

# BOWERS MUSEUM

## CALIFORNIA BOUNTY: IMAGE & IDENTITY, 1850-1930 TEACHER PACKET



*Ocean Vista*, c. 1925  
Conrad Buff (American, [b. Switzerland] 1886-1975)  
Oil on Masonite; 36 x 24 in.  
91.47.4  
Gift of Dr. and Mrs. Christian and Joyce Title

### California Bounty: Image and Identity, 1850-1930

This Teacher Packet includes the following elements listed below, to provide support in classroom preparation for class visits to the Bowers Museum from 3<sup>rd</sup> grade through 12<sup>th</sup> grade students and suggested activities for classroom review of the museum visit and exhibition themes.

- **About the Bowers Museum**
- **About the exhibit; *California Bounty: Image and Identity, 1850-1930***
- **Pre-Post Visit Materials:** Lesson plans, suggested activities, and handouts related to each section of the exhibition.
- **Curriculum connections**

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## **ABOUT THE BOWERS MUSEUM**

### **MISSION & HISTORY**

#### **Vision**

Celebrate world cultures through their arts.

#### **Mission**

The Bowers Museum enriches lives through the world's finest arts and cultures.



#### **History**

Founded in 1936 by the City of Santa Ana through a bequest from Charles and Ada Bowers, the Bowers Museum is one of California's finest and Orange County's largest museums. In 1986, the museum closed its doors for a period of self-study. In response to community needs and input, it reopened in 1992 as a new cultural center, and expanded children's programming in 1994 with the opening of the Kidseum. The museum also recently celebrated the grand opening of the 30,000+ square-foot Dorothy and Donald Kennedy Wing in February 2007. To achieve its mission, the Bowers offers exhibitions, lectures, art classes, travel programs, children's art education programs, and other special community programs.

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## ABOUT THE EXHIBIT

### California Bounty: Image and Identity, 1850-1930



Ideal California Day, c. 1928  
Frank Coburn (American, 1862-1938)  
Oil on canvas; Framed: 36 x 34 in.  
3951  
Gift of Mrs. Georgia De Long

California's idyllic interior and coastal landscapes, realistic still lifes depicting the bountiful fruits and flowers the state offers through its ideal year-round climate, and stunning portraits of notable and common people who have contributed to California's history in various ways.

Viewers will take a rambling journey through California's visual history, a history shaped by a unique mixture of Mexican and Anglo traditions as well as the state's position on the Pacific Rim.

The exhibition looks at the way art in California reflected the state's natural bounty as well as the promotional efforts of real estate developers and others to bring Americans West. Each painting epitomizes California's land, people and offerings as a place of produce and plenty.

The exhibition highlights the museum's commitment to collecting fine art over its 80-year history and brings to the forefront 61 paintings that represent the finest of its California Art collection. These works include quintessential Plein-air paintings of

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## IN THIS GUIDE

### CURRICULUM CONNECTIONS

- Content and Common Core Standards

### PRE-VISIT LESSONS AND ACTIVITIES

Activities and lessons meant to be done prior to the students' visit to the Bowers Museum.

- Background Essay, "Eureka!" and Vocabulary
- Symbols of California Bounty
- Suggested Activities

### DURING AND POST VISIT LESSONS AND ACTIVITIES

#### SECTION 1: FACES OF EDEN

##### WHAT IS A PORTRAIT?

- Suggested Activities

##### THROUGH THE LENS OF ART

- "Faces of California" Portrait Painting

##### THROUGH THE LENS OF HISTORY

- Historical fiction
- Document Analysis (Compare and Contrast Paintings to Excerpts)

#### SECTION 2: FRUITS OF EDEN

##### WHAT IS A STILL LIFE?

- Suggested Activities

##### THROUGH THE LENS OF ART

- Creating Still Lifes
- Analyzing Symbols in Still Life Paintings

##### THROUGH THE LENS OF HISTORY

- Advertising California Through Art

#### SECTION 3: CALIFORNIA BOUNTY AND THE LAND

##### WHAT DOES PLEIN-AIR MEAN?

- Suggested Activities

##### THROUGH THE LENS OF ART

- Plein-air Painting

##### THROUGH THE LENS OF HISTORY

- Past and Present
- Past, Present, and Future

##### THROUGH THE LENS OF ART AND HISTORY

- "I Love You, California," Extension



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## STATE CONTENT STANDARDS

### VISUAL ARTS STANDARDS

#### **1.0 Artistic Perception**

##### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills**

**Unique to the Visual Arts: Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.**

#### **Grade 3**

1.1 Perceive and describe rhythm and movement in works of art and the environment.

1.2 Describe how artists use tints and shades in painting.

1.3 Identify and describe how foreground, middle ground, and background are used to create the illusion of space.

1.5. Identify and describe, elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

#### **Grade 4**

1.5 Describe and analyze the elements of art (color, shape/form, line, texture, space, and value), emphasizing form, as they are used in works of art and found in the environment.

#### **Grade 5**

1.1 Identify and describe the principles of design in visual compositions, emphasizing unity and harmony.

1.2 Identify and describe characteristics of representational, abstract, and nonrepresentational works of art.

1.3 Use their knowledge of all the elements of art to describe similarities and differences in works of art and the environment.

#### **Grade 6**

1.2 Discuss works of art as to theme, genre, style, idea, and differences in media.

1.3 Describe how artists can show the same theme by using different media and styles.

#### **Grade 7**

1.1 Describe the environment and selected works of art, using the elements of art and the principles of design.

1.2 Identify and describe scale (proportion) as applied to two-dimensional and three-dimensional works of art.

1.3 Identify and describe the ways in which artists convey the illusion of space (e.g., placement, overlapping, relative size, atmospheric perspective, and linear perspective).

#### **Grade 8**

1.1 Use artistic terms when describing the intent and content of works of art.

1.2 Analyze and justify how their artistic choices contribute to the expressive quality of their own works of art.

#### **Grades 9-12 Proficient**

1.1 Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.

#### **Grades 9-12 Advanced**

1.6 Describe the use of the elements of art to express mood in one or more of their works of art.

#### **2.0 Creative Expression**

**Creating, Performing, and Participating in the Visual Arts: Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.**

#### **Grade 3**

2.3 Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.

2.4 Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

#### **Grade 4**

2.1 Use shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere).

2.2 Use the convention of facial and figure proportions in a figure study.

2.5 Use accurate proportions to create an expressive portrait or a figure drawing or painting.

2.6 Use the interaction between positive and negative space expressively in a work of art.

2.7 Use contrast (light and dark) expressively in an original work of art.

2.8 Use complimentary colors in an original composition to show contrast and emphasis.

#### **Grade 5**

2.1 Use one-point perspective to create the illusion of space.

2.6 Use perspective in an original work of art to create a real or imaginary scene.

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## **Grade 6**

2.1 Use various observation skills to depict a variety of subject matter.

Apply the rules of two-point perspective in creating a thematic work of art.

2.3 Create a drawing, using varying tints, shades, and intensities.

2.4 Create increasingly complex original works of art reflecting personal choices and increased technical skill.

## **Grade 7**

2.1 Develop increasing skill in the use of at least three different media.

2.2 Use different forms of perspective to show the illusion of depth on a two-dimensional surface.

2.6 Create an original work of art, using film, photography, computer graphics, or video.

## **Grade 8**

2.3 Create an original work of art, using film, photography, computer graphics, or video.

## **Grades 9-12 Proficient**

2.4 Review and refine observational drawing skills.

## **Grades 9-12 Advanced**

2.1 Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view.

## **3.0 Historical And Cultural Context**

**Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts: Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.**

## **Grade 3**

3.1 Compare and describe various works of art that have a similar theme and were created at different time periods.

3.2 Identify artists from his or her own community, county, or state and discuss local or regional art traditions.

3.3 Distinguish and describe representational, abstract, and nonrepresentational works of art.

## **Grade 4**

3.1 Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

3.2 Identify and discuss the content of works of art in the past and present, focusing on the different cultures that have contributed to California's history and art heritage.

## **Grade 5**

3.4 View selected works of art from a major culture and observe changes in materials and styles over a period of time.

## **Grade 6**

3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).

## **Grade 8**

3.4 Discuss the contributions of various immigrant cultures to the art of a particular society.

## **Grades 9-12 Proficient**

3.1 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.

3.4 Discuss the purposes of art in selected contemporary cultures.

## **4.0 Aesthetic Valuing**

**Responding to, Analyzing, and Making Judgements About Works in the Visual Arts: Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.**

## **Grade 3**

4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

4.3 Select an artist's work and using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

## **Grade 4**

4.5 Describe how the individual experiences of an artist may influence the development of specific works of art.

## **Grade 5**

4.1 Identify how selected principles of design are used in a work of art and how they affect personal responses to and evaluation of the work of art.

4.3 Develop and use specific criteria as individuals and in groups to assess works of art.

4.4 Assess their own works of art, using specific criteria and describe what changes they would make for improvement.

## **Grade 6**

4.1 Construct and describe plausible interpretations of what they perceive in works of art.

4.2 Identify and describe ways in which their culture is being reflected in current works of art.

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## **Grade 7**

4.3 Take an active part in a small-group discussion about the artistic value of specific works of art, with a range of the viewpoints of peers being considered.

## **Grade 8**

4.3 Construct an interpretation of a work of art based on the form and content of the work.

## **Grades 9-12 Proficient**

4.5 Employ the conventions of art criticism in writing and speaking about works of art.

**5.0 Connections, Relationships, Applications**  
**Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers: Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.**

## **Grade 3**

5.3 Look at images in figurative works of art and predict what might happen next, telling clues in the work to support their ideas.

5.4 Describe how artists (architects, book illustrators, muralists, industrial designers) have affected people's lives.

## **Grade 5**

5.1 Use linear perspective to depict geometric objects in space.

## **Grade 6**

5.4 Describe tactics employed in advertising to sway the viewer's thinking and provide examples.

## **Grade 7**

5.2 Use various drawing skills and techniques to depict lifestyles and scenes from selected civilizations.

## **Grades 9-12 Advanced**

5.2 Compare and contrast works of art, probing beyond the obvious and identifying psychological content found in the symbols and images.

## **HISTORY AND SOCIAL SCIENCE CONTENT STANDARDS**

### **Grade 3: Continuity and Change**

**3.1 Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places, and environments in a spatial context.**

1. Identify geographical features in their local region (e.g., deserts, mountains, valleys, hills, coastal areas, oceans, lakes).

2. Trace the ways in which people have used the resources of the local region and modified the physical environment (e.g., a dam constructed upstream changed a river or coastline).

**3.3 Students draw from historical and community resources to organize the sequence of local historical events and describe how each period of settlement left its mark on the land.**

1. Research the explorers who visited here, the newcomers who settled here, and the people who continue to come to the region, including their cultural and religious traditions and contributions.

3. Trace why their community was established, how individuals and families contributed to its founding and development, and how the community has changed over time, drawing on maps, photographs,

oral histories, letters, newspapers, and other primary sources.

### **Grade 4: California: A Changing State**

**4.1 Students demonstrate an understanding of the physical and human geographic features that define places and regions in California.**

3. Identify the state capital and describe the various regions of California, including how their characteristics and physical environments (e.g., water, landforms, vegetation, climate) affect human activity.

4. Identify the locations of the Pacific Ocean, rivers, valleys, and mountain passes and explain their effects on the growth of towns.

