

Teacher Package

SUN PATTERNS, DARK CANYON:

the Paintings and Aquatints of Doel Reed
(1894-1985)



Image: Doel Reed, *Sun Patterns, Dark Canyon*, 1979, Ed. 17/30, aquatint and etching on paper, 7 7/8 x 17 1/2 inches. Oklahoma State University Museum of Art, Stillwater, OK, DRC2011.015.001.



MUSEUM OF ART

720 S. Husband Street | Stillwater, OK 74074 | 405-744-2780 | museum.okstate.edu

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ACKNOWLEDGMENTS

We would like to thank all the people who were a part of the exhibition and who supported our role as a teaching and learning arts institution. To all Stillwater Public School teachers for providing students with a quality education that inspires, challenges, and fosters long-term love for learning. To the Department of Art, Graphic Design, and Art History at Oklahoma State University for partnering with us in various projects and exhibitions. To the Museum's Art Advocates for their continuous support, including funding our educational programs and making classroom assistance possible. Their commitment to arts education is a tremendous asset to our community and will forever continue to change lives.

INTRODUCTION

EXHIBITION INFORMATION

Sun Patterns, Dark Canyon explores the art and career of the highly successful twentieth-century American printmaker and painter Doel Reed (1894–1985). Reed is best known today as a Southwestern artist and "master of the aquatint;" his conservative yet modernist approach to the New Mexican landscape found a ready audience among curators and collectors during his lifetime. Reed began summering in the Taos artists' colony starting in the 1940s and permanently moved to New Mexico in 1959. The mountainous topography, geology, and history of New Mexico were an endless source of inspiration to Reed. This exhibition will bring attention to this significant but understudied artist and demonstrates how Reed was both influenced by and contributed to national and international artistic trends over his long and prolific career. The rich and varied American landscapes of the Midwest and Southwest were his primary sources of inspiration. Included in the exhibition are over sixty works of art by Doel Reed and his contemporaries.

Despite the fact that Reed was a nationally recognized artist and educator, whose paintings and especially prints are in the collections of major museums throughout the United States and Europe, no scholarly studies exist on the artist. This exhibition will not only bring attention to Reed's art and career, it will contribute to knowledge about the development of American art and the embrace of printmaking by leading artists throughout the country. Printmaking started to receive attention as a fine art in the United States during Reed's lifetime and was only slowly incorporated into university and art academy curricula. Reed was an acknowledged leader in the United States with respect to the technique of aquatint, which reflects his close study of Goya's masterful graphic work. By focusing on Reed, we also gain insight into the vibrant community of artists throughout the American Southwest and Midwest in the 1930s–1970s and how they responded to and adapted modernist approaches for their own purposes and audiences. His close friends and students included artists as diverse as Birger Sandzén, Ernst Blumenshein, William (Bill) Dickerson, J. Jay McVicker, and Howard Cook, among many others.

Reed exhibited widely throughout his lifetime, won numerous awards, and was elected a full member of the National Academy of Design in 1952. In 1984, when Reed was 90 years old, his prints were included in no fewer than five national exhibitions in New York City, New York.

INTRODUCTION

ARTIST BIOGRAPHY



Born on May 21, 1894, near Logansport, Indiana, Doel Reed achieved an international reputation as a landscape artist and printmaker and was called a master of aquatint. In youth, he attended art classes at the John Herron Art Museum in Indianapolis and developed a lifelong interest in artwork featuring the human figure. Graduating from high school in 1912, he served as an apprentice architect for four years. Exposure to architectural drawing was later shown in his detailed depictions of buildings and structures.



Reed exhibited in approximately 350 juried shows, winning more than 100 national and international awards and prizes. Of all his recognitions, he was proudest of his membership in the National Academy of Design, the most influential organization in the history of American art. Elected an associate member in 1942, he was accorded full academician status in 1952. Doel Reed died on September 30, 1985, in Taos.

