



AUGUSTA
MUSEUM
of HISTORY



the
Augusta Museum of History
and the
Morris Museum of Art

GEORGIA STUDIES
images and artifacts

study guide for the 4rd grade

Updated copies are available at the Morris Museum of Art web site:
www.themorris.org

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Georgia Studies
4th Grade
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Resources (Available in your school's media center)

Augusta Remembers (video)

Augusta: A Postcard History (book)

Walking the Log: Memories of a Southern Childhood (book)

The Dot Man: George Andrews (video)

The Dot Man: George Andrews of Madison, Georgia (book)

Envelope of 6 Transparencies "Augusta Canal" (pamphlet)

"Augusta Canal" (pamphlet)

Dear Teacher:

Georgia Studies: Images and Artifacts is a collaborative effort by the Morris Museum of Art and the Augusta Museum of History to bring Georgia history to life for schoolchildren in the Central Savannah River area through the presentation and interpretation of images and artifacts in the two museums. The program is correlated with state-established curriculum guidelines for Georgia social studies.

The education departments of the museums have prepared this teaching packet to enrich your *Georgia Studies* tour. We have included information that we hope will make your tour go smoothly. Also, we have prepared interdisciplinary activities and lesson plans. Please choose those activities that will fit your needs and your time constraints. The better students are prepared before their visit, the more meaningful the tour will be.

Goals for the *Georgia Studies* Program:

- To provide students with an interdisciplinary educational experience through the use of images and artifacts in the two museums.
- To correlate the museum visits with school curricula and Georgia's Quality Core Curriculum standards.
- To make the experience relevant to the lives of the students.

Tour Overview:

You and your students will visit one museum for 45 minutes, have a 25 minute break to travel between museums, and then visit the other museum for 45 minutes. Major focuses for the tour for 4th grade students are the importance of the Savannah River and its geography to this region and the importance of cotton to the economy of Georgia.

Enjoy your visit to the Augusta Museum of History and the Morris Museum of Art! If you have any questions, please contact either of us.

Sincerely,

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Georgia Studies
4th Grade
Themes, Images, and Artifacts

Themes, images, and artifacts that will be explored in *Georgia Studies*:

The Savannah River

River Plantation (painting by Thomas Addison Richards)
Petersburg boat

Early Georgia

artwork by John Abbot
Stallings Island Indian diorama

Cotton

Weighing the Cotton (painting by Hal Alexander Courtney Morrison)
spinning wheel/clock reel/loom
Henry Holmes cotton gin
photo of cotton mill workers

The Civil War

The Price of Blood (painting by Thomas Satterwhite Noble)
Secession flag
Confederate Powderworks drawing
Civil War cannon made by Augusta Foundry & Machineworks

People

James Oglethorpe
George Walton
Lucy Craft Laney
John Abbot
Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta, Georgia (painting by George Cooke)

Georgia Studies
4th Grade
Introductory Questions

Please review the following questions and answers with your students before your visits to the Augusta Museum of History and the Morris Museum of Art. They will provide a background for viewing the artifacts and art in each museum.

What and where is the “fall line?”

This line is actually a zone, and it marks the prehistoric ocean’s shoreline. Its upper edge is just north of Augusta, where the Savannah River drops over the edge of the rocky Piedmont. At this line the highlands of the Piedmont meet the lowlands of the coastal plain. This is the “fall line” which was created by the forces of nature millions of years ago and made Augusta a natural crossroads for the region.

Why did the Indians settle in Augusta?

The animals of the late Ice Age crossed the river here because the “fall line” created several miles of rocky shallows. The Indians, or the Native Americans, followed the animals for food and clothing. Because Augusta is a natural crossroads, it became a crossroads for trade and therefore an ideal place to live.

Why was Augusta the second settlement in Georgia?

General James E. Oglethorpe received a charter from the British Parliament to establish a second English colony (the first was Savannah) to protect Carolina from Spanish Florida and French Louisiana, to provide various products for the English market, and to offer poor Europeans a fresh start in the New World.

Why was the river important to the cotton industry?

Augusta’s location at the headwaters of navigation on the Savannah River made the city an inland commercial hub serving both Georgia and South Carolina.

How did the Augusta Canal contribute to Augusta as a manufacturing center?

The canal provided easier transportation of cotton, in addition to supplying waterpower for cotton textile mills. The waterpower from the canal made Augusta one of the few southern manufacturing centers.

What is a portrait?

A portrait is an artwork that represents a person’s likeness.

What is a landscape?

A landscape is a work of art that shows the features of the natural environment such as trees, mountains, or rivers.

Georgia Studies
4th Grade
Vocabulary

- artifact any object (or the remains of one) made by humans
- economy how people use resources to meet their needs; for example, how they make, buy, sell, and trade goods.
- fall line an imaginary line, marked by waterfalls and rapids, where rivers descend abruptly from an upland to a lowland
- habitat where a plant or animal naturally lives
- landscape an artwork that shows features of the natural environment such as trees, mountains, or rivers
- naturalist a person who studies plants and animals
- plantation large farm cultivated by workers living on it
- portrait an artwork that represents a person's likeness
- timeline a schedule of events showing the order in which they occurred
- watercolor pigment that is mixed with water and used as paint

Georgia Studies
4th Grade
Pre-visit Activities

A Note to the Teacher:

The two activities planned for students to do before their museum visits integrate social studies, science, and visual art. In addition, Howard Gardner's Theory of Multiple Intelligences is incorporated. After a short description of each activity, you will find Quality Core Curriculum standards for social studies. We have selected only the most obvious ones. You may find other standards that are covered by the activities.

Activity 1: *It's About Time.* Students are asked to use a timeline in this activity. This helps them place important events in sequence and to relate them to their own lives.

The relevant QCC standards in Social Studies are as follows:

Core Social Studies Skills:

- 4.32 Arranges time-related events into chronological order, using timelines when feasible.
- 4.53 Relates sequence and chronology in personal experiences.

Activity 2: *Junior Naturalists.* This activity focuses on the artwork of John Abbot, an eighteenth-century naturalist who lived and worked in this area. In studying Abbot's life, students will use appropriate map skills. Also, they will identify and research birds that live in the Central Savannah River Area.

The relevant QCC standards in Social Studies are as follows:

History:

- 4.28 Describes and illustrates how periods in history were reflected through music, art, and literature. Information Processing:
- 4.29 Gathers information through reading, listening, observing, and surveying.
- 4.30 Locates and utilizes information from a variety of sources.
- 4.55 Determines the type map needed for a specific purpose. (Students may use many of the QCCs under the topic of Map and Globes in this activity.)

Activity 3: *Age of Revolution.* This activity focuses on the important events and people during the American Revolutionary War. This activity will familiarize students with key information needed to visit the Augusta Museum of History and the Morris Museum of Art.

The relevant QCC standards in Social Studies are as follows:

History:

- 4.17 Identifies the sources of dissatisfaction that led to the American Revolution (e.g., smuggling, taxation without representation, Intolerable Acts, Stamp Act, Boston Tea Party, and Boston Massacre).

