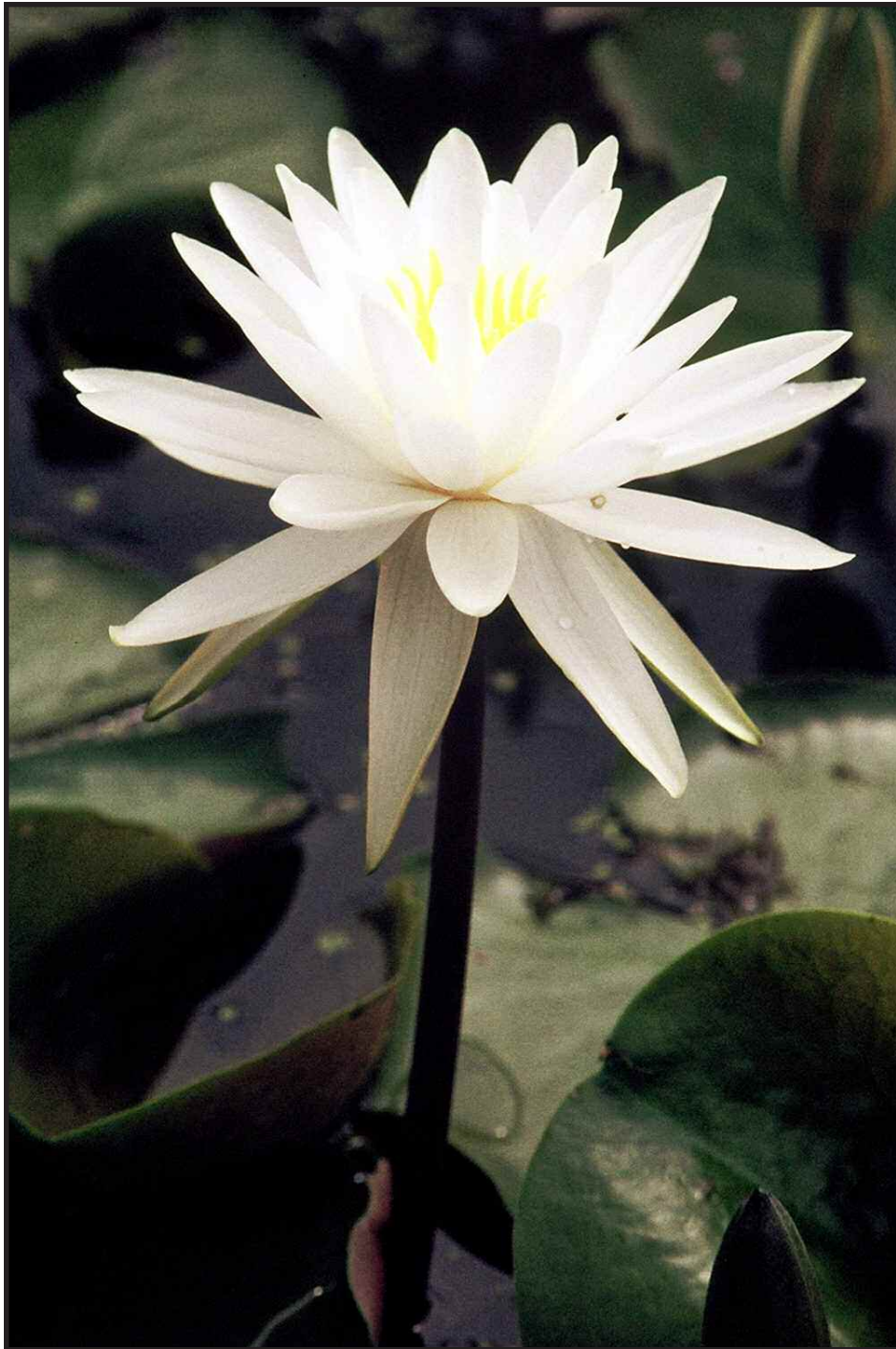
“Cardinal Flower” Original photograph by Sue Ellen Lyons.
Used with permission.

