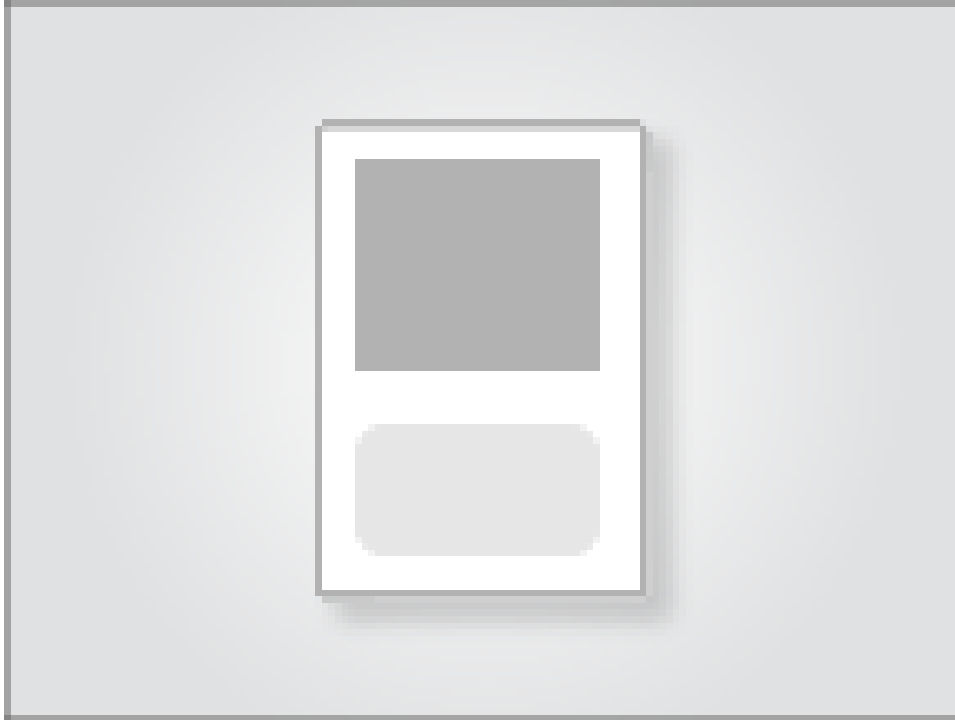


test

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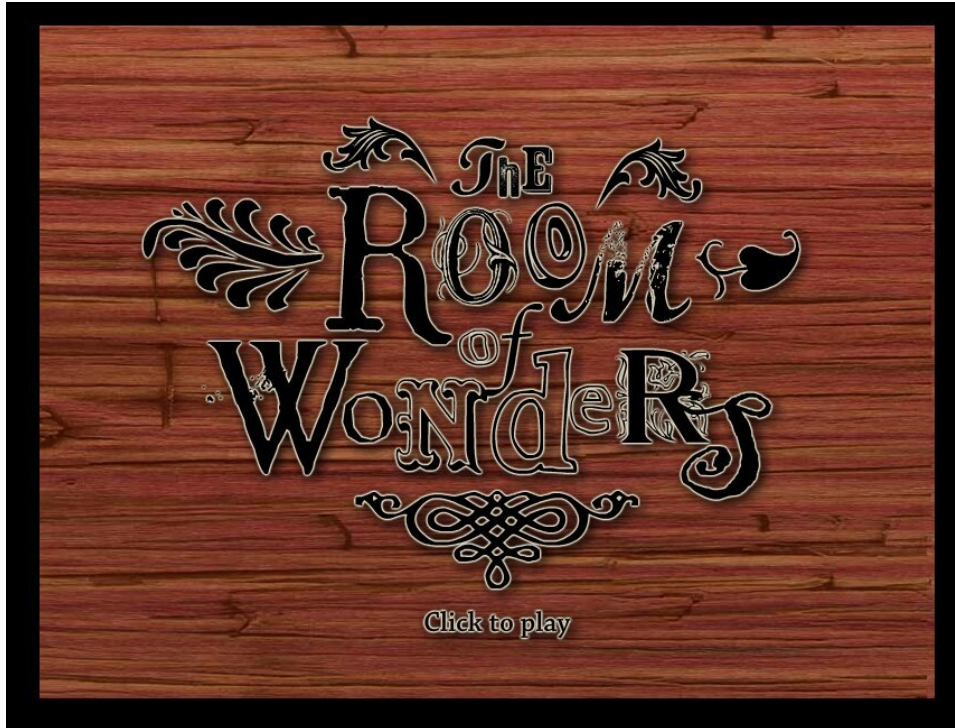
test1