- 4.19 Distinguishes between loyalists and the patriots.
- 4.20 Describes the contributions of key individuals in the American Revolution including Colonial and British men, women, and minorities (e.g., George Washington, King George III, Lord North, Cornwallis, John Adams, Samuel Adams, Paul Revere, Ben Franklin, Thomas Jefferson, Patrick Henry, Thomas Paine, Molly Pitcher, Crispus Attucks, LaFayette, Nancy Hart, and Benedict Arnold).

Information Processing:

- 4.36 Selects and discusses the main idea from a reading passage or listening activity.

Activity 1 **It's About Time**

Focus:

This activity will help students become familiar with reading and constructing a timeline. Also, they will relate important historical events to personal events. Completing this short activity will make their museum trip more meaningful by acquainting them with important events in Georgia history.

Objectives:

Students will:

1. arrange in chronological order important events in Georgia history and family history;
2. learn to construct and use a timeline; and
3. become aware of key events in Georgia history.

Materials:

Student copies of the timeline in this packet

Procedures:

1. Explain the concept of a timeline.
2. Briefly discuss the events shown on the timeline. Have the students look up and enter the exact dates of the events.
3. Have them mark the dates for their birth year, the year one of their parents was born, and the year one of their grandparents was born.
4. Enter John Abbot's birth date and death date. They can get these dates from his biography sheet that is included in the packet.
5. Save the timeline to enter new dates after the museum visit.

Evaluation:

Did the students record the correct dates on the timeline?

GEORGIA TIMELINE 12,000 BCE–2000



12,00 BCE **1500** **1700** **1800** **1900** **2000**

Native Americans
living in Augusta Area

Georgia
founded

Augusta
founded

Revolutionary War

Civil War

Reconstruction

World War I

World War II

Civil Rights Movement

Activity 2

Junior Naturalists

Focus:

This lesson will focus on the artwork of John Abbot, a late 18th century naturalist who lived and worked in this area, and on types of birds found around the Central Savannah River area. On the museum tour they will look at one of his watercolors. In learning about Abbot, students will use map skills and research skills. This lesson integrates social studies, science, and visual art.

Objectives:

Students will:

1. identify specific birds that live in Georgia and in the Savannah River area;
2. research and study one bird in this area;
3. draw and paint the bird they have studied; and
4. collect specimens of plants natural to the bird's habitat.

Vocabulary:

naturalist habitat watercolor

Materials needed:

Artist biography of John Abbot found at the back of this packet, drawing paper, pencil, watercolor, jar or can of water, brush, Georgia/South Carolina map, bird books that include birds of the CSRA.

Procedures:

1. Tell the students about the life and work of John Abbot. Introduce the word "naturalist." Have them trace on a map where Abbot traveled and recorded the birds of Georgia and the Carolinas.
2. Have the students study selected birds found in this area of Georgia. Discuss their flying habits, singing habits, and eating habits.
3. Each student should pick one bird to research. The student will research the habitat in which the bird lives and will collect types of plants found in the bird's habitat. For best results, make sure that the bird is one that the student can observe first hand.
4. After students have identified and researched their own bird, have them sketch in pencil various poses of the bird in its natural habitat.
5. Have students create watercolor sketches of their bird. Be sure to include an indication of the bird's habitat in the pictures, such as the plants collected earlier.
6. Direct them to first draw the bird lightly in pencil. Then they will apply the watercolor. Remind them to let one area dry before they apply another color next to it so that the colors will not run together. Also, point out that
7. watercolor looks several shades lighter when it dries. More than one layer of color can be applied to intensify colors.

Evaluation:

1. Did the students learn the skills necessary to identify birds?
2. Do they understand the relationship of the bird to its environment?
3. Does the watercolor sketch show important physical characteristics of the bird?
4. Does it include indications of the habitat in which this bird lives?

Activity 3 Age of Revolution

Focus:

This activity will help students become more familiar with the historical events and people during the American Revolution.

Objectives:

Students will:

1. read about important events that took place during the American Revolution;
2. use information and apply it to a curriculum-based crossword puzzle; and
3. become aware of key participants and events during the American Revolution.

Materials needed:

Highlighter, pencil, and information worksheet and crossword puzzle included in this packet.

Procedures:

1. Direct students to read information sheets in small groups.
2. Have the students highlight key people or events as they read.
3. Have a class discussion on the events and people. Create a class chart to display during the study of the unit.
4. Have students work independently on the crossword puzzle using the information sheet as a resource.
5. Review concepts before your visits to the museums.

Evaluation:

1. Did the students answer the crossword puzzle correctly?
2. Did the students respond correctly to oral questions during discussion?

Crossword Puzzle Answers

Across

6. thirteen
8. Treaty
9. militia
10. Congress

Down

1. Independence
2. Parliament
3. patriots
4. Minutemen
5. Sugar Act
7. Indians

Activity 3
Age of Revolution
Student Information Sheet

Directions: Read the following information about the American Revolutionary War, and then complete the crossword puzzle based on the information.

The Revolutionary War, often called the War for Independence, was fought between the thirteen American colonies and Great Britain. Georgia was one of the thirteen colonies. The war began on April 19, 1775, and ended six-and-one-half years later on October 19, 1781.

When the French and Indian War concluded, the British began to pay more attention to the American colonies. The British Parliament, of which the colonists were not members, began passing laws to tax the colonists. Parliament is the name of the British law-making body. The British Parliament told the colonists they could no longer settle the area between the Appalachian Mountains and the Mississippi River. British soldiers were sent to protect settlers from the Indians who inhabited this land. The British Parliament believed the colonists should help pay for the French and Indian War and for the soldiers protecting their settlements. In 1764, the Sugar Act, which was passed by Parliament, placed a tax on all molasses brought into the colonies.

In 1764, the Quarter Act ordered the colonists to house and feed British soldiers on duty in the colonies. The Stamp Act forced the colonists to buy tax stamps and put them on legal documents, newspapers, and everyday items such as glass, paint, and tea. You will see a stamp from the Stamp Act at the Augusta Museum of History.

The colonists, or patriots, became very upset about these taxes. Their motto was, "No taxation without representation." They did not have any representation in the British Parliament. A group called the Sons of Liberty angrily protested these laws. They destroyed tax collectors' homes and tried to force them to leave town. Alarmed by the protest, Parliament sent British soldiers to the colonies to make sure the colonists paid their taxes.

On March 5, 1770, a crowd of colonists made fun of and threw snowballs at some British soldiers. Fearing for their safety, the soldiers fired their guns into the crowd and killed five people. This is called the "Boston Massacre." Another time, the Sons of Liberty, protesting a tax on tea, dressed up as Indians one night and threw 300 chests of tea into Boston Harbor. This is known as the Boston Tea Party. In 1774, Parliament passed the Intolerable Acts, a series of harsh laws, against Massachusetts.

Leaders of the different colonies wrote letters to each other, so they could keep in touch. The colonies agreed to meet late in the summer of 1774. Representatives from the colonies met in Philadelphia on September 5, 1774, to form the First Continental Congress. The purposes of the Continental Congress were to discuss American rights and send a message to the British King, George III, to repeal the Intolerable Acts.

The Congress encouraged Massachusetts to form a small army called a militia. Militiamen, called Minutemen because they could be ready for battle so quickly, were being trained in towns and villages across Massachusetts. The British governor of Massachusetts, General Thomas Gage, ordered 800 British soldiers to capture the military supplies gathered by the militia. A few colonists learned about the British plan, and on April 18, 1775, Paul Revere, Dr. Samuel Prescott, and William Dawes rode out ahead of the British soldiers to warn the Minutemen.

