World War I and American Art
November 4, 2016 - April 9, 2017

Teacher Resource Guide
ABOUT THIS RESOURCE GUIDE

Thank you for scheduling a school tour at PAFA! This packet prepares you and your students for your visit. In addition to information about your tour, there are several art lessons that relate to images within the exhibition. This guide was created in partnership with the Historical Society of Pennsylvania and also includes resources that connect this exhibition to the historic objects within the HSP archive that are available to you. The partnership strongly encourages teachers to work with primary sources both visual and textual as a way to connect to historic materials and think critically about this monumental period in American History.

If you have any questions about your visit, these materials, or there is a change in your schedule please call (215) 972-2054 or email csamson@pafa.org

TABLE OF CONTENTS

Arrival to the Museum/ Core Curriculum........................................................................................................3-4
Overview of World War I ................................................................................................................................5-6
A Selection of American Artists......................................................................................................................7-10
Artists On View................................................................................................................................................11-12
Lesson Plan 1: Message Buddies: Grade 5.................................................................................................. 13-15
Lesson Plan 2: Aerial Photography Collage: Grades 6-8.........................................................................16-17
Lesson Plan 3: Propaganda Poster Art: Grades 6-8..................................................................................18-20
Lesson Plan 4: The Art of Change: Grades 9-12.......................................................................................21-23
Digital Resources..............................................................................................................................................24
Historical Society of Pennsylvania: Collection Related to WWI and Artists.............................................25
Template..........................................................................................................................................................28-30
Sponsorship Credit.........................................................................................................................................31
Before You Arrive

- If possible please have students create name tags to be worn during their museum visit.
- Designate groups of students by class and familiarize students with chaperones.

When You Arrive

- Please arrive **10 minutes** prior to the start of your tour. This will allow students to put away their coats and use the restroom if necessary.
- This tour takes place in the **Samuel M.V Hamilton Building** located at 128 N. Broad Street. Please check in at the front desk and pay your admission fee.
- Art Educators will greet you upon your arrival, offer a brief introduction and review the Rules of the Museum with you and your students.

RULES OF THE MUSEUM

Please be aware that you and the chaperones are responsible for your students’ behavior while they are at PAFA.

1. Please **DO NOT TOUCH** artworks, their supports or the walls during your visit.
2. No coats, umbrellas, or large bags can be carried in the galleries.
3. No running, skipping, jumping.
4. No yelling or screaming, inside voices please.
5. Food, drinks, or gum are not permitted in the galleries.
6. Groups need to stay together and follow the directions of their tour guides, teachers, and chaperones.
7. Cell phones must be kept away during a tour and silenced. Please check with your guide to see if photography is permitted after the tour.
8. There must be 1 chaperone for every 10 students. If a class chooses to self guide before or after a tour, the students must be accompanied by a chaperone or teacher.
9. We reserve the right to dismiss a group if they do not follow the rules of the museum.

**Helpful Hint:**

Unless needed, encourage students to leave backpacks at school since they are **not** permitted in the galleries.
Students will tour the first major exhibition devoted to the ways in which American artists reacted to World War I. Artists include Horrace Pippin, Childe Hassam, Georgia O’Keefe, Claggett Wilson and John Singer Sargent among others. The war’s impact on art and culture was enormous, as nearly all of the era’s major American artists interpreted their experiences, opinions and perceptions of the conflict through their work. PAFA educators encourage students to discuss the experience that the artists convey through visual thinking strategies, language arts and drawing.

Major themes of the exhibition are as follows:

- The diverse ways that art can be used as a tool to influence people and politics, especially during times of national and international conflict.
- The ways that art making changed during World War I as artists assimilated new information, new materials and new technologies into their practice.

The following standards are supported by the lessons in this packet as well as the World War I and American Art exhibition tour.

Common Core Standards for Language Arts and Social Studies

CCSS.ELA-LITERACY.RH.6-8.1 Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-LITERACY.RH.6-8.2 Determine the central ideas or information of a primary or secondary source: provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.6-8.7 Integrate visual information with other information in print and digital text.

