

# Art Along The Rivers

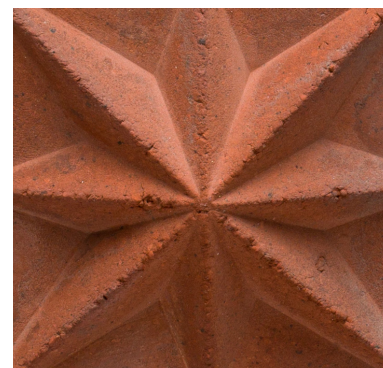
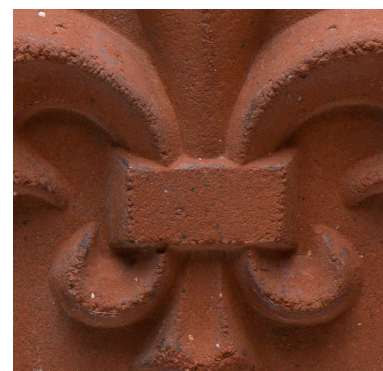
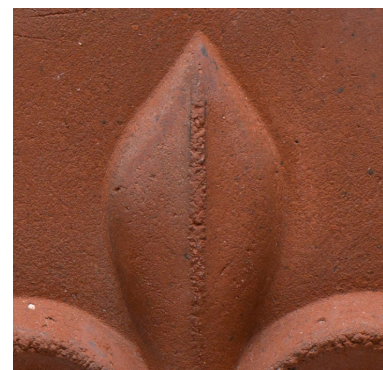
## A BICENTENNIAL CELEBRATION

ART IN  
PRODUCTION



(left) made by Hydraulic Press Brick Company, St. Louis, Missouri, 1868–1972; *Brick with Fleur-de-Lis Motif*, c.1890; dry pressed brick clay; 7 x 7 1/2 x 2 1/2 inches; (right) made by Hydraulic Press Brick Company, St. Louis, Missouri, 1868–1972; *Brick with Star Motif*, c.1890; dry pressed brick clay; 5 x 5 x 2 1/4 inches; National Building Arts Center 2021.13,.15

### CLOSE LOOKING



### LOOKING PROMPTS

Look closely at these objects. Pay special attention to visual details that might provide clues into the materials from which they were made and the process for creating them. What did you discover?

Drawing is a great way to discover more as you look at a work of art. Create a contour line drawing of one of these bricks. A contour line drawing is a continuous line where your pencil is touching the paper at all times. Let your hand and eyes follow the shapes, lines, and details of the brick. For an extra challenge, try to draw while only looking at the brick and not at your piece of paper. See if you can keep from peeking at your page. What more did you discover as you drew?

#### *Drawing Extension:*

These bricks incorporated symbols of value for residents in the city of St. Louis, such as the fleur-de-lis, which illustrates St. Louis's historical ties with France. Imagine you are a brick designer. What is a symbol that you would include in your brick to illustrate something meaningful for you? Draw a design of your brick. You might even want to draw a few different designs to create a collection of bricks.

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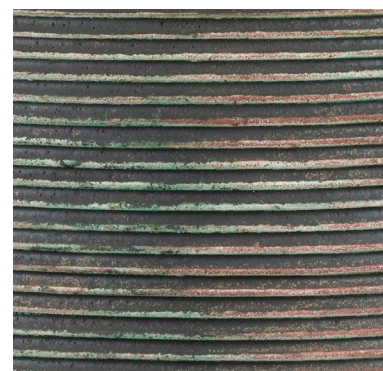
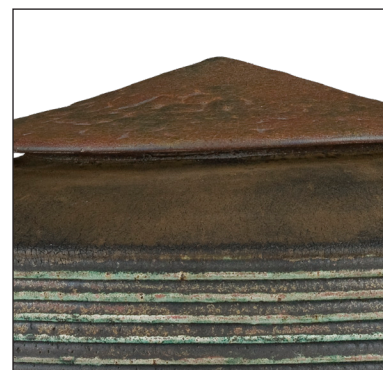
## A BICENTENNIAL CELEBRATION

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Dan Anderson, American, born 1945; *European Water Tank*, 1996; stoneware; 28 x 18 1/2 inches; Saint Louis Art Museum, Gift of Thomas Alexander and Laura Rogers 1121:2010a,b; © Dan Anderson

### CLOSE LOOKING



### LOOKING PROMPTS

List as many adjectives as you can think of to describe this artwork.