On May 10, 1775, the Second Continental Congress met in Philadelphia. The Congress decided to organize an American army, and they named General George Washington as its commander. This action sent a message to King George III asking him not to take any more actions against the colonists.

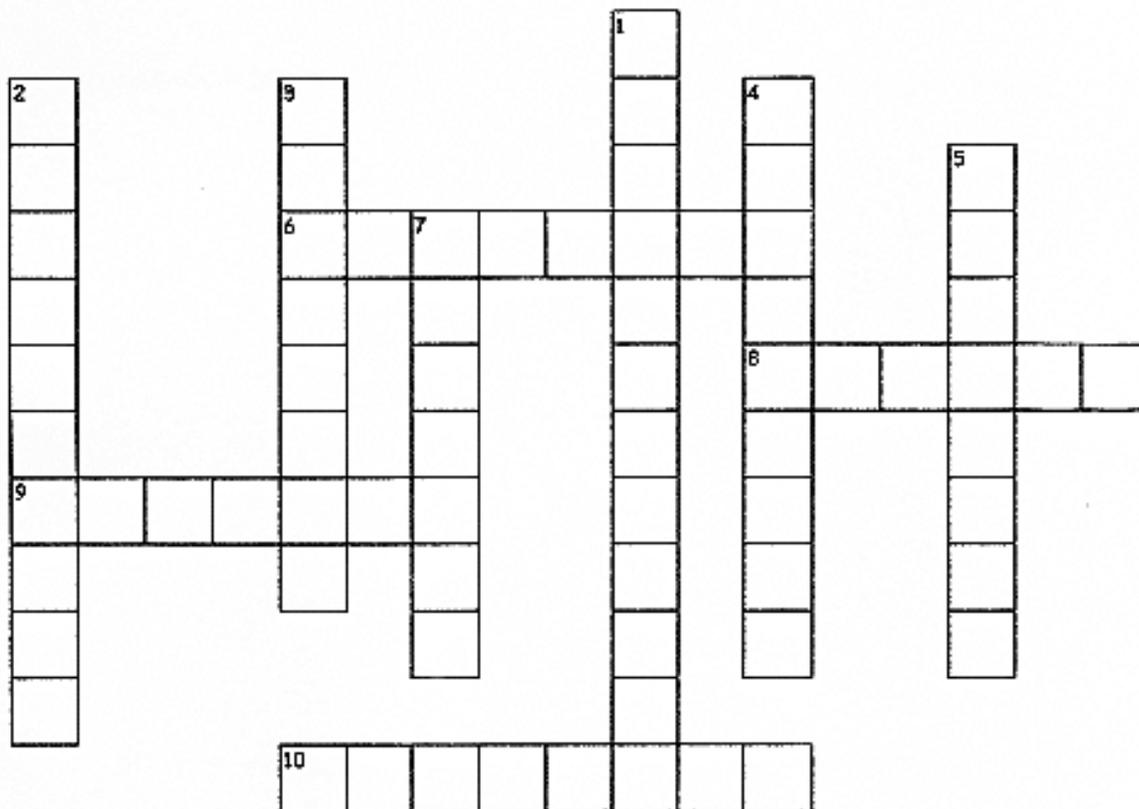
Over a year later, in June of 1776, the Second Continental Congress had decided that the colonies should be independent from Britain. Thomas Jefferson wrote the Declaration of Independence, and the Congress approved it on July 4, 1776. The colonists had declared their freedom from Britain.

Three men from Augusta signed the Declaration of Independence. They were George Walton, Button Gwinnett, and Lyman Hall. You will see and hear their names again at the history museum.

The Revolutionary War lasted six-and-one-half-years. In 1781, Lord Cornwallis, the British general, decided to march his army north to Yorktown. Yorktown is on a peninsula. General Washington, realizing that Cornwallis and his army could be trapped, quickly moved his army south from New York. Washington used the French navy and army to complete the trap, and Cornwallis did not have anywhere to retreat. On October 19, 1781, Cornwallis surrendered to Washington.

The defeat at Yorktown was a disaster for the British. This meant the end of the war. Two years after the war in 1783, the Treaty of Paris formally ended the American Revolutionary War. The United States was officially recognized as an independent country.

Activity 3
Student Worksheet
Age of Revolution



Across

6. The Revolutionary War was fought between Great Britain and the _____ American colonies.
8. The _____ of Paris formally ended the Revolutionary War.
9. Massachusetts was encouraged by Congress to form a small army called a _____.
10. The first Continental _____ met on September 5, 1774.

Down

1. Congress approved the Declaration of _____ on July 4, 1776.
2. _____ is the lawmaking body of government in Great Britain.
3. The colonists were also called _____.

4. Militiamen were also called _____.
5. The _____ put a tax on molasses.
7. During the Boston Tea Party, the Patriots dressed as _____ to fool the British.

Georgia Studies
4th Grade
Post-visit Activities

A Note to the Teacher:

The following activities are designed for after the students have visited the museums, and they will help consolidate some of the information learned in this unit. In addition, they will help assess what the students have learned.

Activity 4: *It's About Time, Continued* is a continuation of the timeline begun before visiting the museums. This activity will help students place historical events studied at the Augusta Museum of History and the artwork observed at the Morris Museum of Art in historical context. Also, they can integrate their family histories into the larger picture.

The relevant QCC standards in Social Studies are as follows: Information Processing:

- 4.30 Locates and utilizes information from a variety of sources; e.g., books, newspapers, atlases, glossaries, photographs, laser-disks, computer software, others.
- 4.32 Arranges time-related events into chronological order, using timelines when feasible. Time and Chronology:
- 4.52 Uses indefinite time concepts, such as long ago, before, and after.

Activity 5: *Stepping into History* will help students internalize events and artworks discussed when visiting the museums. The students will have to learn the facts of the events in order to write their first-person accounts. In addition, they will identify with historical figures and events once they have placed themselves at the scene.

The relevant QCC standards in Social Studies are as follows: Information Processing:

- 4.29 Gathers information through reading, listening, observing, and surveying.
- 4.30 Locates and utilizes information from a variety of sources; e.g., books, newspapers, atlases, glossaries, photographs, laser-disks, computer software, others.
- 4.33 Determines sequences of events and identifies cause and effect relationships.
- 4.36 Selects and discusses the main idea from a reading passage or listening activity.

Activity 6: *Colonial Lifestyles* focuses on the types of people and their daily lives during the American colonial period. After touring the museums, the students will complete a Venn Diagram to compare and contrast two different colonial lifestyles. This activity will help students gain a better perspective and understanding of the different lifestyles in the early American period. They can

then choose one role and compare and contrast it to modern times.

The relevant QCC standards in Social Studies are as follows:

History:

4.18 Compares and contrasts different lifestyles in the colonies during the 18th century from the perspectives of large landowners, farmers, artisans, women, indentured servants, and slaves.