HANDOUT:

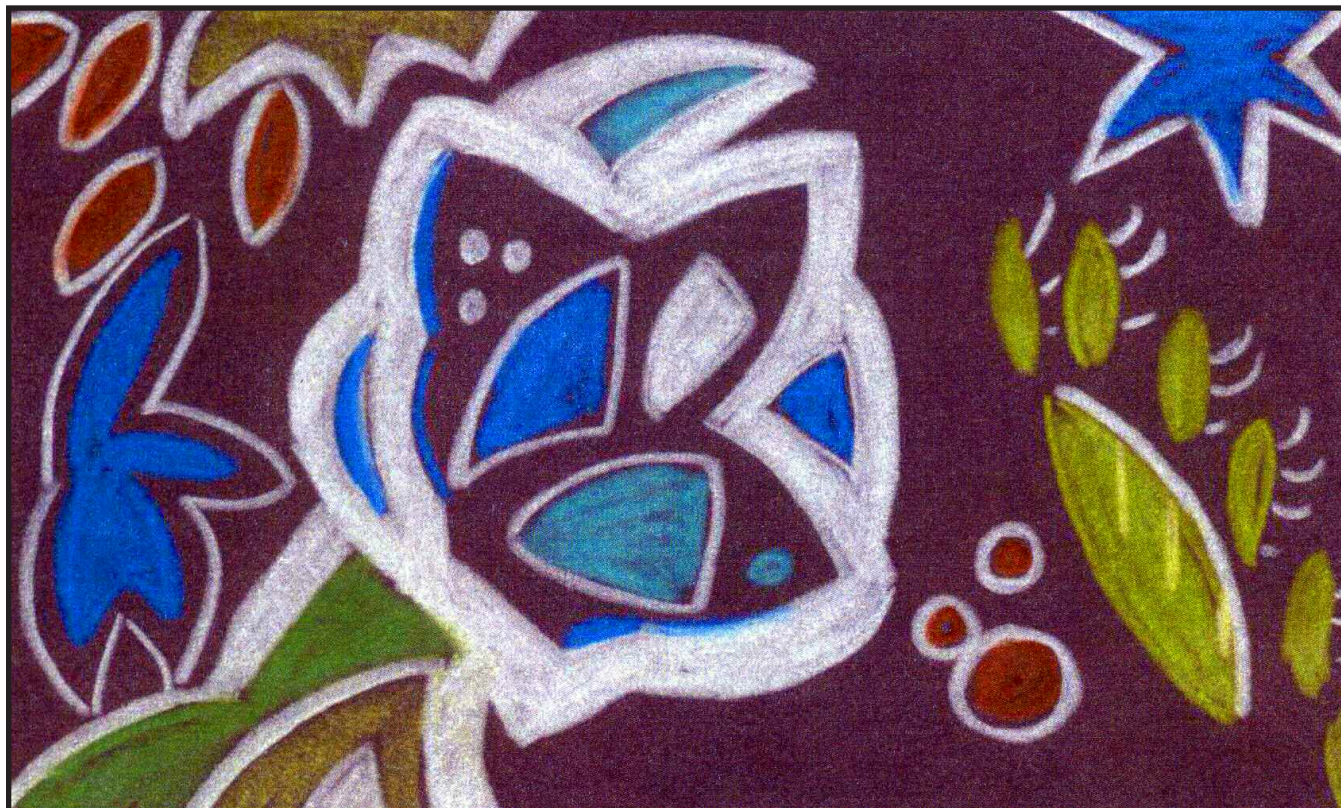
IMPRESSIONS OF A CRIMSON CARDINAL



“Impressions of a Crimson Cardinal” Painting by Robyn Kennedy.
Used with permission.