5. Use maps, charts, and pictures to describe how communities in California vary in land use, vegetation, wildlife, climate, population density, architecture, services, and transportation.

**4.3 Students explain the economic, social, and political life in California from the establishment of the Bear Flag Republic through the Mexican-American War, the Gold Rush, and the granting of statehood.**

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2. Identify the locations of Mexican settlements in California and those of other settlements, including Fort Ross and Sutter's Fort.
3. Compare how and why people traveled to California and the routes they traveled (e.g., James Beckwourth, John Bidwell, John C. Fremont, Pio Pico).
4. Analyze the effects of the Gold Rush on settlements, daily life, politics, and the physical environment (e.g., using biographies of John Sutter, Mariano Guadalupe Vallejo, Louise Clapp).

## **4.4 Students explain how California became an agricultural and industrial power, tracing the transformation of the California economy and its political and cultural development since the 1850s.**

2. Explain how the Gold Rush transformed the economy of California, including the types of products produced and consumed, changes in towns (e.g., Sacramento, San Francisco), and economic conflicts between diverse groups of people.
3. Discuss immigration and migration to California between 1850 and 1900, including the diverse composition of those who came; the countries of origin and their relative locations; and conflicts and accords among the diverse groups (e.g., the 1882 Chinese Exclusion Act).
4. Describe rapid American immigration, internal migration, settlement, and the growth of towns and cities (e.g., Los Angeles).
9. Analyze the impact of twentieth-century Californians on the nation's artistic and cultural development, including the rise of the entertainment industry (e.g., Louis B. Meyer, Walt Disney, John Steinbeck, Ansel Adams, Dorothea Lange, John Wayne).

## **Grade 5: United States History and Geography: Making a New Nation**

- 5.2 Students trace the routes of early explorers and describe the early explorations of the Americas.

4. Locate on maps of North and South America land claimed by Spain, France, Portugal, the Netherlands, Sweden, and Russia.
- 5.8 Students trace the colonization, immigration, and settlement patterns of the American people from 1789 to the mid-1800s, with emphasis on the role of economic incentives, effects of the physical and political geography, and transportation systems.
5. Describe the continued migration of Mexican settlers into Mexican territories of the West and Southwest.
6. Relate how and when California, Texas, Oregon, and other western lands became part of the United States, including the significance of the Texas War for Independence and the Mexican-American War.

## **Grade 8: United States History and Geography: Growth and Conflict**

- 8.8 Students analyze the divergent paths of the American People in the West from 1800 to the mid-1800s and the challenges they faced.
2. Describe the purpose, challenges, and economic incentives associated with westward expansion, including the concept of Manifest Destiny (e.g., the Lewis and Clark expedition, accounts of the removal of Indians, the Cherokees' "Trail of Tears," settlement of the Great Plains) and the territorial acquisitions that spanned numerous decades.

## **Grade 11: United States History and Geography: Continuity and Change in the Twentieth Century**

- 11.2 Students analyze the relationship among the rise of industrialization, large scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.
2. Describe the changing landscape, including the growth of cities linked by industry and trade, and the development of cities divided according to race, ethnicity, and class.
3. Trace the effect of the Americanization movement.

## **CALIFORNIA STATE COMMON CORE STANDARDS**

This guide supports the practice and development of California State Common Core Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects; specifically Reading Standards for Informational Texts, Writing Standards, and Speaking & Listening Standards.



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## PRE-VISIT MATERIALS

### **Background Essay on California History**

Have students read the essay as a class, with partners, or individually. Go over the vocabulary with them, or pass out copies of the glossary provided. This essay is meant to provide context for the *California Bounty: Image and Identity 1850-1930* gallery. *For younger students, the teacher should read or paraphrase and explain to the class.*

### **EUREKA!**

An island of gold and pearls ruled by beautiful, Amazonian women and their queen, Calafia, lured many to the splendor and abundance the fantasy of California had to offer. While in the 16<sup>th</sup> century, the fantastic tales of the *island* of California and the fictional character Esplandian were gaining popularity, the first explorations by the Spanish of what would become known as the *peninsula* of Baja California were just beginning. Soon, the land of California, although not an island of Amazons, would prove to be as fruitful as the stories had described.

From the first encounter with Spanish explorers, California would undergo significant changes in its landscape, its people, and its popularity throughout its history. Already home to native tribes such as the Modoc, Chumash, and Shoshone, California would welcome its first European visitors from Spain. Traveling primarily along the coastal region of California, the Spanish erected presidios, pueblos, and missions, converting Native Americans to Christianity and using them as a labor source, securing their right to claim this new land as their own. However, upon realizing they would not find the gold and riches they had sought, California was hardly a worthwhile destination for most Spanish settlers. Only two of the civilians who would become the first citizens of the little pueblo now known as Los Angeles were considered white (European), the majority were of African, Native American, or Mestizo descent.

California, separated from Spain by so many miles, was for the most part isolated, and the local rancheros, became some of the more prominent leaders in local communities, slowly loosening Spanish grasp on California even more. California would change hands after the War for Mexican Independence in 1821, becoming a territory of Mexico rather than Spain. During this period more explorers and travelers would begin to penetrate deeper into California's interior, including explorers from the United States in the east. Fur trappers like Jedediah Strong Smith and his men, the first to come to California over land, trekked through the mountains and the deserts to discover for themselves what California had to offer, and they would not be the last.

It would be on February 2, 1948 that California would change hands for the last time with the Treaty of Guadalupe Hidalgo, which ended and established terms for the Mexican American War. James Marshall, having discovered gold during the construction of his sawmill on Sutter Creek just a few days prior, would prove the acquisition of California all the more valuable to the United States. By 1849, the country would be gripped by gold fever and the rush to California would begin. California was quickly admitted as an official state on September 9, 1850.

It is in 1850 that the story of *California Bounty: Image and Identity, 1850-1930* begins. As California continued its journey as a part of the United States, new forces bringing people to the American west began to manifest themselves. Native Americans, Latinos, African Americans, Europeans, and the newest arrivals, the Chinese, each helped populate and establish California as more than just a territory. The diversity of California helped establish the region as a place of exoticism that embraced its Spanish heritage and new Asian influences. However, California's diversity had a dual nature; men and women had the opportunity to come to California and make their fortune, despite race or gender, but these groups were still not completely immune to the fear, discrimination, and prejudice that would bring dissension.

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But it was the diversity of the landscapes that would attract the most people. From tranquil beaches to rugged mountains, from fertile valleys to scorched deserts, California's spaces were as varied as its people. Sometimes those people came to the land with only the dream that they would find prosperity in the "golden state," and sometimes they arrived because of strategic promotional campaigns that helped establish the northern, central, and southern regions. From unexplored desert to "food basket of the world," the idyllic climate and landscape, both natural and manmade, became one of California's biggest selling points to attract residents to the new Eden.

It is said that the phrase "Eureka" was first exclaimed by Archimedes in his quest to find the weight of pure gold. Meaning, "I have found it," Eureka's tie to the state of California as the official motto seems a fitting one. It is true that few ever became rich from the gold mined in the mountains, but the golden state's legacy of promise and bounty has become a treasure trove that has far outweighed both the expected and fantasized.

## GLOSSARY

### In order of appearance

**Esplandian-** A fictional character from *Las Sergas de Esplandian* (*The Adventures of Esplandian*) written by Garcia Ordonez de Montalvo. In the story, Esplandian travels to an island called California ruled by Amazonian women. When it is discovered that there may be an island near the new Spanish colonies inhabited by Amazons, the island is named California, after the one in the story. The "island" turned out to be the peninsula of Baja California.

**Presidios-** A military fort used to colonize and protect an area under Spanish colonial rule.

**Pueblos-** Small civilian cities during the Spanish colonization of the New World.

**Missions-** One of the more prominent remnants of the Spanish colonial period in California. Missions were established by the Catholic clergy to begin colonizing California and converting Native Americans to Christianity. There are 21 missions in California about 30 miles apart (or one-day's horseback ride).

**Mestizo-** A person of mixed racial ancestry, specifically Native American and European.

**Rancheros-** The holders of land grants, known as ranchos from the Spanish and Mexican governance of California. Rancheros often became social and political leaders in their communities.

**Jedediah Strong Smith (1799-1831)-** A frontiersman, explorer, fur-trapper, and cartographer who is credited as the first white American to make the journey to California over land (with his group of men).

**Treaty of Guadalupe Hidalgo (Feb. 2, 1948)-** Officially established peace between the United States and Mexico, after the Mexican-American War. The Treaty established the Rio Grande as the border between Texas and Mexico and entitled the United States to the area that now comprises California, New Mexico, Utah, Colorado, Nevada, Arizona, and Wyoming. The United States was required to pay Mexico \$15 million in return for the land.

**James Marshall- (1810-1885)-** A sawmill operator credited with the discovery of gold at Sutter's Mill on the American River in California on January 24, 1848.

**Eureka-** Ancient Greek word meaning "I have found it," it is an exclamation credited with Archimedes' discovery that the volume of water in a container that is displaced is equal to the volume of the object submerged. This principle was used to assess the purity of gold. It is then used to reference the success of miners in finding gold in California.

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## **PRE-VISIT MATERIALS**

### **Symbols of California Bounty**

Throughout the *California Bounty: Image and Identity, 1850-1930* gallery, there are paintings that represent what California was and was trying to advertise in order to bring more people to the state. When California was a new state, the possibility of striking it rich by finding gold (or in some cases, taking advantage of those mining for gold) encouraged many new people to come. But soon, crops, fruits especially, were a big selling point for California which was illustrated as an almost magical destination where anything could grow year round. Grapes for wine, grains for bread, strawberries, and exotic citrus fruits were just a few of the crops California boasted. In this activity, students identify symbols of bounty found in our very own state seal.

### **OBJECTIVES**

- Students will be able to identify and understand common symbols that represent California in art and other media.
- Students will be able to explain the resources that make California a distinct region in the United States and the world.

### **INTRODUCTION**

For this activity, familiarize the students with some of California's history. You may wish to review the background essay provided. Have students observe the image of the state seal, sharing what they notice as possible symbols of bounty in California. What do these images represent to the state? Why are they included in the state seal? What other images are present that you believe represent CA? Read the excerpt provided below on the State Seal's description. Students can label or circle the images on their own copies and can fill in the guided notes portion as they go.

**For Younger Students:** You may wish to have your students color (or color code) the page instead. Students can color the image and label the image with the corresponding terms/labels.

### **THE CHALLENGE**

For the next part of this activity on symbolism, students can create their own CA state seal designs! Have them choose what they believe is important in regards to California. Let them be creative, allow them to incorporate modern symbols and monuments into their designs. Have students explain their choices.

This can be done individually, or as a group, as a homework assignment, project, or as a quick sketch on butcher paper. Students can display their pieces and vote on who they believe created the best new state seal! Images should incorporate natural resources, agriculture, and/or manmade items that represent the state. Remind them that California is a big state, and the landscape varies from region to region.

### **CONCLUSION**

Once students finish explaining their designs and voting on them, have them reflect on the designs they saw. Do they believe that California has changed much since this design was adopted in 1849? Should it be changed, or does it still represent some of what California has to offer? Does California still have a lot to offer new residents? Why or why not?