CCSS.ELA-LITERACY.RH.9-10.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CCSS.ELA-LITERACY.RH.11-12.6 Evaluate different points of view on the same historical event or issue by assessing the author’s (artist) claims, reasoning, and evidence.
World War I was the seminal event of the twentieth century. It led to the Second World War, the Cold War and directed the course of geo-political events for the next 100 years. It ushered in the Soviet Union and Fascism and is indirectly responsible for the Holocaust. European nations went to war in 1914 after an act of state sponsored terrorism—a Serbian assassinated an Austria-Hungarian Archduke and his wife.

World War I was one of the most complex events in human history, there was no single cause for its outbreak. The rise of capitalism, globalization and an escalation of an arms race brought France, Britain and Russia (Allies) into conflict with Germany and Austria—Hungary (Central Powers). This war was not inevitable, and most did not see it coming. It was believed the crisis would be resolved peacefully and diplomatically. It wasn’t until the last week of July 1914 that people started to see war as a possibility; war broke out the first week of August, 1914.

When war began in Europe, America quickly declared its neutrality and Wilson won his re-election campaign in 1916, promising to keep the United States out of the war. The war spread from the battlefield to the seas. Germany resumed unrestricted submarine warfare in the Atlantic in early 1917, directly threatening American lives and profits. Shortly after, the Zimmerman telegraph was decoded, revealing that Germany offered Mexico land (specifically the states of Texas, New Mexico and Arizona) in return for declaring war on the United States. Adding to the tension, newspaper headlines were filled with German U-boat sightings on the east coast and German spy scares all over the country. Americans came to believe that Germany represented a clear danger to the nation and the United States government declared war on April 1917. American military power helped bring the war to an end in November 1918, and the United States emerged as the most powerful country in the world.
WORLD WAR I AND AMERICAN ART

Nearly a century later, World War I (1914–1918) remains a stark example of how modern civilization can descend into violence. The conflict’s intensity, size, and duration led its participants and observers to seek a new language and imagery in order to describe it. American artists were vital to the culture of the war in several ways. They developed imagery that promoted US intervention and made daring antiwar cartoons. Official war artists embedded with troops, others designed camouflage or took surveillance photographs. On the home front, some were vocal about the war and exhibited ambitious works of art in response to events, while others dealt with wartime anxieties in personal ways. In the decades after the conflict, many artists reflected on the significance of their war experience or the reverberating effects on the country.

World War I was a pervasive presence in the lives of Americans, before and after the United States entered the hostilities, and artists of all generations, aesthetic positions, regions of the country, and political points of view took notice and responded. If this seems self-evident, it has not always been the case. World War I has been called America’s “forgotten war.” The country, led by President Woodrow Wilson, entered the war only in 1917 and was involved in active fighting for relatively little time. But the American casualties were costly and the impact of the geopolitical experience was profound, setting into motion political and cultural changes that remain with us today.

Artists then, no less so than today, were politically engaged citizens who used their special skill set—artistic practices and techniques—to express ideas or feelings about the imperiled world in which they lived: they communicated values and beliefs through a primarily non-verbal language. As the exhibition demonstrates, they often did so with considerable creativity, complexity, and verve.
The following brief biographies of American Artists featured in the *World War I and American Art* exhibition were chosen by a group of PAFA Art Educators based on the artist’s contribution to the subject of the Great War during key moments. Beyond these four featured below, there are many artists in this exhibition that we encourage your students to research.


**Childe Hassam**

Childe Hassam, born on October 17, 1859 in Dorchester, Boston demonstrated his artistic talents at an early age. As a young adult, Hassam studied woodcarving and became a draftsman; he produced designs for newspapers and letterheads before becoming a free lance illustrator of children’s books in 1882. In 1916 Hassam made “The Flag” series, comprised of 30 paintings which are considered to be his most famous works. The Flag series was inspired by a “Preparedness Parade” for US involvement in World War I at a time when Hassam supported the allies and opposed Germany. He wanted to travel where the war took place, but government restrictions prevented that from happening. One of the most important paintings
from the Flag series “The Avenue in the Rain” was hung on the wall of the Oval Office in the White House during President Obama’s term in office.

