

## Dear Educator,

Thank you for booking a tour with the Museum of Glass. We look forward to your visit!

We're sending you this curriculum to help enhance the museum visit for you and your students. These activities have been carefully prepared to go with the exhibit you will visit. You can use them as pre-visit materials or post-visit, but we strongly encourage that you spend some time with the packet before your visit. We've found that students understand and learn so much more if they are prepared before they come.

Along with this packet, we have extensive curriculum and interactive activities on our website about glassblowing and working with hot glass as an art form. Please visit [www.museumofglass.org](http://www.museumofglass.org) and click "**Learn**" on our home page. From there, visit the **Virtual Hot Shop**, where your students will get a chance to experience glassblowing by creating a *macchia*. Participants walk through the process step-by-step until they get a finished work of art! Along the way they can also choose to learn more about glass. You and your students can even watch the Hot Shop Live, by clicking "**Watch**" on our home page and selecting the "**Live Web Streaming of the Hot Shop**" link.

We sincerely hope you enjoy these materials and your visit to the Museum of Glass.

***Paul Stankard: A Floating World and  
Debora Moore: Natural Reflections***

October 22, 2005 to January 15, 2006

**EALRs and GLEs**

The GLEs cover from grade 3 – 10 unless otherwise noted.

**Arts:**

1. The student understands and applies arts knowledge and skills.
  - 1.1 Understand arts concepts and vocabulary.
  - 1.2 Develop arts skills and techniques.
  - 1.3 Understand and apply arts style from various artists, cultures and times
2. The student demonstrates thinking skills using artistic process
  - 2.1 Apply a creative process in the arts.
  - 2.1 Apply a performance process in the arts.
3. The students communicate through the arts
  - 3.1 Use the arts to express and present ideas and feelings.
  - 3.2 Use the arts to communicate for a specific purpose.
4. The student makes connections within and across the arts to other disciplines, life, cultures and work.
  - 4.2 Demonstrates and analyze the connections among the arts and other content areas.
  - 4.4 Understand that the arts shape and reflect culture and history.

**Writing:**

1. The student writes clearly and effectively
  - 1.1 Develop concept and design. Develop a topic or theme; organize written thoughts with a clear beginning, middle, and end; use traditional sentences and phrases to connect related ideas; write coherently and effectively.
  - 1.2 Use style appropriate to the audience and purpose.
  - 1.3 Apply writing conventions.
2. The student's writes in a variety of formed for different audiences and purposes.
  - 2.2 Write for different purposes, such as telling stories, presenting analytical responses to literature, persuading, conveying technical information, completing a team project, and explaining concepts and procedures.

## **Communication:**

1. The student uses listening and observation skills to gain understanding.
  - 1.1 Focus attention.
  - 1.2 Listen and observe to gain and interpret information.
  - 1.3 Check for understanding by asking questions and paraphrasing.
  
2. The students communicate ideas clearly and effectively.
  - 2.1 Communicate clearly to a range of audiences for different purposes.
  - 2.2 Develop content and ideas. Develop a topic or theme: organize thoughts around a clear beginning, middle, and end; use traditional sentences and phrases to connect related ideas; and speak coherently and compelling.
  - 2.3 Use effective delivery. Adjust speaking strategies for a variety of audiences and purposes by varying tone, pitch, and pace of speech to create effect and aid communication.
  - 2.4 Use effective language and style. Use language that is grammatically correct, precise, engaging and well suited to topic, audience, and purpose.
  - 2.5 Effectively use action, sound, and/or images to support presentations.
  
3. The student uses communication strategies and skills to work effectively with others.
  - 3.1 Use language to interact effectively and respond with others.
  - 3.2 Work cooperatively as a group.