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**The Great Seal of the State of California Official Description**  
**Designed by Robert Selden Garnett, presented by Caleb Lyon.**

“Around the bevel of the ring are represented thirty-one stars being the number of states of which the union will consist upon the admission of California.

The foreground figure represents the Goddess Minerva having sprung full grown from the brain of Jupiter. She is introduced as a type of political birth of the State of California without having gone through the probation of a Territory. At her feet crouches a grizzly bear feeding upon the clusters from a grape vine emblematic of the peculiar characteristics of the country. A miner is engaged with a rocker and bowl at his side, illustrating the golden wealth of the Sacramento upon which whose waters seen shipping typical commercial greatness and the Snow-clad peaks of the Sierra Nevada make up the background while above is the Greek motto “Eureka” (I have found it) applying either to the principle involved in the admission of the State or the success of the miner at work.”

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## What do You See?

Identify symbols of “bounty” and symbols of California history.



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## What do You See?

Fill in the spaces below, why do these images appear on the state seal? How do they represent the bounty of California?

### *Eureka* Motto

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### Grain and Grape Vines

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### Miner

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### Harbor and Ships

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### Other State Symbols

#### Grizzly Bear

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#### Minerva

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## PRE-VISIT MATERIALS

### SUGGESTED ACTIVITIES

#### OBJECTIVES

- Students will be able to analyze the works of *California Bounty* during their visit to the Bowers Museum using elements of art (e.g., line, rhythm, composition, space, mood, color, etc.)
- Students will be able to identify the formal elements of art in images, and explain their significance to the paintings.
- Students will know and understand (art) discipline specific vocabulary.

#### ACTIVITY 1

From *California through the Artist's Eyes a Curriculum Guide for Elementary School Teachers* | Bowers Museum

Have students read the short story, "Painting the Sunshine in California" together as a class. The story will help prepare students for a visit to the Bowers Museum, providing them with a brief background of painting in plein-air and impressionism. You can read it aloud to the students, have students read "popcorn" style, or perform a reader's theater activity.

##### Reader's Theater

Reader's theater is a dramatic presentation of a written story, usually in script form\*. Selected readers read designated roles in the story to the class, using expressive voices or gestures to help the story come alive! Lines from the work are not memorized, but read directly from the story or script.

For struggling readers, allow them time to read over their lines prior to reading the story aloud, giving them the opportunity to clarify any difficult words with you or others without embarrassment.

##### Parts in *Painting the Sunshine in California*

Narrator

Will

Mary

Father

Mother

\*Since *Painting in the California Sunshine* is not written in script format, it is suggested that those who choose to read have their lines highlighted prior to reading aloud to help the story flow more seamlessly.

#### ACTIVITY 2

From *California through the Artist's Eyes a Curriculum Guide for Elementary School Teachers* | Bowers Museum

To prepare your students for analyzing and interpreting a work of art, display the image, *Trees, They Are My Friends* by William Wendt for 20 seconds only. Then remove/cover the image. Explain to students that you only showed the image for 20 seconds because that is the average amount of time a person will view a piece of artwork at a museum.

Now have the students try to tell you what they saw or remembered about the image. Select a student to write the observations down and divide them into categories, such as style, color, or subject matter (objects). Did the students see everything? Did they remember everything?

Show the students the image again, this time leaving it up as they share their observations. Did they notice anything different? Was there something they thought they saw but were mistaken/wrong? Share with the students how much longer they took to look at the image, and congratulate them for taking their time to make their observations.

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## ACTIVITY 3

Students will use this time to brush up on the formal and informal elements of art, as well as some vocabulary learning what to look for when observing a painting.

Assign a pair of students a vocabulary word from the list below. Students should look up the definition of these words using a dictionary or online resources. Once they have found the definition, have students find a good example of their term within an image of their choice. The best image should be focused primarily on the element they were assigned. Students will then share what they have found with the class.

### Vocabulary

**Line-** Defines a trip through space. Horizontal lines indicate rest, vertical lines show action, and diagonal lines can create drama.

**Shape-** Defines an area of space. Geometric shapes, organic or curvilinear shapes, how do the lines in the painting meet?

**Perspective/Space-** Defines Space. Two dimensional versus three dimensional. Is the space big and expansive, or confining? What is the angle presented (forward, up, down, or the side)?

**Pattern-** Repeating lines and shapes.

**Color-** Bright or dull and cool or warm colors can inspire different emotions.

**Contrast (Light and Dark)-** How light and dark elements interact with one another. High versus low contrast. Natural or theatrical lighting.

**Texture-** How something feels. Rough or smooth and hard or soft.

**Rhythm-** A sense of movement. How your eye moves around the painting. Fast or slow, straight lines or bouncing back and forth.

**Process-** How the work is created. What techniques, what mediums?

**Composition-** How the work is arranged. Organized, messy, vertical, or horizontal.

**Portraiture-** The likeness of a person. Comment on types of views, objects, clothing, etc.

**Figurative Painting-** A figural painting is usually someone anonymous and often engaged in an activity. Comment on views, objects, clothing, subject, etc.

**Genre Painting-** A painting that shows a scene from everyday life. Comment on what is going on, style, subjects.

**Still Life-** A painting of inanimate objects. Comment on objects included and symbolism.

**Landscape-** A section or expanse of natural scenery.

# BOWERS MUSEUM

## ACTIVITY 1

### *Painting the Sunshine in California*

A story written by Jean Drum, member, Bowers Museum Docent Guild, and a retired elementary school teacher

"I'm glad we live in California, aren't you, Will?" said Mary as they sat on the grass under the big shady sycamore trees. A few feet away from them, their father was sitting in front of his easel. He had his palette of paints in his left hand, and his right hand was holding his paintbrush as he worked to put the beauty of the trees and rocks onto the canvas.

"Yeah," answered Will, who was looking carefully into the grass hoping to find an interesting new bug of some kind.

He liked seeing the pictures that his mother and father painted, but what he really liked about going out with them when they painted was that it gave him lots of chances to look for insects. He had a wonderful bug collection.

Just then, Mother put her watercolor brush into a jar of water and made sure the breeze wouldn't blow her painting off the easel. "Time for some lunch," she called.

Will and Mary hurried over to the picnic basket that the family always brought along on painting trips. Their father wiped his brushes carefully and put the caps on his tubes of paint. "Boy am I ready for some sandwiches and cake!" he said, "Painting makes me hungry."

"Dad," asked Will, "Why do you need so many tubes of paint? Everything I see around here is either green or brown."

"Yes, it is," answered his father, "but are all the greens and browns the same? Look, this green is dark, and this one is much lighter. I need to mix the paints on my palette to get just the right shades of green for all the leaves."

"You know," Dad went on, "many years ago, painters didn't have paint in tubes like this." He held up one of the silver tubes of paint from his paint box.

"Artists had to make their own paints by crushing different colored rocks and using different colors of plant juice, and mixing them with oil. They had to do this inside their studios, in heavy dishes."

"Yes," added Mother. "They couldn't carry all these dishes outside when they wanted to paint something out of doors. They had to go out and look at the trees or the ocean and then come back inside and try to remember what it all looked like. Imagine how hard it is to remember exactly what color something is when you're not looking right at it."

"But then about a hundred years ago people learned how to make paints with chemicals, and mix them with oil so they were ready to use. They could put them in little tubes like this," said Dad. "So now it's easy for me to

take all the colors I need right out here with me. I don't have to remember what all this looks like. I can paint anything right while I'm looking at it."

"Yes," agreed Mother. "It's a lot more fun to paint when Dad and I can go out into the sunshine and paint just what we see. All we need is a little case for our paints, an easel, and of course I need a cup for some water. And in California, we can paint the ocean, mountains, trees, farms and spring wildflowers. It's a wonderful place for an artist."

"It sure is," said Dad. "I remember when I lived in Chicago. I loved going to art school there, but all winter it was cold and snowy, and I couldn't paint from real life outside. When I heard that the train had been built all the way to California, and it was so easy to get there, I knew that's where I wanted to go. In fact, lots of people decided to come out and live in California then."

"Well," laughed Mother, "you sure had to do some funny jobs when you first came here, didn't you? Remember painting billboards?"

"Oh, yes," said Dad. "When I first got here, I couldn't make enough money painting landscapes of trees and mountains, so I got a job painting billboard signs. The owners of the billboard would take us out to the billboard in a wagon with all of our stuff and leave us for the day. When we had finished painting the billboard, we put up our easels and drew and painted the scenery while we waited for the wagon to come back. I painted all kinds of things to make money before I could spend my time painting the pictures I like."

"You know, Dad," said Will, "At school we paint sometimes, but we always use a brush and try to make our paint smooth and nice. Why do you like to use that palette knife and put so many blobs of paint on your picture?"

"Well," answered Dad, "Smooth is OK for some things. The wonderful painters from hundreds of years ago painted with smooth strokes and made everything look absolutely real, even lace on a dress and eyebrows on the portrait of a person. They didn't have cameras in those days, and I guess they wanted their pictures to show them what people and places were really like. But now we can take pictures with cameras, so painters like to do something different. Do you know what the word 'impression' means, Will?"

"Not exactly," said Will.

"Well," continued Dad, "When you look at something, a bird flying by or even a tree, do you see every little detail, like feathers or the exact shapes of the leaves?"

"No," said Mary, "That's silly. Nobody can see that."

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“No, they can’t,” agreed Dad, “but they can tell that it’s a bird or a tree, can’t they?”

“Sure,” said Will.

“That’s what we mean when we say that we have an ‘impression’ of something—we don’t need to see all the details to know what it is. We can notice shapes, colors, light parts and shadows and still really see everything that’s interesting.”

“That’s why this style of painting is called ‘impressionism,’ added Mother. “The painter gives people a wonderful impression of what he has seen.”

“I like that idea,” said Will. “I think I’ll try it the next time the teacher has us paint something in school.”

“The sun has moved, and all my shadows are different now,” said Dad, starting to put his tubes of paint back into his case. “I guess we better head for home.”

# BOWERS MUSEUM

## ACTIVITY 2



*Trees, They Are My Friends*, 1936

William Wendt (German-born American, 1865-1946)

Oil on canvas; 32 ½ x 40 ½ in.

F7685

Martha C. Stevens Memorial Art Collection

# BOWERS MUSEUM

## DURING/POST-VISIT MATERIALS

Activities and lessons meant to be *started* during your trip to the Bowers Museum. Activities can be performed during self-guided tours of the museum, or may be requested during docent-led tours.

## SECTION 1: FACES OF EDEN

### What is a Portrait?

*California Bounty: Image and Identity, 1850-1930* begins with a series of portraits done by various artists. Many of the



portraits are of everyday people, rather than prominent members of the California social elite. These images are especially important as they give the viewer a representation of California's cultural identity. Who is represented in a gallery as well as how they are represented is incredibly important. The portraits are not simply pretty pictures of people, but in many cases they try to tell a story about that person or where they come from. The paintings highlight some of the cultural diversity represented in the region and a few provide deeper context and subtle reminders of the contradictory nature of the diversity in California; one in which diversity was embraced and utilized as a promotional tool, and another in which these same groups were marginalized and exploited. This is more obvious in Alberta Binford McCloskey's 1901 painting of a Chinese woman, *Untitled*; the subject's mood reveals the

particularly unwelcome climate she would have lived in during this time under the Chinese Exclusion Act.