Artist: Joseph Stella
Date: 1929
Medium: Paintings
Size: unframed 79.125 x 39.3125 x inches
Institution: Walker Art Center
Accession #: 1957.15

Room of Wonders

test
by rainagangwal




Artist: FRAMEMedium: WebInstitution: Minneapolis Institute of ArtsURL:


http://www.framemuseums.org/sites/room_of_wonders/intro_en.html


American Period Rooms: Teaching the Arts


CLICK HERE FOR A PRINTER-FRIENDLY VERSION


5 FACTS... American Period Rooms

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[The Connecticut Room](#)
- 


[The Charleston Drawing Room](#)
- 


[The MacFarlane Memorial Room](#)
- 


[The Duluth Living Room](#)
- 


[The Frank Lloyd Wright Hallway](#)


RELATED ACTIVITIES:

- 

Your Favorite Room: If you could have one of these rooms in your own home, which would you pick? What do you like about the room? Write a paragraph explaining your selection.
- 

Comfortable Living: The climate of a region affects the design of a house. For example, in the Charleston Drawing Room, the very large windows allow cool breezes to enter the room on hot summer days. Look around your house and make a list of architectural features that reflect your region's climate.
- 

Rooms Reveal: Imagine that one of the rooms in your house will be made into a period room in a museum. Which room would you choose? Why? What does the layout of the room and the objects in it tell us about you and your family? What does it reveal about the environment you live in? Sketch the room and then write some labels to identify important features.
- 

A Good Fit: Use the Art Collector tool to view more furniture in the museum's collection. Look at each furniture item closely, examining its style and design. Pick your favorite item and based on the style, determine which period room it would fit well in. Draw a sketch of the period room, adding the new furniture item. Click [here](#) to start. (Click [here](#) to learn more about Art Collector.)
- 

At the Museum: The Period Rooms are always on view at The Minneapolis Institute of Arts. Visit the museum to see the real thing! The rooms are even decorated for the holidays between late November and January every year.

February 2005

Artist: Minneapolis Institute of Arts
Date: February 2005
Medium: Web
Institution: Minneapolis Institute of Arts
URL:
<http://artsmia.org/education/teacher-resources/fivefacts.cfm?v=30>

Shirt: Teaching the Arts

CLICK HERE FOR A PRINTED-FRIENDLY VERSION

OBJECT IN FOCUS: **Shirt**



Click here to zoom!

It's easy to imagine that a man wearing this shirt would stand out in a crowd. This bands of color jump off bright red wool. Bold patterns spring from rows of eighty seven beads. Curtains of animal hide fringe dangle from all sides, to flow with every move. The man wearing this shirt would surely seem larger than life.

A shirt like this one grabs the attention of anyone who sees it. But for the people of the Plains Indian tribe who made and wore the shirt, its impact went beyond the details just noticed. The way a shirt was made, the materials it was made of, and how it was used provided an even greater honor than its visual beauty—a connection to the powerful traditions of one's people.

*Aranhokete (Dine Vantse/Asiniboina), Great Plains region (United States)
Shirt (front view), about 1890, wool, beads, animal hide, and ribbon*

KEY IDEAS:

1. The shirt honors an individual, but involves the community.
2. The shapes and patterns of the shirt are rooted in tradition.
3. The shirt tells the story of a shrewd use of life.

RELATED ACTIVITIES:

 **Is that diamond shape a feather?** Plains Indian beadwork designs are often geometric, symmetrical, and limited to three or four colors. It is hard to know when a design is based on a natural object, like a feather or animal track, and when it is just a pleasing pattern. Explore the process of making abstractions from nature by creating symmetrical patterns based on natural forms. Use two or three colors to fill in squares on small grid paper. Are other people able to recognize what natural form a design is based on?