Information Processing:

4.35 Organizes information into useable and efficient forms; e.g., graphs, charts, tables, outlines.

4.39 Analyzes information from two or more sources for agreements, contradictions, facts, and opinions.

Activity 4

It's About Time, Continued

Focus:

This activity, a continuation of Activity One, provides additional practice in using a timeline and in sequencing. Also, it will help the students process some of the information they learned at the museums.

Objectives:

Students will:

1. arrange in chronological order important events in Georgia history;
2. learn to construct and use a timeline; and
3. become aware of key events in the history of the South and especially of Georgia.

Materials:

Copies of the timeline first used in Activity 1; "Augusta Canal" pamphlet; Activity 4 worksheet

Procedures:

1. Remind students of the concept of a timeline.
2. Have students complete number one on the Activity 4 worksheet. Guide them in using a variety of resources to find the answers. For example, the Augusta Canal pamphlet in your resource packet will help them answer the first question. Go over the worksheet to make sure their answers are correct.
3. Direct them to place these dates in the proper place on the timeline.
4. Help them complete number three on the worksheet. These answers may be found on the artist biographies in the study guide.

Evaluation:

1. Did the students complete the worksheet correctly?
2. Did the students record the correct dates on the timeline?

Activity 4
Student Worksheet
It's About Time, Continued

1. When did the following events happen?
 - DeSoto explored the Georgia territory in _____.
 - Eli Whitney invented the cotton gin in _____.
2. Find the correct place on the timeline to mark these events. Mark them below the timeline.
3. Using the timeline, now see if you can locate the time periods of these paintings. Mark them in the space above the timeline.
 - A John Abbot watercolor
 - *Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta, Georgia*
 - *The Price of Blood*
 - *River Plantation*

Activity 5

Stepping into History

Focus:

The students will use the information gained from both museums as well as additional resource material to write a first-person account of a historical event or person. By choosing their own event, they will be able to learn about an area of history that appeals to them. Also, this will help them connect emotionally with history.

Objectives:

Students will:

1. choose from a list a historical event or person in history that interests them;
2. collect information about the historical event or person that they have chosen;
3. imagine what it was like to live during the time of this event or person; and
4. write a first-person account as if they lived at this time or as if they were the person whom they selected.

Materials needed:

Stepping into History Activity Sheet, pencils, paper, reference material (see bibliography for suggestions.)

Procedures:

1. Discuss briefly the events and people on the Stepping into History Activity Sheet. Guide the students to remember what they learned about them in the museums.
2. Allow the students to select from the sheet the event or person about which they would like to write.
3. Have the students use reference materials to learn more about their subject.
4. Guide the students to imagine living during the time of the event or person they picked. Prompt students to recall what occurred, how one felt, what clothing one would have worn, the setting, etc. Remind students to use their five senses to put themselves in the historical time and place of the event.
5. Have the students use the information from the museum visits and from the reference material to write a first person account of the event or person they have chosen.

Evaluation:

1. Did the students portray the time and people accurately?
2. What details did the students include to show that they understood the time period and event?

Activity 5
Student Worksheet
Stepping into History

Read the following list and try to connect the statements with what you saw and heard on your visits to the museums. Choose one that interests you. Write about the one you picked as if you were there.

I am Western Berkeley or Emily Howard Thomas.

I am one of the children in the painting, *Weighing the Cotton*.

I invented the cotton gin.

I am a Stallings Island Indian.

I am one of the Georgia signers of the Declaration of Independence.

I own the plantation in *River Plantation*.

Activity 6

Colonial Lifestyles

Focus:

Students will use the information gained from both museums as well as additional resource material to compare and contrast differing lifestyles in the American colonial period.

Objectives:

1. Students will choose two colonial lifestyles that interest them from a list.
2. Students will take the information about these lifestyles they acquire from their textbook and compare and contrast those lifestyles using a Venn Diagram (i.e., compare a colonial farmer's life to a colonial woman's life). Possible lifestyle elements to compare include employment, diet, and residence.
3. Students will present the information to the class for evaluation.
4. As an extension to this activity or to challenge the students further, have students choose one colonial lifestyle from the list and compare and contrast it to that lifestyle in modern times using a Venn Diagram (i.e., compare a colonial farmer's life to a 21st century farmer's life).

Materials needed:

Colonial Lifestyles activity sheet, pencils, social studies textbook, paper for organizing thoughts.

Procedures:

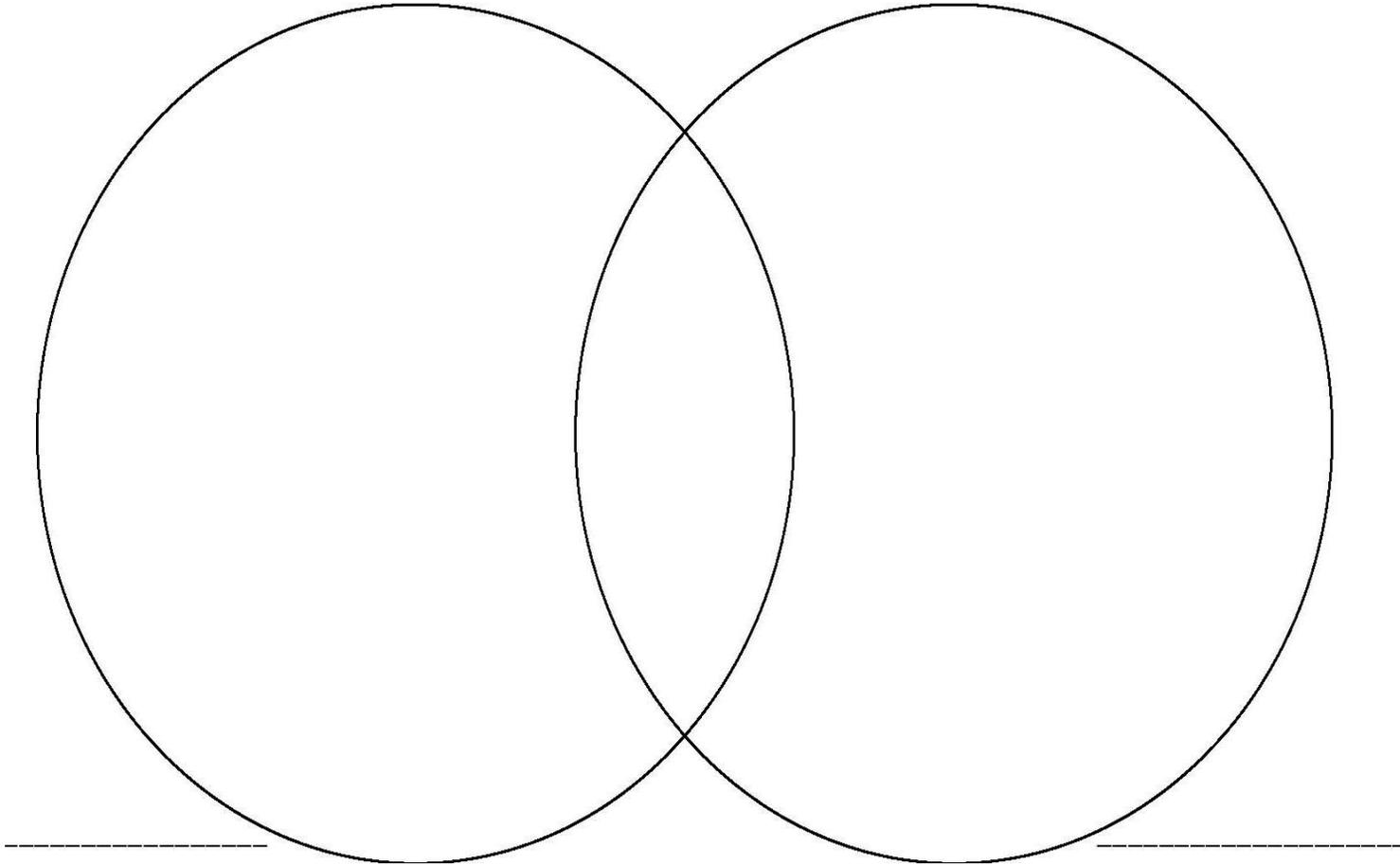
1. Tell students to read independently from their text to acquire information on the lifestyles listed.
2. Have a class discussion on the various lifestyles in the American colonial period.
3. Guide students to remember the information they learned at the museums.
4. Place students in pairs to review their texts for information and complete the Venn Diagram.
5. Students will present their findings to the class.