Georgia O’Keeffe (1887-1986) *No.20- Special*, 1916-17. Oil on board, Milwaukee Art Museum.

**Georgia O’Keeffe**

In 1915, O’Keefe started a series of abstract drawings in charcoal and from then on, would become one of the first and best known American artists to work in abstraction. Strongly influenced by the photography of Alfred Stieglitz and Paul Strand, she also focused on her other passion, nature. She is known best for her close up portrayals of flowers and plants which showcased isolated framing. This modern style of framing an object elevated the influence of the camera. O’ Keeffe was inspired by the diversity in architecture, from the skyscrapers in New York to the adobes in New Mexico. O’Keeffe’s brother served in the U.S. military during World War I. Her art, while still abstract and focused on subtle variations of color and shape, was influenced by her personal anxiety about the conflict. Her work during this time made her a target of government agencies whose job was to insure artists did not undermine the government’s involvement in the war.
John Singer Sargent (1856-1925) Gassed, 1919 Oil on Canvas

**John Singer Sargent**

Sargent was born in Florence, Italy in 1856. He won praise and attention in many shows at the Salon in France between 1877-1882. This recognition allowed him to meet and network with powerful and wealthy people throughout Europe. Many of his portrait paintings depict American presidents and British Prime ministers. In 1918 Sargent received a letter from Prime Minister David Lloyd George commissioning him to make "A work of great and lasting service to the nation" and to show how "British and American troops are engaged in unison." Sargent shadowed a unit engaged in fighting the Germans and on August 21, 1919 he turned that experience into *Gassed*. What is considered to be one of his finest masterpieces, the 7 ½ by 20 foot oil painting depicts temporary blinded soldiers walking in a line towards a medical tent. The men are wearing cloth to cover their eyes from the effects of mustard gas. The visual effect of blind soldiers being lead by other blind soldiers across the battlefield while army camp life goes on as usual in the background is a harrowing elegy to the costs of war.

**Horace Pippin**

Horace Pippin was born in West Chester PA, on February 22, 1888. Pippin was largely a self-taught artist, who depicted the injustices of slavery and the segregation of American society. In 1917, Pippin enlisted in the 15th Infantry Regiment of the New York National Guard, which later became the 369th US Infantry division during World War I. The policies of American segregation followed him to the front lines, where he and other black soldiers served their country, despite extreme prejudice, fighting on behalf of the United States under all white generals. Pippin recorded his military experience in his journals. In 1918, he was shot and paralyzed in his right arm and later discharged from military. Despite his injury, he continued to paint using his left arm. Pippin’s experience in the military caused him trauma and grief, but also motivated him to continue to make art. His first painting, *End of the War: Starting Home*, depicted images of terror, fear, savage combat, and surrender. Later paintings such as *Cabin in the Cotton* reflected the African American experience during the 1900’s. Pippin died of a stroke on July 6, 1946.

“When I was a boy I loved to make pictures, but it was World War I that brought out all the art in me....I can never forget suffering, and I will never forget sunset... so I came home with all of it in my mind and I paint from it today.”
The exhibition is broken into eight distinct sections. The artists on view are listed below to aid your students in their pre and post visit research. Artists are listed once, even when their work may appear in multiple sections.

**Prelude: The Threat of War**

Man Ray, Winsor McCay, Fred Spear, Joseph Pennell, Marsden Hartley, Childe Hassam

**Debating the War**

James Montgomery Flagg, John Sloan, Laura Brey, Howard Chandler Christy, Richard Fayerweather Babcock, Howard Chandler Christy, Boardman Robinson, Henry Glintenkamp, Harry Ryle Hopps, Fred Strothmann, George Bellows, Charles Webster Hawthorne

**Mobilization**


**Modernists and the War**

Morton Livingston Schamberg, Georgia O’Keefe, John Marin, Charles Burchfield, Everett Longley Warner, Lyonel Feininger

**Battlefields**

Claggett Wilson, Edward Steichen, George M. Harding, Horace Pippin, John Singer Sargent, Dox Thrash, Ernest Clifford Peixotto, Harvey Dunn, Wallace Morgan, J.A. Smith, Laszlo Moholy-Nagy, Kerr Eby