*Untitled*, C. 1901  
Alberta Binford McCloskey (American, 1885-1911)  
Oil on canvas; 20 1/8 x 16 7/8 in.  
74.22.4  
Gift of Mrs. Eleanor Russell



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## **SECTION 1: FACES OF EDEN**

### **SUGGESTED ACTIVITIES**

#### **OBJECTIVES**

- Students will be able to use context clues gathered in images to infer information about the people represented in the portraits.
- Students will be able to identify different methods used by the various artists to illustrate emotions in the portraits.

#### **ACTIVITY 1**

This activity is designed to be performed at the museum while observing portraits and figure paintings in the *California Bounty* gallery. It can be done during self-guided visits or by request to the docent.

*Matchmaker, Matchmaker*

For this activity students will need to select any portrait or figure drawing within the *California Bounty*. Once students have selected their piece, allow them about 3-5 minutes to really observe their painting, noting details, mood, style, etc. Once they have made note of everything they can about their picture, give them another minute or two to create a story for their figure. It can be concocted using the information provided on the card or details within the painting, but it should be relevant in some way to the painting of their choice. Next, have students pair up with a student who observed another work in the gallery. Once they have found a partner, give them about 2 minutes to create a story about how their two individuals met and became friends/fell in love/became enemies, etc. Allow students to share their stories, next to their selected paintings, pointing out the specific details that inspired their story.

#### **ACTIVITY 2**

This activity is designed to be performed at the museum while observing portraits and figure paintings in the *California Bounty* gallery. It can be done during self-guided visits or by request to the docent.

Have students identify the various moods represented in the portrait gallery (happy, sad, serious, etc.) Have them explain how the artist showed those emotions in the portrait. Ask them to explain why they think the artist chose to represent that particular person in that way. Students can also vote for their favorite portrait in the gallery.

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## SECTION 1: FACES OF EDEN -THROUGH THE LENS OF ART

### CREATING PORTRAITS

#### Suggestions for Teachers

##### Primary

For this lesson, students will analyze portraits by observation and through creation. The introduction to this lesson can be started during the visit, by having students keep notes, and make observations.

### AT THE MUSEUM

To prepare for the lesson, it is suggested students keep notes on one of the portraits in the gallery, questions to consider are below. You may assign student pairs a specific portrait to analyze, or let them choose one.

Who is the portrait of?

What did this person do/how did they contribute to California's history?

What kind of clothing is the person wearing?

What is their general attitude or mood?

You may also choose to use the Portrait Gallery Analysis Page to help students.

### OBJECTIVES

- Students will understand the significance of portrait painting, specifically those included in *California Bounty*.
- Students will be able to explain how their portraits portray the California experience of today, and how the portraits in *California Bounty* portrayed the California experience of the past.
- Students will be able to create original works of art.

### (GRADES 3-6)

#### INTRODUCTION

Students will begin this lesson by brainstorming what they remember about the portrait gallery in *California Bounty* by referencing their notes. The teacher will then explain the purposes of portraits (why are they painted? Who are they for? What do they show us about the people in them and about the past?). The teacher will then explain that the portraits in *California Bounty* represent the people of California from the past, and for their lesson they will be depicting the California of the present by creating self-portraits.

#### THE CHALLENGE

For the bulk of this lesson, students will create self-portraits; using any medium the teacher would prefer (paints, pastels, or even photography). The theme of the portraits should be "Faces of California," and with that theme in mind, students should be sure to pay special attention to clothing and mood details in their works. They may wish to include a background to better reflect the California experience. Once students have finished creating their self-portraits, they can display them around the room to create their very own class generated *California Bounty* portrait gallery. Students can offer up critiques on each other's' works.

#### CONCLUSION

Students should reflect on their work alongside of their classmates' pieces. Set up a gallery in the room of the students' work. Do they notice any patterns? What kind of California is represented in their class? Does it show cultural diversity? What is a portrait meant to do? Is a portrait just a nice picture of someone, is it a statement, or is it both? Compare the students' portraits to those in *California Bounty*.

# BOWERS MUSEUM

## (GRADES 6-12)

### INTRODUCTION

Students will begin this lesson by brainstorming what they remember about the portrait gallery in *California Bounty* by referencing their notes. The teacher will then explain the purposes of portraits (why are they painted? Who are they for? What do they show us about the people in them and about the past?). The teacher will then explain that the portraits in *California Bounty* represent the people of California from the past, and for their lesson they will be depicting the California of the present by creating self-portraits.

### THE CHALLENGE

For the bulk of this lesson, students should be challenged to create a portrait of any (non-celebrity) person of their choice; friends, family members, classmates, themselves, or someone else they have seen personally. Their person should represent someone who they believe to be “Californian,” someone who looks, behaves, and dresses as someone from or representing California cultures or ideals.

Students may wish to use a photograph for reference as their subject should be available for reference as they work.

Once students have created their portraits, they should create a written explanation of their subject, background, clothing, mood choices for their paintings/drawings. Students can then share their images with the class, exchanging critiques of each other’s work.

### CONCLUSION

To end the lesson, have students reflect on their California portrait gallery. You may choose to use one or more of these questions. Do these portraits make them think of California in the present moment? What about the choices of clothing and mood in their own work and the works of others around the room reflect what they feel to be “Californian.” How does their gallery differ from the Bowers Museum’s *California Bounty* portrait gallery? How are they similar? What, if anything, stood out in the *California Bounty* gallery that specifically reminded the students of California, or made them feel as if they were looking at Californians? Did they feel these portraits could have represented any region, and if so, why? When creating their portraits what did they include, if anything, to remind the viewer that they were looking specifically at a “Californian?”

### ALTERNATE LESSON

Using the questions from the conclusion section above, have students write a short essay about the gallery. Students can comment on the portraits they saw, what makes them “Californian” (besides where they were painted) and how the gallery may look today in comparison. This is to be done in lieu of or in addition to the student created portraits.

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## ***California Bounty: Image and Identity, 1850-1930***

### **Portrait Gallery Analysis**

As you walk through the portrait gallery of *California Bounty: Image and Identity, 1850-1930*, look carefully at the images presented. Use the questions below to help you take notes.

Who is (are) the person (people) represented in the painting? Are they famous or unknown? What are their occupations?

What kinds of clothing is the person wearing in their portrait? What does their clothing suggest about their status?

What kinds of emotions are visible in the painting? Do the subject(s) look happy, sad, thoughtful, discontent?

How is mood depicted in the image? Is it all in the facial expressions or is it in the subjects' posture, body language, and/ or gestures?

# BOWERS MUSEUM

## **SECTION 1: FACES OF EDEN- THROUGH THE LENS OF HISTORY**

### **HISTORICAL FICTION (GRADES 3-6)**

#### **Suggestions for Teachers**

For this lesson, students will analyze the California Bounty gallery from a historical viewpoint by creating a short story about one of the figures in the gallery using context clues in the image.

#### **OBJECTIVES**

- Students will be able to use context clues and informational text to create a fictional story about a figure in the portrait gallery.
- Students will be able to relate historical context and events to images presented in the gallery.

#### **INTRODUCTION**

You may wish to have students participate in the *Matchmaker, Matchmaker* game included in the suggested activities as an introduction to this lesson. Alternatively, explain to students that portraits provide historians with an idea of what people were like during a certain period of time. If looked at with a critical eye, images can tell us about a person in particular's attitude, class (station in life), and even about the fashion of the period. Sometimes background details are also included in portraits to help provide the viewer with specific information about the person painted.

#### **THE CHALLENGE**

For this lesson, students will create their own historical fiction by writing a short story about one of the people represented in the *California Bounty* portrait gallery. Have students select one of the portraits in the gallery while at the Bowers Museum; make sure they take notes on the portrait's description and information provided in the gallery. Have students also take notes on the portrait itself, you may wish to have them use the portrait analysis guide provided below.

Once students return to class, explain the directions for the assignment. Students are to create a short story about the person in the gallery. Their story must be about the person living in the time period in which the piece was created (ex. Painted 1890, the story should take place during 1890 or close to that time). Using the description and information provided about the piece as well as any clues the portrait provided (clothes, looks, mood) they need to create a story about that person that compliments the portrait. In addition to the information provided about the painting, you may wish to have students look up any relevant historical information about the time period they are writing.

#### **CONCLUSION**

To end this lesson, conduct a wraparound by having students share a short reflection about themselves; if someone were to paint a portrait of them that day, what do you think the viewer would learn about them?

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## DOCUMENT ANALYSIS (GRADES 6-12)

### Suggestions for Teachers

For this lesson, students will analyze the *California Bounty* gallery from a historical viewpoint by comparing selected portraits from the gallery to excerpts about California and its people from various documents.

### OBJECTIVES

- Students will be able to compare and contrast the images presented in the gallery to the excerpts provided, and will be able to attempt to interpret the real experiences of those living in California's past.
- Students will be able to use context clues in the portraits to infer information about the people represented in the gallery, including mood, experiences, and information about the historical context in which the image was painted.

### AT THE MUSEUM

To prepare for the lesson, it is suggested students keep notes on the portraits in the gallery, questions to consider are below.

Who is the portrait of? What did this person do/how did they contribute to California's history? What kind of clothing is the person wearing? What is their general attitude or mood?

You may also wish to provide students with the paintings and corresponding questions in the document analysis assignment OR feel free to also use the Portrait Gallery Analysis sheet provided in the previous lesson.

### INTRODUCTION

For most of history, paintings and drawings were the only way people would know how people of other communities or prominent people in society looked. Royalty and wealthy patrons would pay high prices for flattering portraits to showcase to others their power and prestige. Not all portraits were of the rich and famous however. Portraits of everyday people were popular among artists and today, these pictures help historians understand communities and cultures of the past.

As an introduction to this lesson, have students brainstorm about the portraits in the gallery.

Questions to Consider:

What is the cultural makeup of those in the gallery? What is the mood of the various paintings? Are backgrounds included in the paintings, if so what are they and what do they include? What do the clothing, background, and mood/pose suggest about the subject? Who, if anyone was missing from the gallery? Was there a person or group of people you expected to be included that was not?

*Suggested: Use the painting by Alberta McCloskey, mentioned above, as an example to start the brainstorming session upon returning to the classroom; it is also included in the document analysis.*

### THE CHALLENGE

Now that the students have had an opportunity to view the portrait gallery and practice analyzing the paintings subjects, they can now begin comparing the paintings to written sources. Each of these sources are written about the people of California, and are meant to provide a historical context to the pieces. Students should compare and contrast what they see in the images to what they read following the guiding questions provided.

### CONCLUSION

Have students reflect on the paintings and passages. With these views presented, ask the students if they believe the gallery provides an accurate depiction of California's past. Were there images they felt were missing from the gallery, if so, what?

### Excerpts From:

Sucheng Chan and Spencer Olin, edited. *Major Problems in California History*. Boston: Houghton Mifflin Company, 1997.



# BOWERS MUSEUM

## Portraits Through the Lens of History- Document Analysis

Take a look at the portraits and excerpts provided on the following pages. Each of these images and excerpts are meant to describe the people of California. Compare and contrast the messages of each. Do they conflict with one another? Do they support each other? What kinds of conclusions can you draw about culture in California?

### Excerpts From:

Sucheng Chan and Spencer Olin, edited. *Major Problems in California History*. Boston: Houghton Mifflin Company, 1997.