Evaluation:

1. Did the students accurately describe the lifestyles?
2. How effectively did the students present the information to the class?
3. How well did the students complete the Venn Diagram?

Activity 6
Student Worksheet
Colonial Lifestyles

Choose two of the following lifestyles from the American colonial era to compare and contrast: large landowners, farmers, artisans, women, indentured servants, or slaves.



JOHN ABBOT (1751–1840)

Artist Biographical Information: (1)

- Born in London, England, into a successful family; father was an attorney
 - Abbot developed an early love for books, drawing, and insects; his father owned prints and paintings that may have influenced his interest in drawing
 - Nothing is known of his formal education, or his family life; he probably was educated at home by a private tutor in preparation for a profession; it is known that his father hired Mr. Bonneau (an engraving and drawing master) to give him drawing lessons so that he could draw his specimens
 - Through Mr. Bonneau, Abbot met other collectors and began seriously collecting himself (see quote below); an interest in natural history, including birds, evolved out of his interest in insects
 - There was a surge of interest in natural history in the 18th century; many people, especially the aristocracy, took up collecting and filled their libraries with natural history publications
 - In 1769, Abbot was articled (apprenticed) to his father to learn the law profession; he remained interested in natural history (see quote below) and devoted much time and energy to his passion; he spent large sums of money (probably an allowance from his father) to indulge his interest; purchased books including Mark Catesby's *The Natural History of Carolina, Florida and the Bahama Islands*
 - In 1770, Abbot's talent was recognized when the London Society of Artists exhibited 2 of his butterfly watercolors
 - By 1773, Abbot abandoned law for good and set sail for Virginia with some commissions for specimens and a request by the Royal Society for observations and specimens (see quote below)
 - Abbot remained in Virginia for 2 years; he had not found the quantity or variety of insects he wanted and by 1775 had moved to Georgia
 - He arrived in Georgia 5 months before the Declaration of Independence was signed; passed through Augusta in February, 1776, settling 30 miles south of the city in what is now Burke County; Abbot remained in Georgia for the rest of his life, moving to Chatham County in 1806 and to Bulloch County in 1818
- (2)
- Spent the rest of his life in Georgia, studying and illustrating the natural history of the area and supplying collectors and other naturalists with specimens and drawings/paintings; Abbot also set up his own breeding program
 - By 1779, Abbot had married and had a son; he supported his family by selling specimens and watercolors to other collectors around the country and abroad
 - Although his work was in constant demand during his lifetime, he never sought fame or fortune and did not aggressively pursue publication; out of more than 5,000 watercolor sketches, only around 200 were ever published
 - Abbot never published his own work but supplied other authors with illustrations; only one work was to carry his name, the two-volume *The*

Natural History of the rarer Lepidopterous Insects of Georgia, which was co-authored with James Edward Smith in 1797; these volumes featured 104 of Abbot's watercolors (The Morris owns copies of these volumes)

- His contemporaries, John James Audubon and Alexander Wilson (the father of American ornithology), were well-known, but Abbot painted many of Audubon's birds long before Audubon began working and he took Wilson on collecting expeditions; Audubon traveled extensively while Abbot stayed close to home; Audubon's work has a continental scope while Abbot's work is site specific
- Abbot never stopped collecting, even as he grew older and became rheumatic, corpulent, deaf, and less agile; he died at age 89, financially poor but rich in reputation

General Characteristics of the Artist's Work:

- Abbot's works show a solid foundation in drawing and perspective that he received from Mr. Bonneau
- Abbot developed his own approach to illustrating specimens; he used real specimens and drew them as realistically as possible; Abbot sketched each specimen in graphite and then applied clear color; he matched the tints of his watercolors as accurately as possible to live or freshly killed specimens
- Abbot was particularly adept at showing texture and his work is valued for its skill in preparation, artistic quality, and scientific precision
- His style changed as his skill progressed; his early paintings depicted butterflies with outspread wings to show their color; later, he used more natural poses, showing the wings closed; in the manner of Mark Catesby, he showed the various stages of butterfly life--eggs, caterpillar, etc.--and also the plants they ate
- Abbot recorded observations such as the dates on which adult insects emerged from their cocoons and migrating birds arrived and departed, the relative abundance of species, their habitats, food preferences, and nesting habits
- His works have a sensitive and gentle quality; they are usually pale of color and light of line
- Abbot's style in painting birds was to miniaturize the background to emphasize the bird

Artist Quotations:

I soon begun to have a respectable Collection but not satisfied with it I craved more. (3)

Deeds Conveyances and Wills etc was but little to my liking when my thoughts were engrossed in Natural History. (1)

In the beginning of the year 1773, I was determined to come to America, but what part to choose was the only matter to determine on....I had met with a

hist[ory] of Virginia painted in such glowing Colours, & the Voyage there being much shorter I determined on Virginia. (1)

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2. Rogers-Price, Vivian. *John Abbot in Georgia: The Vision of a Naturalist Artist*. Catalogue of an exhibition at the Madison-Morgan Cultural Center (Madison, Georgia,) September 25–December 31, 1983.
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Artist information sheet prepared by Kelly Woolbright, 1999.