## **Reading GLEs:**

1. The student understands and uses different skills and strategies to read.

Component 1.2	Use vocabulary (word meaning) strategies to comprehend text. 1.2.1, 1.2.2
Component 1.3	Build vocabulary through wide reading. 1.3.1, 1.3.2
  
2. The student understands the meaning of what they read.

Component 2.1	Demonstrates evidence of reading comprehension. 2.1.6
Component 2.2	Understands and apply knowledge of text components to comprehend text. 2.2.2, 2.2.3, 2.2.4
Component 2.3	Expands comprehension by analyzing, interpreting, and synthesizing information and ideas in literary and informational text. 2.3.1, 2.3.2, 2.3.4
Component 2.4	Thinks critically and analyze author's use of language, style, purpose, and perspective in informational and literary text. 2.4.1, 2.4.23, 2.4.5

3. The student reads different material for a variety of purposes,
- Component 3.1 Read to learn new information.3.1.1
  - Component 3.2 Read to perform a task. 3.2.2
  - Component 3.4 Read for literary/narrative experience in a variety of genres. 3.4.3, 3.4.4

## Introduction

Paul Stankard's work speaks of universal themes, his deep connection to nature, its cycles, patterns, and mystery. His glass floral compositions, gracefully suspended in containers of pure crystal, are the descendents of traditional paperweights, transformed into a new concept. He creates visual poems about the splendor and mystery of the natural world. The beauty and intimacy of his creations have made him enormously popular across a wide spectrum of glass enthusiasts.



Baccarat Paperweight



St. Louis Paperweight

Stankard's glass artistry stems from many rich traditions. The French firms Baccarat, Saint Louis, and Clichy began making paperweights in the mid-19<sup>th</sup> century. Baccarat is a crystal company that still creates beautiful high end crystal today. Saint Louis once manufactured high quality crystal and in 1845 they

introduced paperweights. Clichy was also known for their paperweights from 1846

to 1857. They had a reputation for having a central rose in their paperweights and interesting use of color. Among all these French designs were elegantly stylized flowers and insects which appealed to the Victorian love of botany and gardening.



Clichy Paperweight

## Biography

As a child, Paul Stankard was fascinated by the wildlife beyond the edge of his parent's back yard in North Attleboo, Massachusetts. He later moved to southern New Jersey where he studied glassmaking at a local technical institute. He graduated and began working making glass for laboratories.

His interest in the technical side of glassmaking led him first to his creations of miniature glass animals. He later befriended famous paper weight maker Frank Whitmore and became interested in paperweights made by Baccarat and Clichy. In his free time, he began to explore the technical process.

He departed from the semi-sphere form of traditional paperweights into a block to allow viewers to see from all sides. His interest in the metaphysical connection between humans and nature led him to the addition of "root people," small forms based on anthropomorphic illustrations in medieval herb books that appeared intertwined with the roots. The "root people" incorporate an element of myth and mystery into his work and symbolize the unseen energy present in the earth. He also began to add small words, such



Medieval Root People

as “wet,” “pollen,” and “decay,” in order to suggest the life cycle of all growing things.



Leopold and Rudolph Blaschka

## Processes

Stankard combines tradition and excellence: his works are assembled with the grace of the French masters and realism of the Blaschka’s scientific studies. The Blaschka’s were a father and son team who made spectacular glass models of natural history objects from 1886-1936. These included marine invertebrates and plants commissioned for Harvard by the Ware

family. These are primarily lamp worked.

The process of lampworking involves melting glass over a torch or flame until it becomes soft and malleable, then manipulating it with various tools. The details are made with colored glass, but enamels were also used to create these models, which also included cross-sections of plants as well as a series of ocean life.

Stankard was trained as a scientific glass blower but later became interested in making paper weights using lampworking. As his skills developed, it became important to him to give his artwork a spiritual dimension. His deep connection with nature—its cycles and patterns, its mystical and mysterious side—has led to the addition of small elements that subtly illustrate his philosophy. Later Stankard also started adding masks to represent the human element.



Blaschka Iris – Harvard Natural History Museum, Boston

## Quotes from Paul Stankard

“I am interested in integrating mysticism with botanical realism giving the glass organic credibility. Through the work, I reference the continuum of nature, by portraying and exploring the mysteries of seeds, fertility and decay. The work celebrates the primal beauty of nature on an intimate level.”