### Document 1



1. Who is the subject of this painting?
2. What can you infer about him based on his clothing and the background?
3. What is the mood of this painting?
4. Would you say this is a positive or negative representation of the subject?
5. If this painting was presented outside of California, what impression do you believe others would have of the region? Why is that important?

*Equestrian Portrait of Don Jose Andres Sepulveda, c. 1856*

Henri Joseph Penelon (American, [b.France] 1827-1885)

Oil on canvas; 43 x 35 in.

2429

Gift of Judge Thomas D. Mott II

*Sepulveda was a Mexican Ranchero with landholdings in Orange County and Los Angeles County. He was a well known figure in the community due to the massive fiestas, rodeos, and horse races he would host.*

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## Document 2

### **Richard Henry Dana, Jr., Criticizes the Mexicans in California, 1834**

The government of the country is an arbitrary democracy, having no common law, and nothing that we should call a judiciary. Their only laws are made and unmade at the caprice of the legislature, and are as variable as the legislature itself. They pass through the form of sending representatives to the congress at Mexico, but as it takes several months to go and return, and there is very little communication between the capital and this distant province, a member usually stays there as a permanent member...

As for Justice, they know little law but will and fear. A Yankee, who had been naturalized and become a Catholic, and had married in the country, was sitting in his house at the Pueblo de Los Angeles, with his wife and children, when a Mexican with whom he had had a difficulty entered the house and stabbed him to the heart before them all. The murderer was seized by some Yankees who had settled there, and kept in confinement until a statement of the whole affair could be sent to the governor general. The governor general refused to do anything about it...

6. What impression does Dana give of California under Mexican control?
  
  
  
  
  
  
  
  
  
  
7. Richard Henry Dana, Jr. came to California by ship when it was still held by Mexico, and documented his journey on the ship and his experience in California. He did not stay for long, but wrote often of the potential of California, if it was to ever fall into the control of the government of the United States. Do you think his desire to have California join the U.S. influenced this passage? Explain.
  
  
  
  
  
  
  
  
  
  
8. Compare this passage to the portrait of Sepulveda, do they seem to conflict with one another? How?

# BOWERS MUSEUM

## Document 3



*Three Spanish Figures*, c. 1915  
Charles Percy Austin (American, 1883-1948)  
Oil on canvas; 36 x 48 in.  
32195C  
Gift of Mr. Ralph J. Steven

9. Who are the subjects of this painting?
10. What can you infer about the people based on clothing and background?
11. This painting was completed in 1915, after California had become a state, and well after it had been under the control of Spain, why would the artist choose to paint this picture?
12. What is the mood of the painting? Would you say it is a positive or negative depiction of the people of California?

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## Document 4

### **Guadalupe Vallejo Reminisces About the Ranchero Period**

No one need suppose that the Spanish pioneers of California suffered many hardships or privations, although it was a new country. They came slowly, and were prepared to become settlers. All that was necessary for the maintenance and enjoyment of life according to the simple and healthful standards of those days was brought with them. They had seeds, trees, vines, cattle, household goods, and servants, and in a few years their orchards yielded abundantly and their gardens were full of vegetables. Poultry was raised by the Indians, and sold very cheaply; a fat capon cost only twelve and a half cents. Beef and mutton were to be had for the killing, and wild game was very abundant.

In those times one of the leading American squatters came to my father Don J. J. Vallejo, and said, "There is a large piece of land where the cattle run loose, and your vaqueros have gone to the gold mines. I will fence the field for you at my expense if you will give me half." He liked the idea, and assented, but when the tract was [e]nclosed the American had it entered as government land in his own name, and kept all of it. In many similar cases American settlers in their dealings with the rancheros took advantage of laws which they understood, but which were new to the Spaniards, and so robbed the latter of their lands. Notes and bonds were considered unnecessary by a Spanish gentleman in a business transaction, as his word was always sufficient security.

13. How does this excerpt support the painting's depiction of Spanish life? How does it conflict?

14. If the Spanish were taken advantage of when Americans began settling California, why would they be depicted positively in the painting? (Hint: Think about the year it was painted)

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## Document 5



*Untitled*, C. 1901  
Alberta Binford McCloskey (American, 1885-1911)  
Oil on canvas; 20 1/8 x 16 7/8 in.  
74.22.4  
Gift of Mrs. Eleanor Russell

1. Who is the subject of this painting?
2. What can you infer about her based on her clothing and the background?
3. Why do you think the artist would have included the details in the background? How would these details affect the way people viewed the painting?
4. What is the mood of the subject? What would this suggest about her life?

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## Document 6

### Henryk Sienkiewicz Appraises Chinese Labor in California, 1880

[I]n the cities...[t]hey are engaged in business; in the factories they serve as laborers; they are hired by the owners of handicraft shops; in the hotels they perform all the more menial tasks; in private homes they are responsible for orderliness and cleanliness. In restaurants and on the railroads they serve as cooks and waiters. Practically all of the laundries in town are in their hands and it must be admitted that they do the laundry neatly, quickly, and cheaply. They serve as nurses for children. In a private home the Chinaman fulfils [sic] all of the duties of a maid; he puts things away, sweeps the floors, makes the beds, cooks the meals, washes the dishes, and does the shopping in town; he is a quiet, sober, industrious, gentle, and obedient servant, and he costs much less than a white servant. Ever since the Chinese have become numerous in California, all prices have declined considerably. Everything from the cigars wrapped by Chinese hands to items of food- everything now costs less because the cost of labor is less...

Taking these things into consideration, one might deem the Chinese a blessing to California were it not for the keen competition they create for the white working-class... A white man... requires more food and better living quarters instead of suffocating with a score of others in one hole. Finally, a white worker usually has a family, wife and children, whereas the Chinaman is alone... The result is that if the Chinese are a blessing at all it is only for the wealthy classes who need servants and workers. In the conflict between capital and labor the Chinese have tipped the scales decisively in favor of capital. Even though white workers should offer their services more cheaply, some employers would prefer Chinese... as workers who are not fellow citizens but half-slaves, quiet, obedient, and docile... and as they become more numerous, they begin to create dangerous competition for small business, small farmers, and small industries.

5. What is Henryk accusing the Chinese immigrants of?
6. Based on this excerpt, would Henryk be in favor of limiting Chinese immigration? Why?
7. In 1882, The Chinese Exclusion Act was passed and in 1892 and 1902 was renewed, not being repealed until 1943. Under this law, Chinese laborers were excluded from entering the United States, only the wealthy could gain entry, women could only immigrate to the U.S. if they were wives or daughters of these men. Given this knowledge, what conclusions can you draw about the woman in the painting (status, mood, etc.)?



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## SECTION 2: FRUITS OF EDEN



*Untitled (Oranges in Tissue with Vase)*, 1889  
Alberta Binford McCloskey (American, 1855-1911)  
Oil on canvas; 17 ½ x 30 ½ in.  
74.22.2  
Gift of Mrs. Eleanor Russell

## BACKGROUND

More than just pretty objects, still lifes often have a deeper meaning than what may appear at first glance. Although still lifes have long been a part of art, the most popular art subjects were considered historical (paintings that depicted prominent people, important events, or Biblical/mythological stories). It was not until the 17<sup>th</sup> century that still lifes began to become a more popular subject for artists as well as patrons. As mentioned, still lifes were not just an assemblage of pretty objects painted for beauty's sake, but a particularly selected arrangement of items that had significance, either in theme or value. Paintings might showcase a selection of religious artifacts or pieces that were considered valuable or rare. Paintings' subject matter often reflected themes that were most important to the people of the time period. Religion was a popular subject for centuries, but as the world progressed and began to become more scientific, anatomy and the natural world would begin to take center stage.

In the case of *California Bounty: Image and Identity, 1850-1930*, many of the still lifes presented offer up a glimpse of rare fruit and botanical pleasures found in abundance in California while considered rare in the rest of the country and even the world. This particular selection of citrus fruits, strawberries, grapes, and unique plants, though commonplace now, would have offered a peek at the agricultural wealth the state must hold. For California, a state still sparsely populated during this period, these paintings, alongside numerous pamphlets and advertisements would have helped provide an impetus for outsiders to come to the region.

# B O W E R S   M U S E U M

## SECTION 2: FRUITS OF EDEN- THROUGH THE LENS OF ART

### CREATING STILL LIFES (GRADES 3-12)

#### Suggestions for Teachers

Creating still lifes is a wonderful way for students to practice their drawing skills or experiment with a new medium. This lesson is a great way for students to practice different skills or techniques depending on what is currently being covered in the curriculum (ex. shapes, angles, shading) so feel free to emphasize a specific technique or goal for this lesson.

For this lesson, students explore creating still lifes through observation and creation.

#### OBJECTIVES

- Students will be able to use various techniques in the medium of oil pastels\* to create still lifes, emphasizing color, shape, and composition.
- Students will be able to create original works of art, practicing new or refining established techniques.
- Students will be able to create the look of three-dimensional objects on a flat surface.

\*or medium of the teacher's choice

#### INTRODUCTION

To start this lesson, have students observe the still lifes presented in *California Bounty: Image and Identity, 1850-1930*. They will notice that a majority of the works presented focus on the fruits and flora that were able to thrive in the climate of the state. Citrus fruits were especially prominent in the region and were often the focus of still life paintings in the region because of their rarity elsewhere. Have students discuss composition, color, shadows, and form of some of the works. You may wish to do this activity as they progress through the gallery as a group, or, you may wish to have them take notes on their own and then brainstorm in the classroom later.

#### THE CHALLENGE

For this lesson, students will create their own still lifes of fruits using oil pastels\* which will create vibrant colors without the mess and expense of oil paints. Oil pastels will also allow for variation in technique and style. The lesson should begin with a basic overview of how to use oil pastels, and a review of creating shapes from various points of view. You may wish to have students practice oil pastel techniques on the worksheet provided below, before beginning their masterpieces.\*\*

Once students have gathered the basics, you may choose to set up a display at the center/front of the room for the class to use, or you may wish to have students set up their own (keeping in mind they may need to leave them out over several days while they work).

Objects to consider for display: oranges, lemons, limes (citrus fruits), strawberries/grapes (best for short term use), leaves or blossoms from citrus fruit trees, lace or cloth to place under or behind the fruits (great for texture and shadow practice), solid wood table, glasses, vases, other reflective surfaces.

*\*You may wish to use a different medium depending on current curriculum needs.*

*\*\* You may wish to print the worksheet on pastel paper for a sturdier surface, or have them practice on scrap pieces of pastel paper, using the sheet as a reference only.*

#### CONCLUSION

Students can critique each other's work, or write a short summary about their experience creating their still lifes. What were the challenges they faced? What was the most difficult? What was the easiest? What did they most enjoy about working with oil pastels? What did they least enjoy?

# BOWERS MUSEUM

## WORKING WITH OIL PASTELS

Use the spaces below to practice various oil pastel techniques.