**The Wounded and the Healers**

Ivan Albright, Susan Macdowell Eakins, Gerterude Vanderbilt Whitney, Anna Coleman Ladd Studio-African American Red Cross Photographer, Herbert Haseltine

**Celebration and Mourning**

Posters and Vitrines


Contemporary Works

Debra Priestly, Mary Reid Kelley
**Introduction:** In times of conflict, humans turn to each other for support and sacrifice, but they also turn to our animal friends, whose stake in the outcomes of human conflict is sometimes forgotten. In the case of World War I, a time when major battles still often took place on horseback, artists celebrated and honored the service of animals on both sides of the fighting lines. Dogs were notorious comrades on board navy ships and even in submarines, performing essential duties such as pest control, while also providing social and emotional support. Stories of submarine captains rescuing floating crates of puppies after sinking an enemy ship were common. Carrier pigeons were used to communicate across broad landscapes, delivering secret messages and codes, sometimes over enemy lines. Sacrifice and service for a greater cause is a complicated concept, but the service of animals to the cause of human politics is a great place to start thinking about how much we rely on each other and resources, even at war.

**Recommended Images:**
- James Henry Daugherty, *The Ships are Coming* Poster.
- Historic Images of WWI Service Animals

**Objectives/Learning Goals:**
- Students will be able to identify an animal they relate to and depict it visually.
- Students will think about the ways that humans and animals can work together.
- Students will use grade level vocabulary to write a message to someone far away.
- Students will understand new vocabulary words including mobile, code, message, and homing.
Common Core Curriculum Connections:

CC.1.2.5.I Integrate information from several texts on the same topic to demonstrate understanding of that topic.

CC.1.3.3.A Determine the central message, lesson, or moral in literary text; explain how it is conveyed in text.

CC.1.3.5.A Determine a theme of a text from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

CC.1.3.4.I Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade-level reading and content.

Materials:
- Animal templates – included as Appendix
- Colored pencils or crayons
- Scissors
- Hole Punch
- 3X6 Squares (birds only)
- 12 inch string (bird only)
- X-acto Knife (Teacher use)

Directions:
- Discuss the idea of how animals work in the service of humans and the idea of selflessness and sacrifice for a greater cause. Introduce the idea of “conflict” or “fighting” (educators should use their own discretion about the term “war”) and ask students about why fighting happens and how it makes them feel. Have them think about what happens when they fight with their friends and why we try not to fight.
- Ask students to consider a brave animal that can help send a message during a conflict. Questions to pose may be: What is the name of my animal? Where is my animal traveling to? What three supplies is my animal carrying?
- Students will choose an animal and cut out the template as well as the saddle or wings. (Older students may wish to draw their own animal and cut it out- keeping in mind a place to hold the message.)
- Students will write or draw on both sides of the saddle, the wings or the blanket.
- Students may write a secret message or a code on their message buddy.
- (Only applies to the pigeon) The pigeon has a separate 3x3 paper for the secret message that will hang down away from the bird. On both sides of the bird’s body students will provide the following:
  - Side one: What three supplies is my animal carrying? (note students may list or draw them)
  - Side two: What is the name of my animal? Where is my animal traveling to? What three supplies is my animal carrying?
• Teachers will cut a slit with an x-acto knife where the folded message slides through and hangs on either side of the animal

**Supplemental Activity:**

• Display the message buddies in the classroom, or invite the students to send their message buddies to another student.
• Teacher may suggest topics or prompts for the messages that align with school community goals: such as anti-bullying, or positive messages of encouragement.

Further Teacher Examples
Introduction:

As the First World War progressed, trench warfare made traditional reconnaissance missions obsolete and nearly impossible. Because scouting behind enemy lines was dangerous and tactically difficult, new ways of observing enemy movements was necessary. The growing capabilities of aircraft allowed the military to strategically fly over the front line and photograph from the air. Aerial photography was a pioneering way to gather intelligence. Artists looked at these photographs and saw more than trenches and troop movements. They saw a way to interpret a landscape from an entirely new point of view—from above. The land became objective, full of two dimensional abstract shapes of flat color. The inspiration of the photographs was translated onto the canvas. In this lesson students will use a collage technique to mimic the appearance of aerial photographs.