ADDITIONAL INFORMATION

<https://go.okstate.edu/about-osu/arts-at-osu/doel-reed/about/more-about-doel-reed.html>

ART + WRITING

EDUCATOR PACKET

AGES

8 and up

TIMELINE

2 - 4 days (1 day in museum, 1-3 days in class)

DESCRIPTION

Art + Writing is a cross-curricular experience that invites students to create written and visual works inspired by the artwork on view. Through inquiry-based discussions, students practice critical thinking, writing, and visual literacy. Additionally, Art + Writing provides students the opportunity to form a life-long relationship with art by creating personal connections, thereby dissolving barriers between themselves and art.

GOALS

- Practice visual literacy
- Practice 21st Century Skills [Ex: critical thinking; synthesizing information; applying learning to the real world; innovation and creativity; teamwork and collaboration]
- Build personal connections with art

MATERIALS

- Access to the exhibition or a selection of artworks to view
- *Art + Writing: Student Packet* worksheets, 1 per student
- Pencil, 1 per student
- Clipboards, folders, or other portable writing surfaces, 1 per student
- Additional paper, as needed

STEPS

- **PREPARE:** Provide each student with a *Student Packet*, pencil, paper, and clipboard
 1. **LOOK:** Tour the exhibition with your students divided into small groups
 2. **TALK:** Facilitate a conversation(s) about an artwork. *Tips for Educators* and *Sample Dialogue* provided.
 3. **WRITE:** Students brainstorm their personal narratives using the *Student Packet* worksheets. Next, students write a rough draft.
 4. **EDIT/REWRITE:** Students will peer-edit and provide constructive criticism. Students will make any necessary edits and write a final draft.
 5. **SHARE!:** Students present their personal narratives and any illustrations or sketches.

MODIFICATIONS

SIMPLIFY: Remove **EDIT/REWRITE** step. Educators provide feedback, rather than peers.

EXPAND: Following **TALK**, allow students to return to the exhibition and review the artworks individually or in pairs while writing. Students may illustrate their narratives.

INCLUSIVITY: Students may tell/act out their narratives. Students may write fictional narratives rather than personal narratives.

ART + WRITING

EDUCATOR PACKET

TIPS FOR EDUCATORS

Educators will practice Visual Thinking Strategies (a strategy used to promote visual literacy) to engage students in discussions about the art. The following is an outline for facilitating discussions and a list of sample questions.

1. **LOOK** - Start by looking at a work of art. You may provide introductory information about the artist(s) but no more. You want students to focus on their connection to the art rather than the artists' intended meaning. Encourage students to jot down first impressions, thoughts, or questions as they look quietly.

2. **TALK** - Begin asking questions. Ask questions that require more than a yes or no. Keep asking questions to help them dig deeper into their memories.

- **What do you see?**
 - A visual checklist of information (objects, lines, shapes, colors, etc.)
- **What do you see that makes you say that?**
 - Encourage students to use details to support more interpretive observations
- **What is happening in this work of art? What are the relationships, or stories, that might be taking place?**
- **Does it remind you of anything? How do you connect to this piece?**
 - Encourage students to reflect on images, energy, emotion, etc.

3. **WRITE** - Students use the *Student Packet* worksheets to organize their thoughts before writing the first draft. Next, students write a rough draft.

4. **EDIT/REWRITE**- Encourage peer-editing and constructive criticism. Students will make any necessary edits and write a final draft.

5. **SHARE!** - Encourage students to share their personal narratives with the class, as well as any illustrations or sketches of the inspirational artwork.

ART + WRITING

EDUCATOR PACKET

SAMPLE DIAOLOGUE

SAMPLE DIALOGUE 1:

Facilitator *Students*

"What do you see in this piece?"

"I see fire." "Stars." "Space." "Metal."

"What more do we see?"

"It looks like something melting." "I think it looks like you're going through space."

"What does it make you think about?"

"It makes me think about going camping when you make a campfire and you look at the stars."

"Have you been camping?"

"Yeah."

"What makes camping special?"

"When my grandpa comes with us and we make smores and sometimes we see weird animals and deer!"

"That sounds like a lot of fun! Maybe you should jot this piece down, it sounds like you might be able to use it as your inspiration for your story!"

SAMPLE DIALOGUE 2:

Facilitator *Students*

"What do you see in this piece?"

"Maybe a lot of colors." "Maybe stars..."