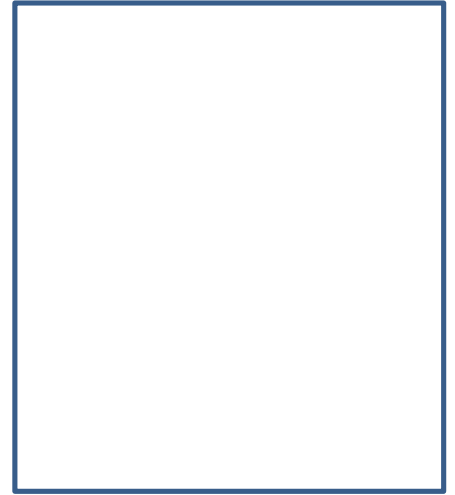
**Light Blending-** Using small amounts of pastel, blend two or more colors together, using your finger, tortillon or paper towels.



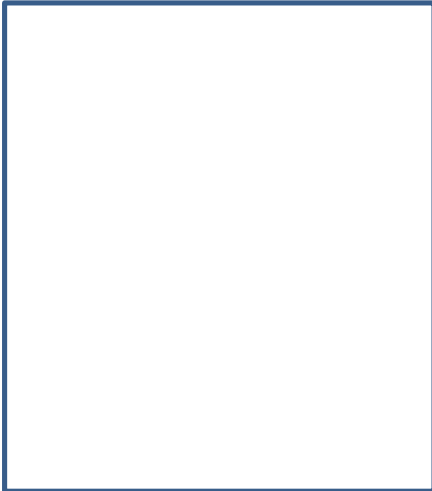
**Heaving Blending-** Using generous amounts of pastel apply two or more colors to blend hues together.



**Stippling-** Using small, choppy strokes of one or more colors to create a textured effect.



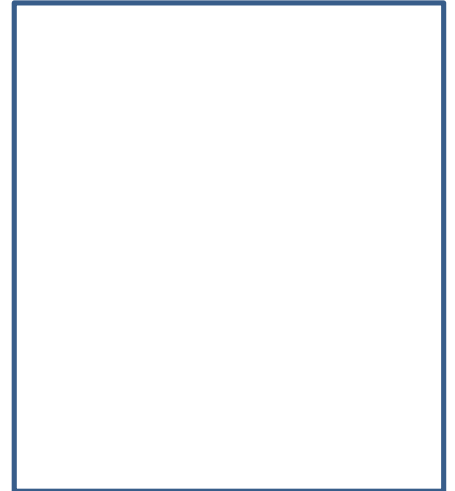
**Scrumbling-** curly lines done in different colors, layered and then lightly blended until desired texture is achieved.



**Hatching-** diagonal lines done in different colors in opposite directions.



**Sgraffito-** Overlap two thick layers of pastel, and using a small tool, like a paperclip, scrape off the top layer in a design revealing the color below.



# B O W E R S   M U S E U M

## SECTION 2: FRUITS OF EDEN- THROUGH THE LENS OF ART

### **ANALYZING SYMBOLISM IN STILL LIFES (GRADES 3-12)**

In this lesson, students will interpret common symbols found in the artwork of the *California Bounty* gallery.

#### **OBJECTIVES**

- Students will be able to interpret the use of symbols in still life artwork, understanding why specific objects are included and how their composition impacts the viewer's interpretation.
- Students will be able to use their knowledge of California history to interpret symbols and their meanings in the gallery.

#### **INTRODUCTION**

Begin by asking, *"How can paintings of items as simple as fruit or flowers indicate the wealth or status of a person or community?"*

Allow students some time to write their own answers before sharing out with the class. Give them about 3-5 minutes to reflect.

After students have shared their responses, familiarize the students with the background of still life paintings. You can keep it brief by using the background information provided above. Students should know that objects are usually specifically, not randomly, chosen for these paintings, that the objects often have some symbolism attached to them that are known or recognized by most viewers, and that sometimes symbols may conflict with the message the artist is trying to convey, specifically Vanitas (Latin for vanity), which are paintings that depict lavish items that on the surface show wealth and luxury, but have smaller symbols indicating some kind of moral lesson buried deeper, usually one around the theme of human frailty.

In this lesson, students will analyze how the paintings from California Bounty reflect the changing image of California from desert to Eden by contemplating the following question:

*"How do paintings from California's Golden Age reflect the idea of California as the 'cornucopia of the world' and the state's economic shift from being based in gold and cattle to being based in agriculture?"*

#### **THE CHALLENGE**

For this activity, students will select (or be provided with) a work of art from the California Bounty gallery. Students are to closely examine their art piece by filling out the graphic organizer below. Alongside the graphic organizer, students will have access to a list of objects and their traditional meanings in history and art.

*You may wish to have students work in small groups for this activity. You may also want to start the first section of the organizer at the museum so that students may have access to the original paintings for better quality viewing.*

#### **CONCLUSION**

Revisit the question asked at the beginning of the lesson, *"How can paintings of items as simple as fruit or flowers indicate the wealth or status of a person or community?"* Have any answers changed? Ask students to think about California specifically and share their responses with the class.

# B O W E R S   M U S E U M

## Traditional Symbols in Art & their Meanings

| Symbol                              | Meaning(s)   |
|-------------------------------------|--|
| Apple                               | In religion, can signify Original Sin or temptation. Can also represent love, knowledge, wisdom, or joy.   |
| Books                               | Knowledge or learning.   |
| Broken Vases/Dishes                 | Frailty of man, death. Porcelain can represent innocence, so if broken, shattered innocence.   |
| Candle                              | Burning-Faith, melting- passing of time, extinguished- death or corruption.  |
| Butterfly                           | Religious representative of the soul, or resurrection.   |
| Decay/Rot                           | (Usually with fruit or flowers) Mortality, eventual death, human frailty.  |
| Flowers                             | Varied meanings, often related to the specific type of flower represented. Purity, love, loss, or death, are a few examples.   |
| Food                                | Harvest, abundance, wealth, upper class, riches, bounty.   |
| Lemons                              | Riches, wealth, or the futility/insignificance of wealth. (Lemons historically were expensive, but because of their sour and bitter taste, they can provide a dual meaning). |
| Mirror                              | Truth or vanity.   |
| Oranges                             | Riches, wealth, abundance (similarly to lemons, they were expensive). Can also represent trade (as they were grown in specific climates/areas).                              |
| Timepiece (watch, clock, hourglass) | Mortality, eventual death, passing time.   |
| Triangle                            | Upright- represents the Holy Trinity, inverted, represents femininity.   |
| Skull                               | Mortality, death.  |
| Strawberries                        | Associated with the fruits of Heaven or Paradise   |

# B O W E R S   M U S E U M

## Still Life Paintings

For this activity, analyze the painting you have been given using the questions below.

Title of Painting \_\_\_\_\_

Artist \_\_\_\_\_

Year \_\_\_\_\_

### First Impressions

|   |  |
|---|--|
| Describe what you see in the painting.                |  |
| What objects are shown?                               |  |
| How are the objects arranged?                         |  |
| Are there any details that stick out to you the most? |  |

### Asking Questions

|   |  |
|---|--|
| Why do you think this painting was created?         |  |
| Who do you think the audience is for this painting? |  |
| What are your general impressions of this painting? |  |

# BOWERS MUSEUM

**Making Meaning (Remember to consider cultural symbols as well as art symbols)**

|   |  |
|---|--|
| What objects can be interpreted as having a deeper symbolic meaning?  |  |
| Based on the symbols and their traditional meanings in art, what is the message the painting is trying to convey? |  |
| Do you think the painting is successful in conveying its message?   |  |

**If this were painted today, what items do you think would be included in the painting to convey a similar message? Why?**

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# B O W E R S   M U S E U M

## SECTION 2: FRUITS OF EDEN- THROUGH THE LENS OF HISTORY

### **ADVERTISING CALIFORNIA LIVING (GRADES 3-12)**

#### **Suggestions for Teachers**

For this lesson, students will examine and then create their own fruit crate labels, extolling the bounty of California.

#### **OBJECTIVES**

- Students will be able to understand how advertising helped shape California's image and popularity in the beginning of the 20<sup>th</sup> century.
- Students will understand the unique natural and manmade features California had to offer (climate, natural resources, and agriculture) that inspired many people to come to the region.

#### **INTRODUCTION**

For this activity, familiarize the students with the background of still life paintings, you may wish to use the background information provided above, noting that alongside the paintings in the gallery, there are several pieces of ephemera, including fruit crate labels. The labels often exalted the bounty California had to offer, illustrating sun kissed landscapes and blushing fruits "spreading the vision of California as the cornucopia of the world." These bright colors and images invoking the region's cultural heritage were added publicity encouraging the world to invest their fortunes in California.

Next help students understand that when California was first introduced as a state, it was not as populated as it is today. Most people were still centralized on the east coast of the country, and those coming to California were primarily located in the northern portion of the state thanks to the Gold Rush. Begin this lesson by introducing students to some of the typical ways California was advertised (travel advertisements, brochures or magazines, even fruit crate labels) and then show them the fruit crate label below. Have the students brainstorm as a class and discuss any symbols they may notice (cultural imagery, fruit, the landscape, sun, etc.).

#### **THE CHALLENGE**

For this activity, students will create their own advertisement to bring people to California. The ad can be a billboard, magazine cover, or brochure. For the really creative, have students create their own fruit crate labels to encourage people buy products from or come to California. You can choose to allow students to stick to a historical timeframe (1850-1930 as with the gallery) or allow them to create an ad that incorporates a modern version of California. Images should be colorful, full of life, and have images that are California specific/related.

For those looking to create fruit crate labels, allow some time to show students examples of various fruit crate labels, easily found online. They can take time to note down common themes, colors, and symbols.

*You may wish to delve deeper into the history of fruit crate labels- Explain that once California and other Pacific states began to cultivate larger quantities of fruits, they were able to begin shipping these excess goods to the rest of the country by rail. Because crates ( vs. barrels found in eastern markets) were easier to ship and better protected the fruits, making them more appealing, fruit crate labels helped build brand loyalty with consumers to buy fruits from the west coast. As a result, while not entirely a western phenomenon, fruit crate labels are largely associated with pacific regions, especially southern California. Labels were most popular from the 1890's-1940's.*