Recommended Image(s):

- Examples of WWI Aerial Photography
- Abstraction by John Marin, 1917.
- Movement B by John Marin, 1917.

Objectives/Learning Goals:

- Students will learn about the significance of aerial photography in WWI.
- Students will compare WWI aerial photographs to an artists’ abstract interpretations of those photographs.
- Students will create their own abstract work based on aerial photography using a paper collage technique.
Common Core Curriculum Connections:

CCSS.ELA-LITERACY.CCRA.R.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CSS.ELA-LITERACY.CCRA.SL.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on other’s ideas and expressing their own clearly and persuasively.

Materials:
- Recommended images either printed out or projected for the class to see
- Paper in various colors and textures
- Cardstock (11x17 inch)
- Elmer’s school glue or glue sticks
- Scissors

Directions:
- Begin a discussion about aerial photography. What is it? Why is it used? Why did the military utilize aerial photography during WWI?
- Compare and contrast WWI era aerial photographs with John Marin’s abstractions. How did the artist interpret these photographs?
- Pass out colored paper and scissors. Students cut shapes out of the colored paper. These shapes can be geometric or abstract—there should be an even mix of both as well as a variety of colors and shapes.
- Students make a collage inspired by aerial photography by gluing their shapes onto an 11x17” piece of cardstock. The shapes can overlap, as long as the entire paper is covered.
- Students share their works with the class.

Supplemental Activity:
- Incorporate watercolor paper and water color paints and invite the students to cut out shapes and paint the various watercolor onto the shapes. Once the shapes are dry they can paste them onto a piece of cardstock. This will encourage students to think more about abstraction specific to the artist, John Marin.
Propaganda Poster Art and WWI: GRADES 6-8

Introduction:

During World War I, the impact of the poster as a means of communication was at a peak. The ability of posters to inspire, inform, and persuade played a crucial role in the United States participation in WWI.

Posters possessed both visual appeal and ease of reproduction. They could be pasted on the sides of buildings, put in the windows of homes, and tacked up in workplaces and classrooms. The posters of this time period inspired Americans to enlist, to pick up the flag, and support your country. In some cases they made viewers fear an enemy or created a bias. The government needed to convince the American public that this war was just, and the US needed to participate. Of course there were propaganda posters prior to 1917, but the mass distribution and impact of World War I posters are a clear example of graphic arts being used as a tool to incite action.

Recommended Image(s):
- Howard Chandler Christy, Clear the Way! Poster
- See List of Artist on Page 12 of Teacher Guide.

Objectives/Learning Goals:
- Students will learn about propaganda and the role it played in America’s participation in WWI.
- Students will compare and contrast propaganda from World War I and today.
- Students will create their own poster with a political or personal message and learn some simple printmaking techniques.
Common Core Curriculum Connections:
PA CORE STANDARDS:
CC.8.6.6-8.A. Write arguments focused on discipline-specific content. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically

CC.1.2.6.C Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

CCSS.ELA-LITERACY.W.6.2.A Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

Materials:
- Poster or large piece of paper: 1 per student
- Foam Alphabet pieces or stamps
- Stamp pads
- Drawing materials such as markers, sharpies, or colored pencils

Directions:
- Start by defining propaganda and give examples of the most five popular techniques often found in advertising and poster art:
  - Bandwagon: persuading people to do something by letting them know others are doing it.
  - Testimonial: using the words of a famous person to persuade.
  - Transfer: using the names or pictures of famous people, but not direct quotations.
  - Repetition: the product name is repeated at least four times.
  - Emotional words: words that will make people feel strongly about someone or something.
- Show students the two posters included in the lesson. Ask your students to describe what is going on in each artwork. Facilitate a conversation about what each poster is trying to achieve. What types of words are the posters using? Together, analyze and describe both the text and images present in the artwork.
- Transition from discussing propaganda posters to students creating their own persuasive pieces of art. Ask students to name issues that directly affect them in school, examples are: bullying, dress code, identity politics, or school elections. Their posters will have two components, a visual image and text.
- Students should sketch out their ideas in pencil first. It might be helpful to pick one topic and illustrate how to brainstorm visually. Encourage students to sketch out any symbols or phrases that come to mind when they think of their topic. Also reminds students to carefully plan where their image and words will be.
Once participants have finished their sketch they can use the foam stamps to print out their message in graphic letters. Remind students that everything in printmaking is backwards. Their letters should appear backwards as they press them to their paper.