Choose 6-8 adjectives from your list and compose a poem.

Imagine a setting for this work of art. Draw a picture of it in this environment.

Consider the scale of this stoneware vessel. How big do you imagine it is? What do you see that makes you say that? In what ways might your experience of the vessel change if it were a different size? Imagine if you could hold it in your hand. Imagine if it were as tall as you. (See image caption for actual size.)

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(top left) made by Missouri Meerschaum Company, Washington, Missouri, founded 1907; *Corn Cob Pipe*, c.1940; corn cob and plastic; 3 x 6 x 1 1/2 inches; (top right) designed by Henry Tibbe, American (born Netherlands), 1819–1896; made by H. Tibbe & Son Co., Washington, Missouri, 1869–1907; *Original Corn Cob Pipe*, designed 1878; corn cob, bamboo, and metal; 8 x 4 x 1 1/2 inches; (bottom) designed by General Douglas MacArthur, American, 1880–1964; made by Missouri Meerschaum Company, Washington, Missouri, founded 1907; *MacArthur 5-Star Corn Cob Pipe*, designed 1951; corn cob, wood, and plastic; 4 1/2 x 9 1/2 x 2 inches; Washington Historical Society, Washington, MO 2021.62.1-3

## LOOKING PROMPTS

Choose one of these three objects. Imagine you are an art detective who has found this object and would like to discover more about it. Draw a detailed sketch of your object.

What do you notice about the materials that the object is made with?

Write notes around your page to describe what you have discovered.

What do you wonder about this object?

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## LOOKING PROMPTS

Spend time looking at each of these photographs.

What do you notice about the facial expressions in each of the photographs?

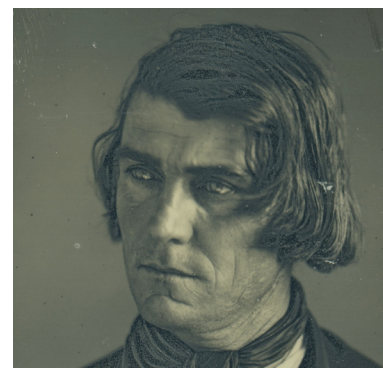
What do you notice about the poses of the people in the photographs?

What else do you notice as you compare these photographs?

What clues do you see in the photographs that might help you discover a bit more about these people?

Imagine two or more of the people photographed in these images were to meet. What do you imagine they might talk about? What do you imagine they might do next, after they met?

Write a short story about their meeting.



(top left) Thomas M. Easterly, American, 1809-1882; *Thomas Forsyth, Mountain Spy and Guide*, 1847; daguerreotype; 5 x 4 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.55

(top right) Thomas M. Easterly, American, 1809-1882; *Keokuk, or the Watchful Fox*, 1847; hand-colored daguerreotype; 5 x 4 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.54

(bottom left) Thomas M. Easterly, American, 1809-1882; *Robert J. Wilkinson, Barber of the Southern Hotel*, c.1860; daguerreotype; 4 x 3 1/2 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.56

(bottom right) Thomas M. Easterly, American, 1809-1882; *Unidentified Mother and Small Son*, c.1850; hand-colored daguerreotype; 4 x 3 1/2 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.57