"Yeah, I can see that. What does it make you think about?"

"It doesn't make me think about anything..."

"Have you ever gone out and looked at the stars?"

"Yeah, my dad and I used to do that."

"Tell me about that."

"We used to try to find the constellations."

"Maybe there could be a story there, maybe we can keep looking."

ADDITIONAL QUESTIONS TO HELP STUDENTS BRAINSTORM:

- In your opinion, what story does this artwork tell?
- What clues did the artist give to support that story?
- What about this piece triggers a memory or connection for you (elements, subject, materials, mood, etc.)?



Doel Reed, Postal Service, 1940, etching and aquatint on paper, 7 1/2 x 13 1/4 inches, Oklahoma State University Museum of Art, Stillwater, OK, DRC 07-0026. Photo by Phil Shockley



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ART + WRITING

STUDENT PACKET

Artists, like Doel Reed, are storytellers. They communicate their ideas, feelings, and experiences through their artwork. When artists share their work with the world, they invite others to participate in their stories. The meaning, or narrative, of their work changes depending on who is looking at it. We view artwork using our eyes, our emotions, and our experiences. We invite you to create a personal narrative inspired by one of Doel Reed's works in our galleries. The questions in this packet are designed to help you discover connections with the artwork and to develop ideas for your personal narrative.

PROGRAM

- **LOOK:** Tour the exhibition with your group.
- **TALK:** Discuss the artworks. Take note of any artworks that catch your eye, or spark an emotion or memory.
- **WRITE:** Use the worksheets in this packet to brainstorm your personal narrative. Next, write a rough draft of your narrative.
- **EDIT/REWRITE:** Share your first draft with your partner or teacher. Ask for feedback. Make any necessary edits and write a final draft.
- **SHARE!:** Share your personal narrative with your classmates, as well as any illustrations or sketches of the artwork which inspired you.



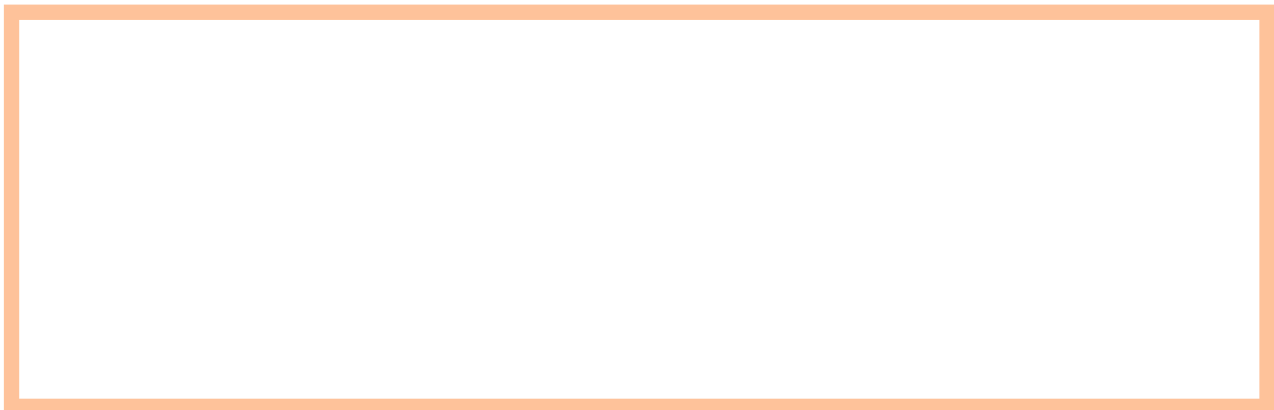
Doel Reed, Oklahoma Farm, c 1936, oil on canvas, 30 x 34 inches. Oklahoma State University Museum of Art, Stillwater, OK, DRC 08-0000. Photo by Phil Shockley.

ART + WRITING

STUDENT PACKET

LOOKING & TALKING

Tour the exhibition with your group. Discuss the artworks. Use the space below to take note of any artworks that catch your eye, or spark an emotion or memory.



After you have toured the exhibition, choose one artwork to serve as the inspiration for your personal narrative. The connection you make will serve as the basis for your narrative. A connection can be a feeling, an experience, or a story. Use the space below to capture information about that artwork.