Before printing, press each stamp or foam letter into a foam pad, making sure it is generously covered with ink. Push each letter onto the paper one at a time. While some students print their letters have the rest of the class start drawing. Then switch.

After the projects are completed have students share their posters. Discuss what issue they chose and how they use language and image to convey their idea. If there is access to a scanner, scan in the posters and print out multiples to be disseminated throughout the school.

**Supplemental Activity:**
After or instead of creating posters students design their own wearable art. Each student will decorate a tote bag with a printed, positive message.

- The text group brainstorms a single word or short phrase that will be printed on their tote bag. On a scrap piece of paper have students think of positive messages they would like to show on their bag.
- Once students have a positive message approved by their instructor have them bring their scrap paper to the printing station set up in the front of the room.
- Take a brayer and roll it several times up and down into ink spooned onto a glass plate. Make sure the brayer is covered with ink. Slowly ink each letter with the brayer.
- Once inked press each letter ink side down onto the tote bag. Push lightly with your hand for 10 seconds. Gently pull the letter off the bag and set aside. Repeat this until your words are completely printed.
- Ink the plate with a brayer and make a practice print on a piece of scrap paper.
- Re-ink the plates and print on the tote bag. Leave space for your text.
- Students present and discuss the completed works of art.
Introduction:

When the US entered WWI in April of 1917, the war was no longer a distant threat, but a reality both at home and abroad. The impetus to enlist and support the troops became a widespread and effective cultural movement that gave birth to a variety of artistic material—including books, songs, slogans, and visual art. The war forced artists to become politically active, some for the first time. Artists were inspired by the massive public displays of American and Allied symbols, the emotional power of which conveyed an energetic national unity and pride. Other artists were inspired by the horrors of a new kind of fighting that led to mass casualties and an extreme psychological impact on those who witnessed the carnage first hand. The world was changing, power was shifting, and the art of the times responded to the new culture. This kind of artistic output—one that is prompted by change and cultural shifts—is not unique to WWI. This research project is intended to make connections between national movements and the resulting art that is produced and consumed in their wake.

Recommended Image(s):

- *Uncle Sam “I Want You” Poster* by J.M. Flagg, 1917

Objectives/Learning Goals:

- Students will research a specific moment or movement in history identifying the catalysts, motives, key players, and actions/results of that period.
- Students will discover and study the art that was made during their chosen moment in history, identifying the artist and their inspiration as well as their influence (if any) to the time period.
- Students will write an essay chronicling their findings.
Common Core Curriculum Connections:

CCSS.ELA-LITERACY.CCRA.W.1: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.

CCSS.ELA-LITERACY.CCRA.R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from a text.

CCSS.ELA-LITERACY.CCRA.R.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.SL.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on other’s ideas and expressing their own clearly and persuasively.

Materials:

- Access to research materials: Library or Internet access

Directions:

- Begin with an open discussion about what defines a movement or a moment of change in history. There is no right or wrong answer. This discussion is meant to gauge the students‘ understanding of what a social or cultural movement is.
- Ask students to name some historical movements or moments. Compile a list of their ideas. These can be across time or borders, the only criteria is that there was a perceivable shift in the way people spoke about and thought about the issue, or there was a change in the laws or practices of the country in order to accommodate these feelings. Examples: The Civil Rights Movement, The Vietnam War, Prohibition, Women’s Rights Movement, etc.
- Project images of the Uncle Sam Poster and the Barack Obama Hope Poster. Compare and contrast these images. Why were they created? What purpose do they serve? What feelings do they inspire? What change or cultural shift does each image represent?
- After these discussions students will choose a specific movement or moment in history that they think brought about change.
- Students will research their topic including the historical background in order to identify the issues, key figures or major events of that movement.
- Students will research the art produced during that time period looking for examples of art that reflects their chosen movement.
- Students will write an essay combining their research into the historical movement with the analysis of at least one art object produced during that time period. Through
• analyzing the work of art students will prove that artists were influenced by the changes taking place around them.
• Students will peer edit each other’s papers providing useful feedback and constructive criticism on ways to improve their essays.
• Students will complete a final essay to turn in.