 **The clothes in your closet:** The materials and techniques used to create Plains Indian shirts changed over the course of the 19th century. Take a survey of the clothing worn by students in a 21st century American classroom. What kinds of materials are most common? What qualities do these materials have? How are these materials produced? What parts of the clothing are functional? What parts are just decorative? What different ways of decoration applied? What types of images appear? Compile a catalog of these observations with written descriptions and illustrations of the groupings noticed.

 **Completing the outfit:** Honor shirts were worn as part of a full outfit including leggings, moccasins and a headdress. View a selection of moccasins from the museum's collection in *Art Collector* by clicking here. (Click here to learn more about *Art Collector*.) Which pair of moccasins seems to fit best with this shirt? What do you see that makes you say that? In what ways are all moccasins similar? In what ways do they differ? Consider color, patterns, and materials.

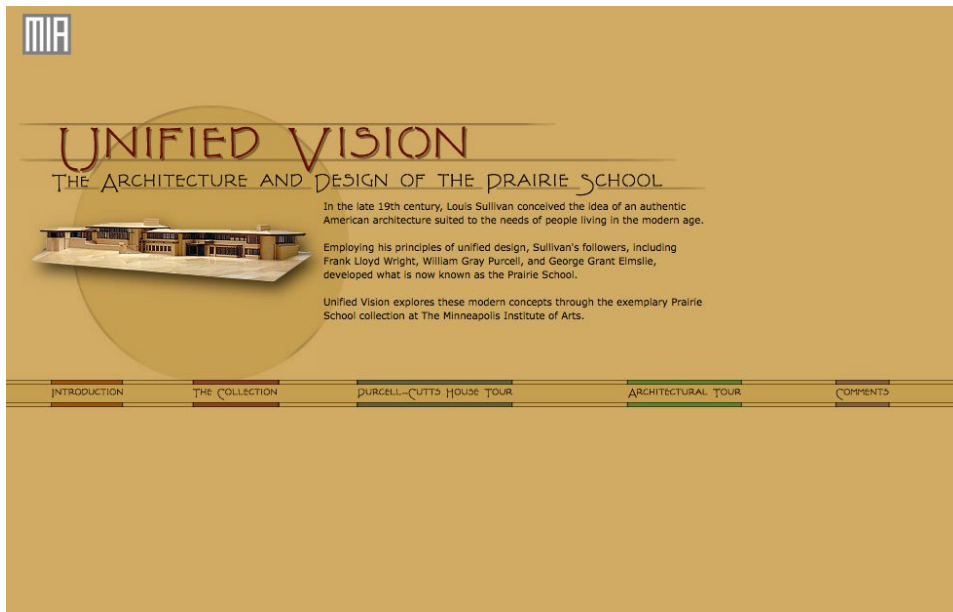
 **Honorable behavior, now and then:** Only men who behaved bravely and honorably for the good of the community wore shirts like this one. *Black Elk Speaks* (available online) presents one man's narrative of Plains Indian life in the 19th century. Read sections and discuss what types of behavior were considered honorable in Black Elk's time. (Younger students might consider the same question through the many picture books of *Plur Gaska*, which accurately evokes life on the Plains at that time.) Then examine a recent issue of *Indian Country* (available online) and consider what actions are considered honorable for the good of the community today.

Bibliography:
Hull, Barbara A. *Haw, Kill! The Plains Indian Collection of the Haffenreffer Museum of Anthropology* (Seattle, WA: University of Washington Press, 1982)
Horse Capture. Joseph D. and George P. *Horse Capture, Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts* (Minneapolis, MN: University of Minnesota Press, 2007) [exhibition website](#)
Maurer, Evan. *Visions of the People: A Pictorial History of Plains Indian Life* (Seattle, WA: University of Washington Press, 1992)
Thorn, Lane. *Becoming Brave: The Path to Native American Manhood* (San Francisco: Chronicle Books, 1992)

February 2004

Artist: Minneapolis Institute of Arts
Date: February 2004
Medium: Web
Institution: Minneapolis Institute of Arts
URL:
<http://artsimia.org/education/teacher-resources/objectinfocus.cfm?v=8>

Unified Vision: the Architecture and Design of the Prairie School



Artist: Minneapolis Institute of Arts
Date: 2003
Medium: Web
Institution: Minneapolis Institute of Arts
URL: <http://artsmia.org/unified-vision/>