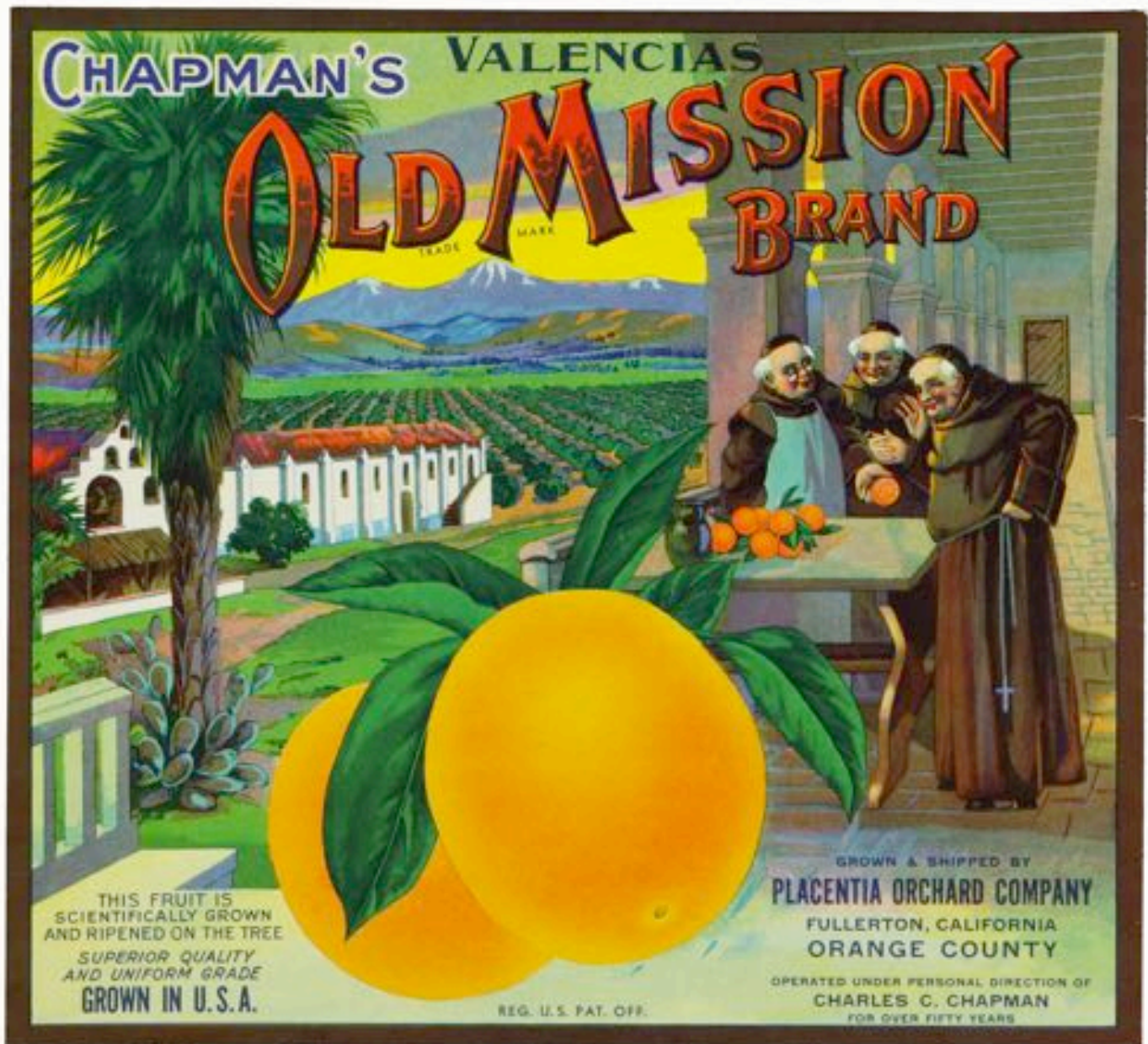


# B O W E R S   M U S E U M

## CONCLUSION

Sometimes advertising can have unintended consequences. Today, looking back at how California used to advertise so heavily to bring *more* people to the state seems almost crazy. California is one of the most popular tourist destinations, as well as the most populated state in the country. Think about some of the problems California is facing today, such as congested freeways, housing shortages (high priced homes and rent) in popular areas (Los Angeles, Orange County, San Francisco), and water shortages/drought. Do you think California was advertised too well? Was it inevitable that so many people would call this place home? Was the promise of California as an *agricultural* state a bad idea in retrospect? Are there other consequences you can think of?

# BOWERS MUSEUM



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Department: History

Object Name: Label

Classification: (not assigned)

Culture: Placentia Orchard Company

Culture: Orange County

Culture: Fullerton

MADE: California / locality / MADE / Objects / Attributes / Authorities

Description: Chapman's Old Mission Brand/ Grown & Shipped by Placentia Orchard Co.; Fullerton California. Orange County.

Collector: Mr. Gordon T. McClelland

Current Location: [40555.2] Bowers Museum (2002 N Main St), Room A, 2D2, [Dec-20-2005], Permanent Location

# B O W E R S   M U S E U M

## SECTION 3: CALIFORNIA BOUNTY ON THE LAND



*Flores Peak*, 1918

Anna Althea Hills (American, 1882-1930)

Oil on canvas; 13 x 17 in.

6349

Gift of Miss Nellie Hills

## BACKGROUND

California Impressionism was a popular form of painting during the first two decades of the 20<sup>th</sup> century. From the coast to the mountains and deserts, the paintings depicted the diverse landscapes of California. Although the state began to see an influx of newcomers and the grasp of modernization was beginning to tighten, an almost counter-culture began to emerge, painting landscapes instead of the new developing metropolises. As a result, these painters captured the unspoiled beauty of their surroundings before they would inevitably succumb to dramatic change. Meanwhile, other artists created genre paintings (scenes of everyday life), thereby preserving moments from communities in the first stages of urbanization. For this lesson, students will take a look at the ways California's landscape has been changed over the years, and will be able to discuss whether or not these changes have had a positive or negative impact on the state's image, both environmentally and as a place to live.

# B O W E R S   M U S E U M

## SECTION 3: CALIFORNIA BOUNTY ON THE LAND

### SUGGESTED ACTIVITIES

#### OBJECTIVES

- Students will be able to use descriptive language to describe and interpret the scene presented in an image.
- Students will be able to use the elements of art to describe how an artist accurately reflected the landscape and utilized light to create a particular mood.

#### ACTIVITY 1

##### **Walking Through Plein-Air (During Visit)**

As students progress through the plein-air section of California Bounty, select a painting to perform this activity with and then ask students to try for themselves at a painting of their choice.

Ask students to put themselves into the picture, imagining they are there. Have them describe what sensory details they may notice in the scene.

Suggested Questions:

- What sounds do you hear, what smells are there, and what are some of the different textures you might feel?
- Where are you standing or sitting in the scene? What is surrounding you?
- What is the temperature? Is it warm, hot, cool, cold? How do you know? Does it depend on where you are standing in the picture (think about light and shadows)?
- How many different things are near you? What is closest to you? Do you feel crowded or are you in an open space?

This activity is meant to help students pick up on details they may otherwise overlook while relating the elements and vocabulary they learned to the actual experience of viewing the painting.

##### **Make it a game!**

Students can select a painting, and without giving away the title or author, describe how they feel within it (using the questions above as a guide). Other students can try to guess which painting they are in!

#### ACTIVITY 2

##### **Art Cards (During Visit)**

Group the students into small groups of 3-4 and provide them with the Looking at Art task cards (provided below) and assign each group a painting within the section of the gallery titled, “California Bounty on the Land.” It can be a genre or plein-air piece. Have students select 5 of the cards to discuss amongst themselves for 5 minutes. Once the 5 minutes has passed, select students to share their groups’ ideas about their assigned painting, addressing at least one of the task card questions. Have students “vote with their feet,” by standing next to their favorite painting after they have finished the discussion.

# BOWERS MUSEUM

## Looking at Artwork Task Cards

Note: Not every question will work with every artwork.

1. Look carefully at the work of art in front of you. What do you see happening in the picture? Take turns listing the objects that you see.

6. Discuss two things that the picture tells you about this historical period. What are the clues? What do you see in the picture that makes you think that?

2. What is the setting of the picture? (Where does it take place?) What is the place like?

7. Why do you think the artist created this picture? (What was he or she trying to tell about the people, place, or life during this time?)

3. What do you see here that you probably would not see today? (For clues, look at what people are doing and wearing or the objects in the picture.)

8. What would you have called this work of art if you had made it yourself? Describe a caption to go with this work that tells what you want people to know about it.

4. Do you think this artwork is true to life? How real has the artist made things look?

Do you like this work of art? Why or why not? Has your reaction to the work changed? Do you like it more or less than you did at the beginning? Why?

5. What colors did the artist use to make the picture? Which ones did the artist use the most?



# BOWERS MUSEUM

## **SECTION 3: CALIFORNIA BOUNTY ON THE LAND- THROUGH THE LENS OF ART**

### **PLEIN-AIR PAINTING**

#### **Suggestions for Teachers**

In this lesson, students have the opportunity to create their own plein-air masterpieces.

#### **OBJECTIVES**

- Students will be able to understand the nature of painting outdoors, including changing natural light and shadows.
- Students will understand how differences in lighting and color affect mood, and how natural light differs from artificial light in the studio.
- Students will be able to create original works of art inspired by nature.

#### **INTRODUCTION**

With the advent of tubed paint and the travel easel, painting outdoors became a possibility for artists of the 19<sup>th</sup> century. Rather than spend their creative time working in darkened and artificially lit studios, they could now take full advantage of the beautiful lighting nature had to offer. Whether creating quick sketches to finish later, or painting full masterpieces, landscape painting en plein-air was a wonderful opportunity to enjoy one's time in nature capturing captivating scenery.

Begin the lesson by exploring the plein-air gallery in the Bowers Museum. You may also wish to revisit some of the paintings upon returning to class. Share with students the definition of plein-air and its advantages. Why would an artist prefer painting outside vs. in a studio?

#### **THE CHALLENGE**

Next, have students prepare their supplies for painting outside. Depending on the students' skill level, you may wish to use a variety of materials such as oil pastels, watercolors, acrylics, or even markers. Once students have gathered their materials, take a trip outside and try to find a spot that offers a good view with contrasting colors, shapes, and an overall good composition. Once students have set up their spaces, have them sketch out an outline of the shapes they see as well as the lines. They can go over this sketch with a thin layer of paint/pastel to begin adding depth. It may help to have students choose two colors to begin sketching out shadows and highlights before going back over with appropriate colors. Spend the period painting or sketching. Students not on a block schedule may need to paint over a period of days. You may wish to continue painting outside or finish up indoors.

#### **Materials:**

Something to paint/draw on (such as an easel or large stiff board)

Appropriate paper

Pencil, sharpener, and eraser (for sketching)

Primary coloring materials (pastels, paints, markers)

Brushes and water (if painting)

#### **CONCLUSION**

Ask students about some of the challenges they might face when painting outdoors. What are some of the benefits? Did they have a preference? Have them share their responses with the class.

# B O W E R S   M U S E U M

## **SECTION 3: CALIFORNIA BOUNTY ON THE LAND- THROUGH THE LENS OF HISTORY**

### **PAST AND PRESENT (GRADES 3-6)**

#### **Suggestions for Teachers**

In this lesson students will compare and contrast the past and present, and will imagine what Orange County was like 100 years ago.

#### **OBJECTIVES**

- Students will be able to compare and contrast the images presented in the gallery to the California of the present.
- Students will analyze the positive and negative consequences of human movement and urbanization on the environment.
- Students will make inferences about life in the past based on visual clues provided in images and written information found in text.

#### **INTRODUCTION**

Begin the lesson by asking students to describe the types of landscapes California has, natural or manmade, (deserts, mountains, forests, beaches, cities). Then ask students if they think most of the landscapes have been the same over California's history. Explain to students that California has changed a great deal since it became a part of the United States, that population has grown and so cities have expanded. Explain that many of the places we recognize as cities or suburbs were once sparsely populated, and they weren't developed like they are today, but, some of the people who came to California in the early years were able to paint what these places looked like before they changed, and we can still see what these places looked like because of these paintings.

#### **THE CHALLENGE**

Share with students the pictures below. Some pictures are of the paintings in the gallery, and some are photographs of the same locations today. Ask students to compare and contrast the images as a class. After students have viewed the images, have them reflect on the changes they saw by writing a short story or prediction about what they believe life in Orange County was like 100 years ago. They should note similarities and differences. Have them use the images as a guide in looking to the past.