Supplemental Activity:

• Students create an original work of art inspired by their research.
Childe Hassam:

- [http://www.metmuseum.org/toah/hd/hass/hd_hass.htm](http://www.metmuseum.org/toah/hd/hass/hd_hass.htm)

Georgia O’Keeffe

- [http://www.theartstory.org/artist-okeeffe-georgia.htm](http://www.theartstory.org/artist-okeeffe-georgia.htm)
- [http://www.phillipscollection.org/research/american_art/bios/okeeffe-bio.htm](http://www.phillipscollection.org/research/american_art/bios/okeeffe-bio.htm)
- [https://www.okeeffemuseum.org/about-georgia-okeeffe/](https://www.okeeffemuseum.org/about-georgia-okeeffe/)

John Singer Sargent’s *Gassed*:

- [http://www.wsj.com/articles/SB10001424052970204840504578088982689666820](http://www.wsj.com/articles/SB10001424052970204840504578088982689666820)
- [http://www.metmuseum.org/toah/hd/sarg/hd_sarg.htm](http://www.metmuseum.org/toah/hd/sarg/hd_sarg.htm)
- [http://www.johnsingersargent.org/biography.html](http://www.johnsingersargent.org/biography.html)

Horace Pippin:

- [http://www.phillipscollection.org/research/american_art/bios/pippin-bio.htm](http://www.phillipscollection.org/research/american_art/bios/pippin-bio.htm)
- [Born 1887](http://www.phillipscollection.org/research/american_art/bios/pippin-bio.htm)
- [https://www.britannica.com/biography/Horace-Pippin](https://www.britannica.com/biography/Horace-Pippin)
This is just a small sample of our WWI collection that corresponds with the *World War I and American Art* exhibition at the Pennsylvania Academy of the Fine Arts. To search for these items please use Discover.hsp.org or for digitized items use [www.digitallibrary.hsp.org](http://www.digitallibrary.hsp.org)

**Collections related to WWI and Artists:**

1. **Stephen Noyes Collection #1472**: Noyes was an American aviator in France during WWI. This collection contains his photo albums, aerial photographs, correspondence, and maps.
2. **War Garden Photographs #10679**: This is a collection of photographs focused on War Garden related activities in Philadelphia circa 1917.
3. **Edith Madeira Scrapbook #8791**: This is the scrapbook of Edith Madeira, Red Cross Army nurse, commissioned in Palestine during WWI. The scrapbook contains photographs of nursing staff and military officers, movement and docking orders, dried flowers and leaves collected on the trip, a palm leaf with a written prayer, postcards, hotel pamphlets, tickets, newspaper clippings, and greeting cards.
4. **Gibbon Family Correspondence #3272**: Gibbon was an army medic during WWI. He wrote often to his children and his collection contains letters, photos, and descriptions of his living quarters in France.
5. **The Bergdoll Family Papers #7187 and 7181**: These two collections refer to the Bergdoll Family Photographs and the Bergdoll Family Scrapbook respectively. Grover Cleveland Bergdoll was famous for dodging the draft during WWI and then spending time in prison upon his return.
6. **Catalog of the Lithographs of Joseph Pennell**: Call number Dc.838. This is a full collection of lithographs created by the artist Joseph Pennell spanning through 1926. Other than this collection we have sketches by Pennell and a full collection of his work and writings.
7. **The Illustrations of James Montgomery Flagg**: Call number Bd.612.F.597. He is most remembered for his political posters and his work can also be found in our “War Posters Collection” v.95.
8. **John Marin**: Marin was an American Modernist known for his abstract landscapes.
   - Watercolors and Drawings call number Dc 83642 K35.
   - John Marin: 1870-1953 call number Dc .77764 M337.
9. **Charles Burchfield**: We have several sources related to his work.
   - Thirty-Eight Rare Drawings by Charles Burchfield call number NC 1075.B88 A4
• Charles Burchfield, the Early Years call number Dc .8364
• Charles Burchfield, the later years call number Dc .83642 K35