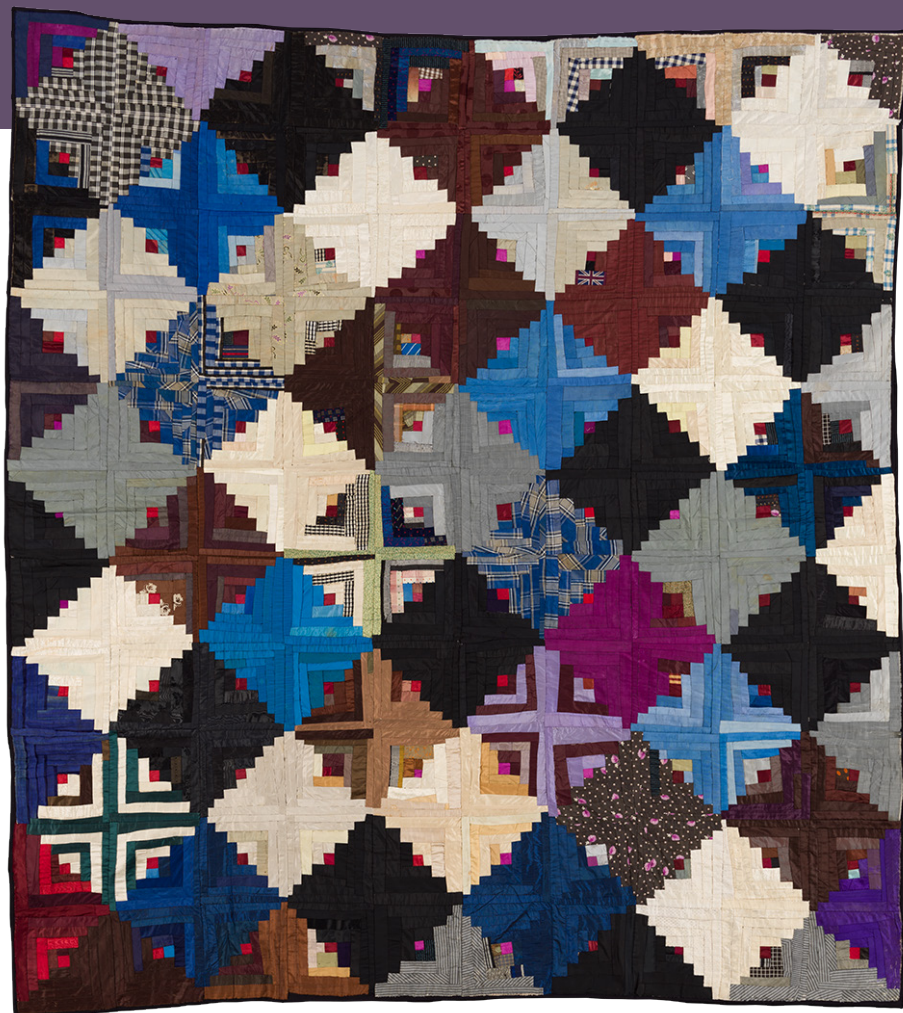
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attributed to Anna Jane Parker, American, c.1841–1918 ; *Quilt Top, Pieced Log Cabin*, 1875-1900; silk and cotton, with some earlier textiles; 78 1/2 x 73 inches; The Colonial Williamsburg Foundation, Gift of Jean and Jerry Jackson and Bob and Helen Jackson Brewster 2021.194

### CLOSE LOOKING



### LOOKING PROMPTS

Begin by looking at one section of this quilt for at least 10 seconds. Then slowly scan different areas of the quilt. What do you notice? What aspects of the quilt command your attention or excite your eyes?

If this quilt were a dance, how do you imagine it would move? Would the movements be quick or slow? Free-form or choreographed? If you feel comfortable, create this dance with your body.

Select one color patch on the quilt. Trace the path of similar patches by looking all around the quilt design. If each patch were a card for a matching game, would you be able to find matches?

Imagine each square on the quilt functioning as a window. What might you find when looking through them? If you could climb through one of the windows, where would you land?

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Susan Bushey, American, 1827–1905; *Embroidered Sampler*, 1838; linen embroidered with silk; 16 3/8 x 16 5/8 inches; Lent by The Metropolitan Museum of Art, Bequest of Mabel Herbert Harper, 1957–2021.192

## LOOKING PROMPTS

If you were asked to describe this textile to a friend, what aspects would you focus on?

What do you imagine the inside of this building might look like? Draw a picture of the inside of the building. Or write a story to describe your adventures exploring inside this building and what you found or who you met.

This embroidery square was stitched by eleven-year-old Susan Bushey, who created scenes she remembered from her hometown of St. Louis while she was away at boarding school. If you were to create your own embroidery square, what would you include? Draw a design for your square.

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made by Excelsior Stove Works, St. Louis, Missouri, 1849–1943; *Parlor Cook Stove, No. 7*, c.1860-69; cast iron; 39 x 28 x 22 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.189

## LOOKING PROMPTS

If you could choose only one word to describe this object, what would it be?  
What do you see that inspired your word?

What more can you discover?

Parlor cook stoves like this were used to cook food and to heat homes. What clues can you find that help you to understand how it functioned? What comparisons can you make between this stove and contemporary stoves or heating devices? If you were able to use this stove to cook or bake, what would you want to make?

## CLOSE LOOKING



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