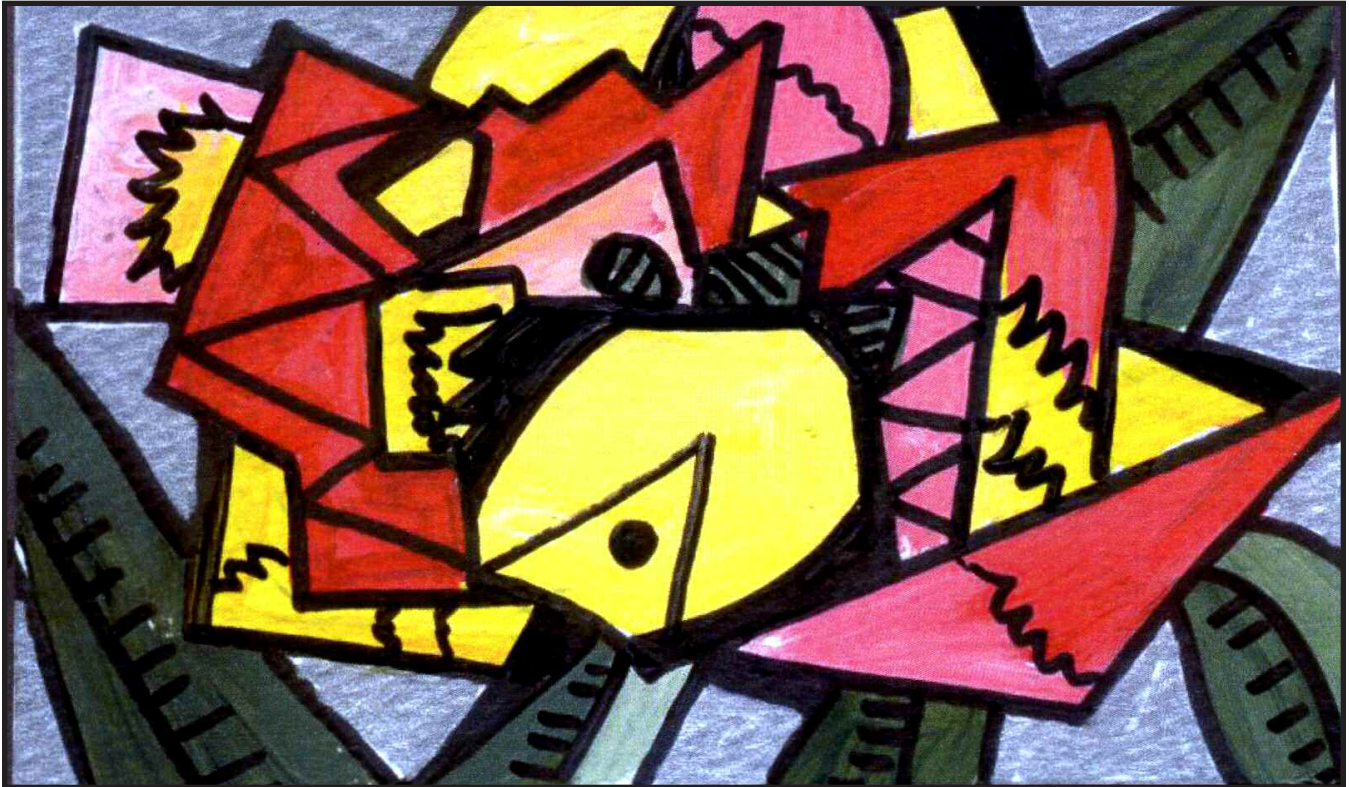
“White Water Lily” Original photograph by Sue Ellen Lyons.
Used with permission.



“Linear Lily” Painting by Robyn Kennedy.
Used with permission.



“Spider Lily” Original photograph by Sue Ellen Lyons.
Used with permission.



“Abstract Spider Lily” Painting by Robyn Kennedy.
Used with permission.