“My dream is to articulate fresh information about nature in glass.”

## ***Debora Moore: Natural Reflections***

Debora Moore (American, born 1960) is most noted for the delicate and exquisitely detailed orchid wall sculptures inspired by her nature excursions to exotic destinations such as Southeast Asia and the Caribbean.

In *Natural Reflections*, Moore has expanded her visual vocabulary by creating new works that are marked by a dramatic change in complexity as well as size. Over the last five years the artist's work has moved from object-based pedestal pieces to those designed to hang from the wall, and now culminates in large works created by bringing together many individual components, including the hanging bamboo grove and sprawling orchid tree shown here. Moore works hot glass in a very organic and fluid fashion, giving the botanical sculptures a sense of spontaneity while retaining an expressive interpretive quality that often departs from the natural specimens depicted in her sketches and preliminary design drawings. Individual components—bamboo, pod, leaf, orchid, branch—are first blown and sculpted and when cooled are then assembled in fragmented strands. While still focusing on the beauty that nature offers, Moore's new works also shift the viewer's attention to the complexity of natural textures, such as moss-covered branches, gnarled limbs, and unfurling leaves, all so skillfully rendered they evoke a painterly quality that often belies the fact that they are made of glass. The result is the creation of a majestic space, much like an old-growth forest, that envelops, inspires, and helps us reflect on our place in the natural world.

Moore has exhibited widely throughout the United States. She studied at both Pratt Fine Arts Center in Seattle and Pilchuck Glass School, where she was awarded scholarships in 1990, 1992, and 1995. She has been an instructor at Pilchuck Glass School, Pratt Fine Arts Center, and Tacoma's Hilltop Artists in Residence program. In 1998, she was accepted as a member in the African American Design Archive at the Cooper-Hewitt, National Design Museum, Smithsonian Institution.

The artist lives and works in Seattle, Washington.



Walt Whitman

## Whitman's Influence on Stankard

Stankard finds Walt Whitman's poetry a strong influence. He identifies with Whitman's creative courage, and feels like his life took a similar journey. He respects Whitman's concern with being true to his vision, and how he sacrificed to protect his artistic integrity. Whitman was also interested in the sacred journey of the life and death cycle.

Excerpts from a dialogue he had with Alexandra Grilikhes about Whitman's influence on his work:

"From the beginning, Walt Whitman's response to nature, his view on life as a creative spiritual journey, his references to native flowers, insects and birds which are the subjects of much of my own work. I love the way he takes seemingly ordinary experiences and shows them to be miracles. A simple flower is a symbol of the mystery of living things."

"For me Whitman, the guide, is a mystical being who offers a roadmap, a wellspring of inspiration. He celebrates Mother Earth and the miracles of God. His life challenges me. Walking through the woods after experiencing Whitman's walk through the woods opens my eyes. Whitman's work is about feeling towards Nature; his ideal is a harmonious relationship with Earth and attunement to mystical powers. The level of his response to living things allows me, an environmentalist, to claim Whitman as the ideal environmentalist"

## Lesson One: Walt Whitman

### **Objective:**

Students will learn about Walt Whitman's poetry, its place in literary history and its influence on Paul Stankard's work. Students will respond to literature thinking critically and analyzing Whitman's purpose, style, use of language and perspective. Students will have a chance to communicate through the arts and demonstrate artistic skills.

### **Materials:**

library and internet access, paint, markers, paper, additional time in the classroom and at home

### **Lesson:**

#### **Part one-**

Paul Stankard was influenced by Walt Whitman's poetry in the imagery he used for his glasswork. Students should find, in the library or on the Internet, five Walt

Whitman poems. Have each student read and analyze Whitman's use of language, style, purpose, and perspective.

### **Part two-**

Have students write a short statement about Walt Whitman, answering the following questions, but putting them in a paragraph form.

What similarities did you find in the poems?

What are the differences?