• Horace Pippin: The Phillips Collection call number UPA Vm .21 P665
• Horace Pippin: The artist and his work call number Vm .999 v.1
• Six Black Masters of Art by Romare Bearden call number N6538.N5 B4

11. Dox Thrash: An African American artist, his WPA artwork can be found in the Digital Library under the following numbers: 13802, 13799, 13797, 13801, 6413, and 13800.

12. Charles Demuth: An American watercolorist from Lancaster, PA.

• Charles Demuth by Laetitia Herr Malone call number UPA VoL .2195 v.52
• Charles Demuth of Lancaster by Herbert Levy call number UPA VoL .2195 v.68
• Out of the Chateau: Works from the Demuth Museum by Anne Lampe call number ND 1839 .D4 A4
• Chimneys and Towers: Charles Demuth’s late paintings of Lancaster by Betsy Fahlman call number UPA/La ND 237 .D36 F28

13. Violet Oakley: The first American woman to receive a mural commission. She excelled at murals and stain glass design.

• The Vision of William Penn: Murals by Violet Oakley call number E 171.A574 V. 14 No. 9
• Violet Oakley: an artist’s life by Bailey Van Hook call number N 6537 .O15 V36
• Violet Oakley: capitol artists by Pennsylvania Capitol Preservation Committee call number UPA/PAM N 6537 .O15 P45 2001
• Violet Oakley by Patricia Likos call number Wn.8305 no.325, Biog N 6537.O15 L55

Books related to WWI artists:

1. Man Ray by Roland Penrose: Call number Gr .213 P417. This is a biography of the artist Man Ray by the artist Roland Penrose. Known for his photographs of the interwar years, Man Ray was an influential painter and photographer.

2. Winsor McCay His Life and Art by John Canemaker: This biography showcases the art of Winsor McCay throughout his lifetime.

3. Marsden Hartley by Townsend Ludington: Call number ND 237.H3435 L8. This is a biography on the life of American artist Marsden Hartley.

4. John Sloan: His Life and Paintings by John Sloan: Call number ND 237.S57 U5 . This is Sloan’s biography including much of his work.
5. Guide to the Painting “The signing of the Treaty of Green Ville” by Howard Chandler Christy: Call number Uo*.69 vol.9. Christy was a famous artist known for his “Christy Girl.” He also painted many famous individuals including several Presidents.


7. John Singer Sargent: A Biography by Charles Merrill Mount: Considered the “leading portrait painter of his generation,” John Singer Sargent produced over 900 oil paintings and 2000 watercolors during his career. His painting “Gassed” depicts scenes from World War I.

8. The American Red Cross and its Work throughout the World, 1918 call number Jd*.992 vol.1

9. The American Red Cross and the Great War by Henry Davison call number J .993

10. Hugh Henry Breckenridge by Hugh Henry Breckenridge call number Dc .8573 A35 v.4

**Individual Items:**

1. Propaganda Poster “Give Till It Hurts – They Gave Till they Died” Digital Library #2752
2. Land Army Photographs Digital Library #10698
3. Land Army Enroll Now Digital Library #11349
4. National League for Women’s Service Poster Digital Library #11338
5. Don’t Let Up Keep On Saving Food Digital Library #11355
6. Beat Germany, Eat Less Digital Library #11354
7. The Builders by Childe Hassam Tanagra Call Number PAM Z 1231 .P2 no. 1000
8. Portrait of Dox Thrash Digital Library #6412
Message Buddies: Horse Template
Message Buddies: Saddle Template
Message Buddies: Pigeon Template
Message Buddies: Dog Template
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