#### **CONCLUSION**

End the lesson by listening to the song, "I Love You, California" written by Francis Beatty Silverwood in 1913. Have students follow along with their own copy of the lyrics (provided below). Throughout this lesson, and the other lessons on California, they have learned about a number of changes and challenges that California has faced. Allow students to reflect on the song and on what they have learned. The song, "I Love You, California," was adopted as the state's official song in 1951, and reflecting the diverse regions of California's landscape, it paints a beautiful picture of what drew many from around the world to settle in the state. Ask students to share what they love about California. Is it described in the song or depicted in the pictures?

# B O W E R S   M U S E U M

## **PAST, PRESENT, AND FUTURE (GRADES 6-12)**

### **Suggestions for Teachers**

In this lesson students will compare and contrast the past and present, and will reflect on the future of California.

### **OBJECTIVES**

- Students will be able to compare and contrast the images presented in the gallery to the California of the present.
- Students will be able to make predictions about California's future based on evidence of past change and modern movements.
- Students will analyze the positive and negative consequences of human movement and urbanization on the environment.

### **INTRODUCTION**

Begin the lesson by asking students to think about a location they would like to move to if they couldn't live in California anymore. Once they have thought of their location, have them explain why they chose that place. Be sure to note the reasons why they chose that place on the board. Once students have shared, note how many students chose their location based on weather, climate, or landscape. Explain that many people first moved to California for the climate and beauty of the state. Some of the early plein-air painters were inspired by California's natural beauty and climate; genre painters captured images of everyday life in the early cities, while some painters shunned the development of the cities by focusing on nature instead.

### **THE CHALLENGE**

Start by having students answer a few questions about the quote below.

"A score of landscapists and genre painters are writing the contemporary history of the first half of the twentieth century in Southern California. The groves they paint will disappear. The Laguna of today will not be that of tomorrow. The encroachments of trade and commerce will destroy the primitive beauty of some of the enchanted spots in the Southland; and the generations which come after will turn to these canvases as the records of a departed epoch."

-Fred Hogue

1. Does this writer have a positive or negative view of California's changes?
2. How do you know? (Evidence)
3. What are some of the negative and positive consequences to development in California, either then or today?

Collect the students' answers. Share with students the pictures below. Some pictures are of the paintings in the gallery, and some are photographs of the same locations today. Ask students to compare and contrast the images as a class. (Note clothing, development, types of people- e.g., tourists vs. residents).

After students have looked at the images, explain their task for the lesson. Students are to draw, photograph, or select a current image of Orange County. It can be a cityscape, landscape, seascape, or genre style image. Next, students will have to imagine what Orange County will be like in 100 years from now, focusing on the image they have selected. Make sure they explain how the county has changed from today, what are the major differences and similarities? Students can do this assignment by creating a short story about the future, or by simply making a prediction. Be creative!



# B O W E R S   M U S E U M

## CONCLUSION

End the lesson by listening to the song, “I Love You, California” written by Francis Beatty Silverwood in 1913. Have students follow along with their own copy of the lyrics (provided below). Throughout this lesson, and the other lessons on California, they have learned about a number of changes and challenges that California has faced. Allow students to reflect on the song and on what they have learned.

The song, “I Love You, California,” was adopted as the state’s official song in 1951, and reflecting the diverse regions of California’s landscape, it paints a beautiful picture of what drew many from around the world to settle in the state. Does this song represent what you know and love about California? Or, is your ideal California something different? Take a moment to reflect on what it is you love most about this state.

For younger students, keep it simple by asking students to share what they love about California. Is it described in the song or depicted in the pictures?

## THROUGH THE LENS OF ART AND HISTORY

### “I Love You, California” Extension Activity

Students conduct research on the project, Songs in the Key of Los Angeles, being conducted by USC Professor Josh Kun, with the Library Foundation of Los Angeles and the Los Angeles Public Library. This project creates a portrait of Los Angeles history by combining visual imagery to the Library’s Southern California Sheet Music Collection, which consists of pieces from the 1840s-1950s.

<http://songsinthekeyofla.com>

Students can then select a song and create a presentation about the song, that incorporates images and history, or students can create a music video to accompany the song of their choice.

### Then and Now Paintings and Photographs Credits

*Confirmation Class*, San Juan Capistrano

Mission, c. 1897  
Fannie Eliza Duvall (American, 1861-1934)  
Oil on canvas; 26 ¾ x 37 x 2 ½ in.  
8214  
Gift of Miss Vesta A. Olmstead and Miss  
Frances Campbell

*Mission San Juan Capistrano*, 2013  
Bernard Gagnon  
Digital photograph  
[https://commons.wikimedia.org/wiki/File:Mission\\_San\\_Juan\\_Capistrano\\_02.jpg](https://commons.wikimedia.org/wiki/File:Mission_San_Juan_Capistrano_02.jpg)

*Olvera Street*, c. 1928  
Frank Coburn (American, 1862- 1938)  
Oil on Masonite; 30 ¾ x 26 ½ in.  
3949  
Gift of Mr. and Mrs. Paul T. Caraher, Jr.

*Olvera Street in the Los Angeles Plaza Historic District*, 2014  
Digital photograph  
Visitor 7

[https://commons.wikimedia.org/wiki/File:Olvera\\_Street,\\_Los\\_Angeles-2.jpg](https://commons.wikimedia.org/wiki/File:Olvera_Street,_Los_Angeles-2.jpg)

*Coastal Scene*, c. 1925  
Joseph Kleitsch (American, 1882-1931)  
Oil on canvas; 13 ½ x 10 ½ in.  
76.36.1  
Gift of the Estate of Paula Nelli

*Laguna Beach Bucht*, 2008  
Patrick Pelster  
[https://commons.wikimedia.org/wiki/File:Laguna\\_Beach\\_Bucht.JPG#filelinks](https://commons.wikimedia.org/wiki/File:Laguna_Beach_Bucht.JPG#filelinks)

*Flores Peak*, 1918  
Anna Althea Hills (American, 1882-1930)  
Oil on canvas; 13 x 17 in.  
6349  
Gift of Miss Nellie Hills

*Flores Peak*, 2012  
Digital photograph  
CAOpenSpace.Org  
<http://www.caopenspace.org/modjeska.html>

*Terminal, Los Angeles*, 1923  
Frank Coburn (American, 1862-1938)  
Oil on beaverboard; 25 x 21 1/2 in.  
4553  
Gift of Mrs. Georgia DeLong

*Vincent Thomas Bridge aerial view*  
United States Coast Guard, PA3 Louis  
Hebert  
Digital photograph  
Public Domain

*South Sierra Lake*, c. 1935  
Edgar Alwin Payne (American, 1883-1947)  
Oil on canvas; 34 3/8 x 29 1/2 x 1 7/8 in.  
2012.5.1  
Gift of Mr. Donald A. Honer

*Hurd Peak rising above South Lake, California Sierra Nevada Mountains*, 2010  
Digital photograph  
<http://hikinglady.com/2010/08/30/let-the-adventuring-begin/>

# B O W E R S   M U S E U M

MISSION SAN JUAN CAPISTRANO



PAST



PRESENT



# BOWERS MUSEUM

OLVERA STREET



PAST



PRESENT

# BOWERS MUSEUM

LAGUNA BEACH



PAST

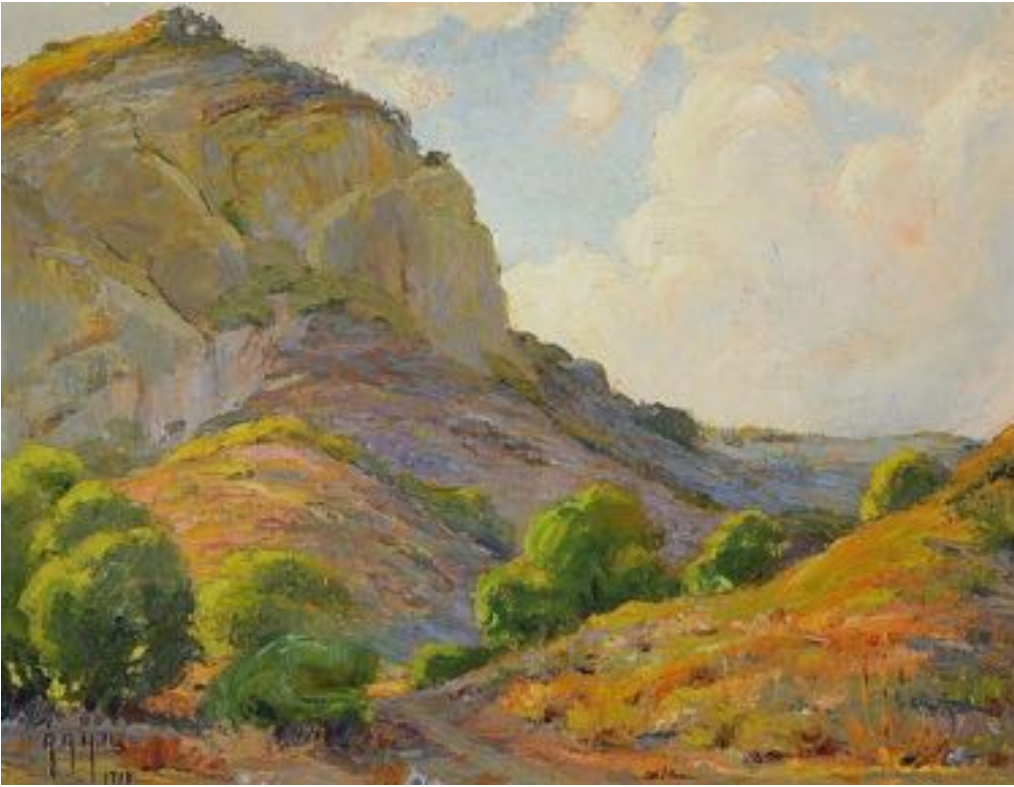


PRESENT



# BOWERS MUSEUM

FLORES PEAK



PAST



PRESENT

# BOWERS MUSEUM

PORT OF LOS ANGELES



PAST



PRESENT



# BOWERS MUSEUM

SOUTH SIERRA LAKE



PAST



PRESENT

# B O W E R S   M U S E U M

"I Love You, California"

Francis Beatty Silverwood, 1913

I.

I love you, California, you're the greatest state of all.  
I love you in the winter, summer, spring and in the fall.  
I love your fertile valleys; your dear mountains I adore.  
I love your grand old ocean and I love her rugged shore.

Chorus

When the snow crowned Golden Sierras  
Keep their watch o'er the valleys bloom,  
It is there I would be in our land by the sea,  
Every breeze bearing rich perfume.  
It is here nature gives of her rarest. It is Home Sweet Home to me,  
And I know when I die I shall breathe my last sigh  
For my sunny California.

II.

I love your red-wood forests - love your fields of yellow grain.  
I love your summer breezes and I love your winter rain.  
I love you, land of flowers; land of honey, fruit and wine.  
I love you, California; you have won this heart of mine.

III.

I love your old gray Missions - love your vineyards stretching far.  
I love you, California, with your Golden Gate ajar.  
I love your purple sun-sets, love your skies of azure blue.  
I love you, California; I just can't help loving you.

IV.

I love you, Catalina, you are very dear to me.  
I love you, Tamalpais, and I love Yosemite.  
I love you, Land of Sunshine, half your beauties are untold.  
I loved you in my childhood, and I'll love you when I'm old.