GEORGE COOKE (1793–1849)

Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta, Georgia

1840

Oil on canvas

36 x 28 ½ inches

1997.014

Artist Biographical Information:

- Born in St. Mary's County, Maryland; showed an early talent for painting but did not have enough money to pay the fee required to serve as an apprentice to esteemed painter Rembrandt Peale; entered the mercantile trade where he had several unsuccessful commercial ventures; financial reverses eventually prompted a return to art
- Studied with Charles Bird King (2)
- Began copying portraits with such success that he began painting them from life; by 1825, he wrote to his brother that in the past 28 months he had completed 130 portraits, 40 of which were done in Richmond, Virginia; Cooke had married the sister of James E. Heath, the state auditor of Virginia; many of Cooke's early sitters were connected by birth or by business to his wife's family (2)
- Traveled to Europe in August 1826 to broaden his skills in landscape and history painting; he studied and copied artworks in Italy, France, and England; returned to U.S. in 1831 (2)
- Upon his return to the U.S., Cooke established himself for a while in New York; was very productive during this decade and showed considerable versatility as an artist; executed a number of city views in the South:
George Cooke's views of Southern cities were engraved in the 1830s. Included were Washington, D.C., and Charleston, South Carolina, as well as two Virginia cities, Petersburg and Richmond. His view of Tallulah Falls, Georgia ... executed sometime during the 1830s or 1840s, is representative of the style seen in his city views. These landscapes are among Cooke's most attractive work and, as in the views of Charleston and Tallulah Falls, demonstrate a sensitive observation and rendering of both environment and atmospheric conditions. (1, p.60)
- Through the efforts of friend and teacher Charles Bird King, Cooke received a commission to paint the six American Indian chiefs who came to Washington in 1837; his work was later reproduced in McKenney and Hall's *The Indian Tribes of North America* (2)
- Worked as an itinerant portraitist during the 1840s in the South, traveling out of Athens, Georgia, and New Orleans; much of his professional life was spent traveling throughout the South, with frequent visits to Washington (2)
- Known to have been in Augusta, Georgia, by May 1840, when he painted a portrait of Mrs. Henry Hartford Cumming and her daughter, Emily; moved to Athens, Georgia, by the fall of 1840; continued to travel to Augusta and other

major Georgia communities after his move to Athens, at least through 1842 (2)

- In 1844–45, Alabama industrialist Daniel Pratt, Cooke's chief patron, established a studio and gallery in Prattville, Alabama, where Cooke displayed his own work as well as that of other major American artists of the nineteenth century (2)
- Cooke's paintings were exhibited at the National Academy of Design, the Boston Athenaeum, the Pennsylvania Academy of Fine Arts, the American Academy of Fine Arts, the Apollo Gallery, Charles Bird King's gallery in Washington, D.C., and in Richmond, Virginia (2)
- Cooke was also a successful illustrator for *Family Magazine* and a writer for *The Southern Literary Messenger*. (2) Contracted Asiatic cholera in New Orleans and died there. He is buried in Prattville. (2)

General Characteristics of the Artist's Work:

- Cooke's versatility as an artist is illustrated by his portraits, landscapes, and city views
- Cooke closely observed and wrote about the techniques of the old masters of Europe; he very much admired the works of Raphael and made careful copies of Vatican works
- His work of 1835–40 demonstrated his studies of European art: high-keyed palette; improved modeling and contouring of his sitters; enlarged eyes, suggestive of Romantic portraiture; greater concentration on the details of costume and setting; and greater suggestion of the sitter's character (2)

About *Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta, Georgia*

- The children's mother was Emmeline Few Thomas (1807–1882); the children's father was also named Western Berkeley Thomas (1799–1836); the couple had two children, Emmeline (Emily) Howard Harvie Thomas and Western Berkeley Thomas; the father died when his son was one year old; according to the inscription on his tombstone, Thomas, a native of Kentucky, had lived in Augusta for some years and was a member of the Richmond Bar (3, 4)
- Western Berkeley (1835–1863) practiced law in Augusta; by 1860, he had established a practice as attorney at law, with an office at 268 Broad Street; in 1861, Western joined the Confederate Army with the rank of first lieutenant, but resigned his position one year later; died in 1863, perhaps of disease; however, the inclusion of his name on the Greene Street monument dedicated to the "Boys in Grey" from Augusta and Richmond County suggests that his death may have been a consequence of the War (4)
- Emmeline (Emily) Howard Harvie Thomas (ca.1833–1912) married William Chrystie (1823–1902) in 1855; Chrystie was the grandson of General William Few, a Revolutionary War hero; the couple had five children; the couple maintained a summer residence in New York and a winter residence in Augusta; the family's Augusta home was at 914 Milledge Road

- The sister of the children's father was Emily Tubman, the richest woman at that time in Augusta; Emily and the children's mother, Emmeline, ensured that the children were properly educated after the father's death; after Western's death, Emily purchased a memorial window in his memory at Augusta's First Christian Church. Of note, Tubman had financed the construction of First Christian Church
- A memorial window to Western can also be found at Augusta's Church of the Good Shepherd; this window was donated by Joseph Cumming, a friend of Western Berkeley

Artist Quotation:

...art aspires to a higher attainment than the mere portraiture of nature...[to] the poetry of form and color. (2, p.30)

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3. Augusta Genealogical Society, comp. *Summerville Cemetery, Augusta, Georgia*. Augusta, GA: Augusta Genealogical Society. 1990.
4. Moore, Victor. *Let the Hills Hear Thy Voice: A History of the Church of the Good Shepherd, Augusta, Georgia, 1869–1994*. Spartanburg, SC: The Reprint Company, Publishers, 1995.

Artist information sheet prepared by Sue Davis and Patricia Moore, 2000.

HAL COURTNEY MORRISON (1852–1927)

Weighing the Cotton

ca. 1885–90

Oil on canvas

31 ½ x 45 ½ inches

1989.01.123

Artist Biographical Information: (1)

- Born on Prince Edward Island, Canada
- Educated as a physician at Harvard School of Medicine
- Spent two years on the medical staff of the Intercolonial Railroad followed by up to seven years of traveling and painting in Europe
- By 1882 had located in Bainbridge, Georgia
- In 1883 Morrison moved to Atlanta where he remained until the death of his wife in 1918
- Moved studio to Lowndes building in Atlanta in 1899, where he provided instruction in oil, watercolor, and pastel (2)
- Made frequent trips to Florida during the winter months and to North Carolina in the summers
- Was an avid outdoorsman and loved hunting and fishing (2)
- Exhibited extensively in state fairs and regional expositions; his works were held in private collections in the U.S. and Europe (2)
- Remarried and moved to Auburndale, FL, where he stayed until the final months of his life in 1927; died in Atlanta, GA, September 30, 1927, at the age of 74 (2)

General Characteristics of the Artist's Work:

- Best known for his subjects of still life, including flowers, fruit, and game
- His approach to subjects was highly realistic; Morrison insisted that drawing and painting from nature made him a “true artist” (2)

On *Weighing the Cotton*:

- Subject of painting is the weighing of cotton picked by African-American workers, several of whom are children; artist included rich details of the workers' environment, including a cabin, pet dog, cotton fields, and cooking fire site

Quotations:

After graduating from Harvard School of medicine he spent “two years on the medical staff of the Intercolonial Railroad.” According to Morrison, during that time:

“I did nothing but paint and fish, and finally abandoned my profession entirely to rove over the whole world and paint what pleased me.” (2)

After visiting the painter's studio one day in 1888, Orion Frazee felt compelled to comment tongue-in-cheek, on Morrison's trompe-l'oeil technique:

"... one of the first objects I noticed was a cucumber, and as the day was warm I began looking about for salt, when to my disappointment I found my cucumber but a picture...[and] one might go on being deceived in there; for yonder are magnolios [sic], with their rich, white petals in such beautiful contrast to the deep green of the leaves; and so true to nature is the work that even the little holes, and rusty looking spots and blemishes are all depicted with care, and add to the artistic values." (2)

Sources:

1. Chambers, Bruce W. *Art and Artists of the South: The Robert P. Coggins Collection*. Columbia, SC: University of South Carolina Press, 1984.
2. Crannel, Carolyn Gaye. "In Pursuit of Culture: A History of Art Activity in Atlanta, 1847–1926." Ph.D. diss., Emory University, 1981.