Why do you think Paul Stankard was so influenced by his writing?

How would you explain his use of language?

What do you think the purpose or intent of his writing was?

### **Part three-**

Students will write one poem influenced by nature after researching Walt Whitman. Most of Walt Whitman's poetry is free verse, which is a style that has little or no structure. Students should take this opportunity to experiment with the free verse format.

### **Part four-**

After writing the poem students have the option of drawing or painting a scene described in their poem. This could be a landscape or could be some fantasy world articulated in an artistic form, it might be helpful to draw the picture in pencil before executing it in paint.

### **Extended Learning**

**While researching poems of Walt Whitman keep in mind:**

- What other poets were popular at this time?
- What kind of language and subject matter did they use?
- Are these poets similar or different from Walt Whitman?
- How do the writers of this time compare with poets today?

## **Lesson Two: “I am Multitudes”**

Objective:

Students will write about themselves and look at their strengths. This is an opportunity to build self esteem while students practice writing clearly and effectively.

### ***Materials:***

library and Internet access, pastels, paint, mirror and large pieces of paper, additional time in the classroom and at home

### **Lesson:**

#### **Part one-**

Walt Whitman wrote “I am large. I contain multitudes.” in his poem *Song of Myself*.

Have students read this poem and then think about the best way to write about their strengths.

What does the phrase “I contain multitudes” mean to each student and what are the “multitudes” they contain.

Have each student write an essay or poem about themselves and their strengths.

#### **Part two-**

Have students create a self portrait to go with their writing piece.

Here are the steps to create an anatomically correct self portrait:

1. Start with an egg shape for the head. Bigger on the top and more pointed at the chin.
2. Draw a light horizontal line half way between the chin and the top of the head. This line is where the eyes fall. Then draw 2 almond shape eyes with the line going through the eyes. Most people think that their eyes are located much higher, but actually the eyes are in the center of the head. There also needs to be room for the forehead and the hairline.
3. Draw another light line half way between the eye line and the bottom of the chin. This line is where the bottom of the nose falls. Draw the nose on top of this line.
4. Draw the final horizontal line half way between the nose line and the bottom on the chin. This is where the mouth falls. The mouth is centered on this line.
5. Draw eyebrows just above the eyes.
6. The bottoms of the ears go on the same line as the nose and the tops of the ears fall on the eye line.

7. The hair covers part of the forehead and can either cover the ears or go behind them.

**Things to keep in mind:**

Think about the expression you want your self portrait to have. Most of our expression comes from our eyes and mouths. Play with different expressions that seem appropriate for the mood of the piece of writing that was done.

**Extended Learning**

Portraits and self portraits have been made through out history in every culture. Students should investigate various portraits from different cultures.

For example, Egyptian portrait painting with strong line and stylized eyes have been an influence on artists. Also, Totem poles carved by Tlingit Indians of Southeast Alaska are a typical example of dramatically carved faces and strong expressions. As the students investigate portraits from different cultures they will be able to compare and contrast what they find.

**Lesson Three: Botanical Investigation****Objective:**

Students will learn how to research different plant types. Students will have an opportunity to practice their drawing and painting skills, especially, drawing from observation. Students will learn about photographs and illustrations and their influence on Paul Stankard's and Debora Moore's work.

**Materials**

watercolors, pencils, thick paper or watercolor paper, access to the Internet and library

**Lesson:****Part one-**

Paul Stankard is interested in botany and the metaphysical connections between humans and nature. He studies the anthropomorphic illustrations in medieval herb books, which led to the creation of "root people" in his work. The "root people" appeared intertwined in the roots of his plants.

Have students look up three different representations of plants. They can be anything from botany drawings to medieval representations of plants. Students should use at least one source other than the Internet to find their information.

**Part two-**

Both Stankard and Moore use plants and photographs of plants to study for their work. Have students go outside and find a plant they are interested in. If possible,

take a piece of the plant (be respectful of whoever owns the plant – take a digital photograph if that works better for your environment) and begin researching it. Students should see if they can find the plant on the Internet and/or in botany books such as The American Horticulture Society Great Plant Guide and find out the name of the plant and the conditions in which it will thrive.