Artist:

The title of the artwork inspiring your story:

Date the art was created:

Materials used to make the art:

Notes/sketch:

WRITING

Think about the memory/connection you had to the artwork you chose. Use the space below to organize your thoughts about the event or experience. Write your answers using descriptive language. This will help communicate your ideas and feelings to the reader.

What happened?

When?

Where?

Who was there?

Possible title?

ART + WRITING

STUDENT PACKET

Use your responses to the questions on the previous page to help write your rough draft on a separate sheet of paper.

TIPS FOR WRITERS

- Skip lines while writing your first draft, allowing room for edits later.
- An interesting beginning can get a reader excited to read more. Some ways to start include:
 - Character's thoughts or actions: *I felt so free jumping in the mud.*
 - Command or question to the reader: *Have you jumped in mud? Go jump in the mud!*
 - Foreshadowing: *Jumping in the mud always leads to disaster.*
 - Onomatopoeia: *SPLAT! My feet slammed into the mud!*
 - Snapshot setting or character: *The rain had just stopped and I, standing there in my rainboots, couldn't wait to go out.*
- Avoid using sentences like "I'm going to tell you about..." Instead, jump into the action and fill in the details as you go.
- Have a beginning, middle, and end.
- Show, don't tell your story. Choose colorful words that engage the senses (sounds, sights, smells, sensations, etc.).
- Be yourself and be honest. Let your natural voice emerge.
- Share your writing and ideas with your group. Consider their reactions during your revisions.

EDIT/REWRITE

Share your first draft with your partner or teacher. Ask for feedback. Make any necessary edits and write a final draft. Share your final story.

NAME: _____ CLASS: _____ DATE: _____

DRAW

Use this space to sketch the artwork that inspired you or to illustrate your personal narrative.



Doel Reed, Canyon Farms, 1978, oil on canvas, 30 x 45 inches. Oklahoma State University Museum of Art, Stillwater, OK, Gift of Richard Sias, DRC 2014.003.001. Photo by Phil Shockley.



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STEAM: KITCHEN LITHOGRAPHY

EDUCATOR PACKET

AGES

All ages

TIMELINE

Approximately 30 minutes - 1 hour

DESCRIPTION

A clean, safe, and easy alternative to traditional stone lithography - Kitchen Lithography offers an opportunity for students to experiment with the printing process in the classroom or at home using common household materials.

GOALS

- Through experimentation, build skills in various media and approaches to art-making.
- Explore lithography as a printmaking process.
- Explore chemical effects.

MATERIALS

- Two plexiglass or other smooth rigid plastic, any size (1 inking slab, 1 image plate)
- Aluminum foil (a piece approximately 1.5 - 2 times larger than your image plate)
- Wax crayon or lithography pencil
- Can of cola
- Paper for printing
- Lithography ink or oil paint
- Roller (brayer)
- Vegetable oil (1-2 tablespoons per image)
- Two sponges
- Small bowl of water (to keep sponges damp)
- Empty tray or baking dish large enough to fit image plate
- Paper towels
- Large spoon (baren)
- *Optional: 1200 grit sandpaper, vinegar, tracing paper or parchment paper and ink pen, latex gloves*

MODIFICATIONS

TRANSFER IMAGES: This technique is a great option if you want to trace a source image or need to reverse an image. Draw your image on a piece of tracing paper or parchment paper. Place your tracing paper over your foil plate. Using a pen, retrace the lines of your image. The image will transfer to your plate. When you have traced your entire image, discard the tracing paper. Go back over the drawing on your foil with a wax crayon.

STEAM: KITCHEN LITHOGRAPHY

EDUCATOR PACKET

STEPS

1. PREPARE YOUR IMAGE PLATE

- Center your foil shiny side up on top of your plexiglass image plate. Fold the foil edges back over the plexiglass. Use tape to secure the back if needed. Avoid touching your printing surface as oils from your fingers will etch and print. Keep the foil as flat as possible with no wrinkles.