Artist information sheet prepared by Patricia Moore, 2000.

THOMAS SATTERWHITE NOBLE (1835–1907)

The Price of Blood

1868

Oil on canvas

39 ½ x 49 ½ inches

1989.03.237

Artist Biographical Information: (1)

- Born in Lexington, Kentucky, at a time when Lexington was the center of Kentucky's slave trade
- Son of a prosperous hemp and cotton farmer who also operated a rope and bagging factory in St. Louis; slaves were used in the Noble factory as hired hands through contract for hire arrangement with slave traders in Lexington; family's home in Lexington was only minutes away from the courthouse, where local slave trading activities occurred
- Slaves lived on the elder Noble's land in small cabins at the back of the family home. It was in these cabins the child, Thomas Noble, would play with the slave children and listen to their elders tell wonderful ghost stories after dark. Often he would bring biscuits in trade for an accompanied journey back to the main house after a night of scary ghost stories
- Noble family moved to Louisville, KY, 1849
- During adolescent years studied with Samuel Woodson Price (1828–1918) in Louisville; Price was a former disciple of Kentucky's famous portrait painter Oliver Frazer (1808–1864), who had studied with Baron Gros in Paris and became acquainted with and influenced by George Healy and Thomas Couture
- Noble family moved to St. Louis, 1856
- Studied with Thomas Couture in Paris, 1856–1859; Thomas Couture, a very politically and socially aware artist, attracted highly intelligent students with profound political and social convictions; many of Couture's students show a strong interest in African subjects
- Noble returned to St. Louis in 1859. He was 26 at the start of the Civil War
- Served as a captain in the Confederate Army, 1861–1865; Noble repatriated in New Orleans and returned to St. Louis, 1865; of note, Noble believed in civil rights, but he also believed in states' rights
- Moved to New York City, 1866
- Spent summer painting with George Inness in the Catskills, 1868; appointed as head of the McMicken School of Art in Cincinnati, Ohio, in the same year
- Traveled to Munich in 1881, returning to Cincinnati in 1883
- Retired from McMicken School, 1904, and moved to Bensonhurst, New York
- Died, New York City

General Characteristics of the Artist's Work: (1)

- Returned to painting after the war; painted a series of paintings depicting the inhumane treatment of the African-American slave population; these paintings sold well to a Northern market interested in paintings with slave subjects; Albert Boime suggested that Northern businessmen and merchants may have sought such images to display their liberal sympathies and support of Reconstruction
- His art demonstrates a compassion for persecuted people, unemployed workers, and family traumas
- The underlying theme in his art deals with direct experience and social ideals.

About *The Price of Blood*

- Title of work is drawn from Harriet Beecher Stowe's *Uncle Tom's Cabin*; it is taken from Stowe's character Cassy who, when shown the money obtained from the sale of her children by their master, calls it "the price of their blood" (2)
- Painting contains numerous allegorical symbols that, when read by a viewer, tell the story of a sale of a mixed race slave by his father and master, who has just completed negotiations with a slave agent; pose of slave is reminiscent of Gainsborough's *Blue Boy*, a gesture that would have been regarded as ironic by 19th century viewers (1)
- Painting on the rear wall of the sacrifice of Isaac by his father Abraham underscores the relationship of the slave and master; Pennington suggested a further connection between Abraham and miscegenation: Abraham abandoned Ishmael, a son born of a miscegenetic relationship with his servant Hagar (3)
- A contemporary debate over "amalgamation," sparked by the pamphlet *Miscegenation*, published at the end of 1863, may have influenced Noble; the anonymous writers of the pamphlet argued for interracial unions; the debate revealed Northern insistence that the source of mulattoism in the U.S. had been the institution of slavery (1)
- Painting was exhibited in New York, Boston, Philadelphia, Cincinnati, and Chicago before its sale to a Scottish collector (1)

Sources:

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Artist information sheet prepared by Dorothy Eckmann and Patricia Moore, 2000.

THOMAS ADDISON RICHARDS (1820–1900)

River Plantation

ca. 1855–60

Oil on canvas

20 ¼ x 30 inches

1989.01.161

Artist Biographical Information:

- Born in London, England; immigrated with family to United States in 1831, and by 1838 had settled in Penfield, Georgia, after brief stay in Hudson, New York, and in Charleston, South Carolina (1)
- By 1838, had collaborated with brother, the editor William Carey Richards, in publication of *The American Artist*, book on flower painting; (1) later helped brother introduce two Southern literary monthlies and began to write novelettes, stories, and drawings which were published in such periodicals as *Harpers' New Monthly Magazine* and *The Knickerbocker* (5)
- Traveled to Augusta, Georgia, in October 1838 to teach art in this commercially active city; the *Georgia Constitutionalist*, *Augusta Mirror*, and [Augusta] *Daily Chronicle and Sentinel* provide ample evidence that Richards provided instruction in oil painting, watercolors, sepia and India ink tinting, and pencil drawing during his residency; while teaching, he painted portraits of local citizens, including members of the McKinne family, and contributed poetry, an essay on painting, and travelogues describing rambles through upper Georgia to the *Augusta Mirror*, a local literary journal; also employed to paint pictures of Clay and Polk on canvas that stretched across Augusta's Broad Street during the 1844 presidential campaign (2)
- In 1842, published *Georgia Illustrated*, featuring series of eleven steel engravings of Georgia landscape views; view of the Medical College of Georgia included in book; book was accompanied by texts by various authors (1)
- Moved to New York, 1844; began studies at National Academy of Design (2)
- After move to New York, continued to publish books, most prominent of which was *Appleton's Illustrated Hand-Book of American Travel*, first comprehensive guidebook for American travelers
- Elected associate member of National Academy of Design, 1848; became full member three years later; served as Academy's corresponding secretary, 1852–92 (1)
- Married Mary E. Anthony of Providence, Rhode Island, in 1857; she authored children's stories (5)
- Spent summer of 1867 touring and sketching in Europe with wife
- Served as president of New York Sketch Club (1847–1848), first director of Cooper Union School of Design for Women (1858–1860), and professor of art at New York University (1867–1887) (1)
- Wife died of malignant tumor in 1894
- Died in Annapolis, Maryland, in 1900 while visiting nephew (5)

General Characteristics of the Artist's Work:

- Earliest work in portraiture
- By mid-career, Richards increasingly recognized as landscape artist; drew and painted many scenes of the Southern landscape
- Landscape paintings show influence of Hudson River school. (3) As member and president (1847–1848) of the New York Sketch Club, he likely knew and socialized with the Hudson River artists; Sanford Robinson Gifford, Hudson River school artist, accompanied Richards on at least one sketching trip (5)
- Carried small sketchbook with him on travels; practice was shared with most Hudson River school artists

On River Plantation:

- Believed to depict rice plantation perhaps in Georgia along the Savannah River (3); Melissa Gayle noted that there are ruins of a former rice plantation upstream from the present location of the Morris Museum and that the site visually resembles this painting
- In *Appleton's Illustrated Hand-Book of American Travel* (1857), Richards
- described Augusta in most favorable terms:

Augusta, one of the most beautiful cities in Georgia, and the second in population and importance, is on the eastern boundary of the State, upon the banks of the Savannah River, and at the head of its navigable waters, 120 miles north-northwest from Savannah, and 136 northwest from Charleston, with both of which cities it has long been connected by railroad. Augusta now has a population of over 12,000, and it is every year greatly increasing... There are delightful drives along the banks of the Savannah, particularly below the city... (p. 277)
- Focal point of painting is a large oak tree laden with moss; in 1859 Richards wrote and illustrated article for Harper's entitled "The Rice Lands of the South" in which he described the oak tree as the "most remarkable" of Southern trees:

Its foliage falls in drooping masses, more luxuriant and more graceful than those of the elm, while its branches have the magnificent proportions and the vigorous strength of the old English oak. It is frequently of immense size, overshadowing, between its trunk and its outer limbs, space and verge enough for a mass meeting. ... no tree is so richly draped as is the live oak in the festoons of the wondrous moss of the vicinage. It is often seen... looking down from the crown of some sandy bluff into the floods of the quiet rivers. (4, p. 738)
- John Michael Vlach, American studies professor at George Washington University, believes this painting was produced in a style typical of plantation portraits dating to period immediately preceding Civil War; in this style the artist emphasized a picturesque landscape rather than a plantation house (personal conversation, July 1998)

Quotation:

For the verdant meadows of the North, dotted with cottages and grazing herds, the South has her broad savannas, calm in the shadow of the palmetto and the magnolia; for the magnificence of the Hudson, the Delaware and the Susquehanna, are her mystical lagunes, in whose stately arcades of cypress, fancy floats at will through all the wilds of past and future.

-Thomas Addison Richards, 1853 (6, p. 120)

Sources:

1. Chambers, Bruce. *Art and Artists of the South: The Robert P. Coggins Collection*. Columbia, SC: University of South Carolina Press, 1984.
2. Griffith, Louis T. "T. Addison Richards: Georgia Scenes by a Nineteenth Century Artist and Tourist." *Georgia Museum of Art Bulletin* 1, no. 1 (fall 1974): 9-16.
3. Grootkerk, Paul. "Artistic Images of Mythological Reality: The Antebellum Plantation." *The Southern Quarterly* 32, no. 4 (summer 1994): 33-43.
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5. Koch, Mary L. "The Romance of American Landscape: The Art of Thomas Addison Richards." *Georgia Museum of Art Bulletin* 8, no. 2 (winter 1983): 5-36.
6. Pennington, Estill Curtis. *Look Away: Reality and Sentiment in Southern Art*. Atlanta, GA: Peachtree Publishers, 1989.
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Artist information sheet prepared by Melissa Gayle and Patricia Moore, 2000.

Georgia Studies 4th Grade

- atmospheric perspective The representation of space in a drawing or painting by making objects appear distant by blurring outlines, by showing less detail, and by making colors lighter and cooler.
- background The part of the painting or other image that seems to be farthest from the viewer.
- balance The arrangement of the sensory properties (line, shape, color, space, texture, and pattern) so that there appears to be visual equilibrium. The balance may be symmetrical (the same on both sides) or asymmetrical (different on each side, but in equilibrium). Another word for symmetrical balance is formal; another word for asymmetrical balance is informal.
- center of interest The area in the artwork to which all movement is directed.
- complementary colors Pairs of colors that are opposite each other on the color wheel: red/green, blue/orange, purple/yellow. Complementary colors intensify each other when paired, but neutralize each other when mixed.
- composition How elements are positioned in relation to each other within a work of art.
- contrast Great difference between things: light/dark, smooth/rough, thick/thin, etc.
- cool colors Colors that remind people of cool things: blues, greens, purples.
- foreground The part of a painting or other image that seems to be closest to the viewer.
- landscape A work of art that shows the features of the natural environment such as trees, mountains, or rivers.
- line A continuous, slender mark made on a surface; a real or suggested line or path joining the elements in a composition.
- linear perspective A system of drawing or painting that gives the illusion of depth. All horizontal lines that are parallel in nature converge on the horizon line at one or more vanishing points.
- middle ground The part of a painting or other image that seems to occupy the space between the foreground and background.

- movement The arrangement of the elements of an artwork so that a sense of motion is created and the eye moves through the artwork.
- negative space Area in an image or sculpture that is not taken up by any forms, but surrounds forms and fills in the “gaps” of the composition.
- pattern Lines, colors, or shapes repeated over and over in a planned way.
- portrait An artwork that represents a person’s likeness.
- primary colors Red, blue, yellow; all other colors can be mixed from these, but you cannot mix colors to make these three.
- repetition Elements that appear over and over in an artwork. This often creates a sense of movement or rhythm.
- secondary colors Orange, green, and purple; each of these colors is made by mixing two primary colors together.
- shape An enclosed, two-dimensional space. Shapes may be geometric (squares, circles, rectangles, triangles, etc.) or natural with curving or irregular outlines.
- space The illusion of depth created by an artist in a two dimensional artwork. Space may also be open areas in an artwork.
- still life An artwork of inanimate objects (usually arranged) such as vases, bottles, fruits, or flowers.
- texture The feel of a surface, either real or simulated, as when an artist makes an object in a painting look shiny.
- unity The formal property in a work of art in which the sensory properties are arranged into a harmonious whole.
- value The lightness or darkness of a color.
- warm colors Colors that remind people of warm things: red, yellow, or orange.

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Primary Sources:

Primary sources on Augusta history can be found in the permanent collections of the Augusta Museum of History; the Augusta Public Library; the Augusta Genealogical Society; Augusta-Richmond County Courthouse; Reese Library at Augusta State University; Richmond County Historical Society Collections.

Compiled by the Augusta Museum of History, September 2000, Updated March 2001.

Transparencies

1. George Cooke, *Portrait of Western Berkeley Thomas and Emily Howard Thomas*, 1840, Oil on canvas, 36 x 28 ½ inches. Morris Museum of Art, Augusta, Georgia.
2. Lamar Dodd, *From this Earth*, 1945, Oil on canvas, 24 x 39 ½ inches. Morris Museum of Art, Augusta, Georgia.
3. Edward Rice, *The River*, 1994, Oil on canvas, 42 x 42 inches. Morris Museum of Art, Augusta, Georgia.
4. Prehistoric Indian pottery fragments and projectile points used on spears. Augusta Museum of History.
5. Quilt made by slaves in 1825 and pottery made by the enslaved, African-American potter, Dave. Augusta Museum of History.
6. Horse-drawn, steam-operated fire engine, 1869. Augusta Museum of History.

**Georgia Studies
Packet Evaluation**

Thank you for completing the Georgia Studies Tour! We would appreciate your comments about the packet that you received with pre-and post-visit lesson plans.

Please rate the following aspects of the packet from 1–5 with 5 being the highest rating.

- _____ Themes, Images, and Artifacts
- _____ Introductory Questions
- _____ Vocabulary
- _____ Timeline
- _____ Lesson plans
- _____ Pre-visit Activities
- _____ Post-visit Activities
- _____ Artists' Biographies
- _____ Glossary of Art Terms
- _____ Glossary of History Terms
- _____ Bibliographies

What part of the packet was most useful?

What part of the packet was least useful?

What would you like to see added to the packet?

We would welcome any additional comments or suggestions.