### **Part three-**

Next have students take their sample (or digital photograph), draw it in pencil and paint it with watercolors. If possible, let students have extra paper to practice watercolor techniques such as: wet on wet and dry on wet.

### **Extended Learning**

If there is a small plot of land somewhere around the school, have the students plan a garden and plant it. Students should take into consideration the climate of the location, whether it is in the shade or sunny. Research should be done and a budget made for the garden.

## **Lesson Four: Practicing Seeing**

### **Objective:**

Students will have the opportunity to think more clearly about ways of seeing. Students will thing learn about the elements of design and how they are used to observe Debora Moore's and Paul Stankard's art.

### **Lesson:**

#### **Part one-**

It is important when looking at art to think about the different elements of art. Students need to look closely and use all their senses to fully experience art.

Here are some of the elements to think about:

- **Line:** students should observe Stankard's and Moore's use of line in their glass and think about if they are smooth or have sharp edges. Notice the thin lines in the petals and the veins in the petals. How do these add to the pieces?
- **Shape:** notice the different shapes in Stankard's and Moore's work . What are all the shapes that make up each flower? What about the shapes of the bamboo or logs? What are the different shapes that make up the "root people". Practice drawing some of these shapes.
- **Color:** Most of Stankard's and Moore's colors are true to life. They are very realistic and not exaggerated. How do you think the artists use color to express him/herself in the work? When you make art do you like your colors to be realistic or exaggerated?
- **Value:** Value means various shades of the same color. Look closely at Stankard's and Moore's work and notice how the flower petals shift from

dark pink to light pink or the green in the leaves changes from dark to light, or the moss on the wood looks mottled. What **would the** work look like if there were no change in the values of colors? How does changing the value add to the feeling for the object?

- Texture: Stankard's work has a very smooth exterior, but the interior shapes seem to have more texture. The roots appear to be bumpy and soft, the berries look hard and the petals look smooth. Moore's orchid's look soft and smooth, while the logs appear to have bark and moss growing on them. How do the different textures affect the overall feel of the piece?

### **Part two-**

While looking at one of either Stankard's or Moore's pieces, have students draw the negative space around the flowers in the piece. This allows the student to find a new perspective in the piece and start looking closely at the shapes.

Color the negative space in solid and see what other things it begins to look like.

### **Extended Learning**

Students should look at other works of art, either in books or in person. Practice identifying the elements of design and how they affect the mood and look of each piece.

### **Image Credits**

[http://www.stonegallery.co.uk/paperweights/clichy\\_antique/710.html](http://www.stonegallery.co.uk/paperweights/clichy_antique/710.html)

<http://www.stonegallery.co.uk/paperweights/>

<http://www.sweetbriar.co.uk/weightlist.php?maker=St%20Louis>

<http://www.journalofantiques.com>

**Transparency One:**



Debora Moore (American, born 1960)  
*Tree Series II: Purple Epidendrum Branch (detail)*, 2005  
Blown and sculpted glass  
41 x 14 x 3 inches  
Photo by Russell Johnson

**Transparency Two:**



Paul Stankard (American, born 1943)  
*Mayfly Assemblage*, 1997  
Glass  
7 7/8 x 7 1/8 x 2 inches  
Collection of Annie and Mike Belkin  
© 2004 John Bigelow Taylor

**Transparency Three:**



Paul Stankard (American, born 1943)  
*Field Gourd with Honeybee*, 2000  
Glass  
3 x 3 1/2 x 3 1/2 inches  
© 2004 John Bigelow Taylor

**Museum of Glass Educational Curriculum is supported in part  
by generous donations from:**

**The Florence B. Kilworth Foundation**

**The William W. Kilworth Foundation**

**The Dan & Pat Nelson Family Foundation**

**The Gary E. Milgard Family Foundation**

**The Ben B. Cheney Foundation**

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