2. DRAW YOUR IMAGE

- Draw your image directly on the plate using a wax crayon. Remember, your image will print in reverse. Consider how this will impact your drawing.
- *Alternatively, transfer an image to your plate, see Modifications for instructions.*

3. ETCH YOUR PLATE

- Pour a small amount of cola in your etching tray. Place your plate in the etching bath, image side up. Rock the tray to move the cola over the plate for 1 min.
- Remove the plate from the tray and lay on a paper towel. Use a clean paper towel to dab away any excess cola.
- Pour a small amount of vegetable oil over your image. Using a damp sponge, rub your drawing away until no more wax crayon remains.

4. INK & PRINT YOUR PLATE

- Place a small amount of ink or paint on your inking slab. Roll your brayer back and forth, distributing the ink evenly over a small square area. Set aside.
- Dampen your image plate using a clean sponge. Keep your image wet during inking and printing. Load your brayer with ink and roll the ink onto your image. If the ink pulls away from the foil, add more water.
- Lay your paper over the image. Using the back of a clean spoon or a baren, firmly rub the paper and plate in small smooth circular motions.
- Carefully lift the paper. Allow your printed paper to dry on a flat surface.

5. CLEAN UP

- Use vegetable oil and paper towels to clean the ink from your image plate, inking slab, and brayer. Discard the cola.

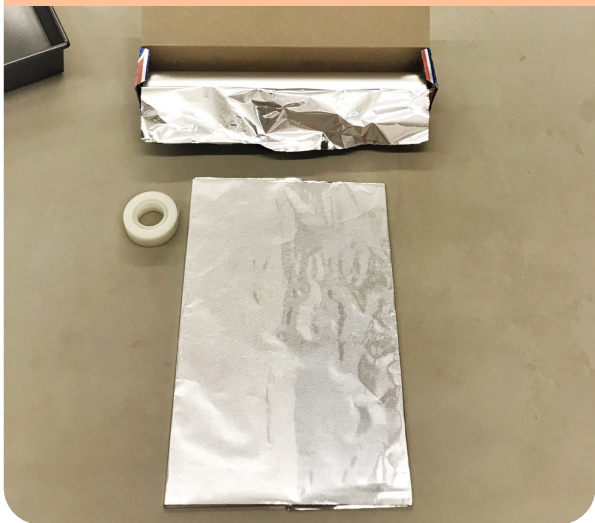
TIPS

- Use latex gloves to help avoid touching the printing surface.
- For more value range, add a slight texture using 1200 grit sandpaper. After securing your foil to the plate in Step 1, gently sand the foil surface. Remove debris with a dry paper towel. Clean the plate with vinegar and a clean paper towel. Dampen your plate with a wet sponge and proceed to Step 2.
- Use a damp sheet of paper as your printing paper. This helps the paper pick up ink.

STEAM: KITCHEN LITHOGRAPHY

EDUCATOR PACKET

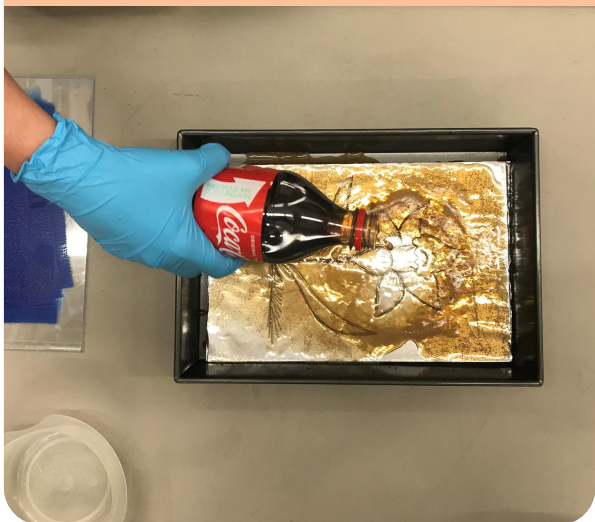
1. Prepare your image plate.



2. Draw your image.



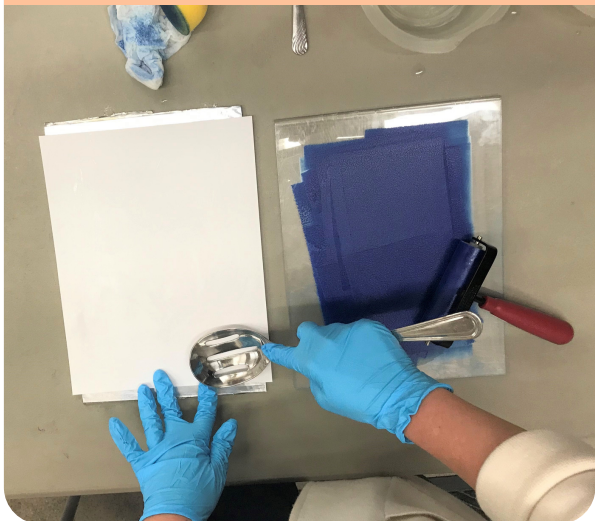
3. Etch your plate.



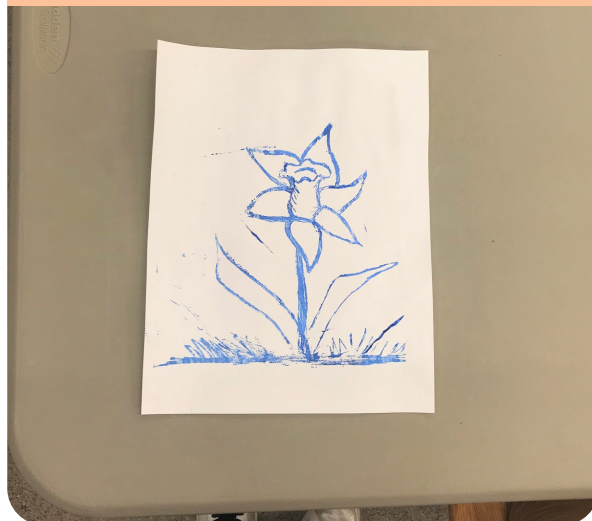
4. Ink your plate.



5. Print your image.



Final product!



GLOSSARY

- **Abstraction (Abstract Art)**

Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colors, forms and gestural marks to achieve its effect.

- **Aquatint**

Aquatint is a printmaking technique that produces tonal effects by using acid to eat into the printing plate creating sunken areas which hold the ink.

- **Drypoint**

Drypoint is a printmaking process in which a design is drawn on a plate with a sharp, pointed needle-like instrument.

- **Etching**

Etching is a printmaking technique that uses chemical action to produce incised lines in a metal printing plate which then hold the applied ink and form the image.

- **Gouche**

A water-based matte paint, sometimes called opaque watercolor, composed of ground pigments and plant-based binders, such as gum Arabic or gum tragacanth. The opacity of gouache derives from the addition of white fillers, such as clay or chalk, or a higher ratio of pigment to binder.

- **Lithograph**

Lithography is a printing process that uses a flat stone or metal plate on which the image areas are worked using a greasy substance so that the ink will adhere to them by, while the non-image areas are made ink-repellent.

- **Modern**

Modern can mean related to current times, but it can also indicate a relationship to a particular set of ideas that, at the time of their development, were new or even experimental.

- **Modernism**

Modernism refers to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life. Building on late nineteenth-century precedents, artists around the world used new imagery, materials and techniques to create artworks that they felt better reflected the realities and hopes of modern societies.

- **Narrative**

A spoken, written, or visual account of an event or a series of connected events.

- **Print**

A work of art on paper that usually exists in multiple copies. It is created not by drawing directly on paper, but through a transfer process. The artist begins by creating a composition on another surface, such as metal or wood, and the transfer occurs when that surface is inked and placed in contact with a sheet of paper.

- **Regionalism**

Refers to the movement within American Scene painting, concentrated in the rural, mid-western United States in the 1930s and capturing the flavor of life there in a literal painting style. Movement included paintings, murals, lithographs, and illustrations.

Definitions taken or adapted from:

MoMA Glossary of Art Terms

https://www.moma.org/learn/moma_learning/glossary/

Tate Art Terms

<https://www.tate.org.uk/art/art-terms>

Oxford Reference

<https://www.oxfordreference.com/>

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