



Educational Resources  
from the Springville Museum of Art

# FOURTH GRADE

A series of lesson plans designed to help fourth grade teachers  
use art as a tool to teach Utah's Core Standards.



Maynard Dixon, *Road to the River, Mount Carmel, Utah*, 1940, oil on board

Support for educational resources provided by:





# THE POWER OF ART

*“An elementary school that treats the arts as the province of a few gifted children, or views them only as recreation and entertainment, is a school that needs an infusion of soul. The arts are an essential element of education, just like reading, writing, and arithmetic.”*  
William Bennett, Former US Secretary of Education

## Art is a powerful teaching tool.

Recent academic research supports what many teachers already know, “arts education helps close the achievement gap, improves academic skills essential for reading and language development, and advances students’ motivation to learn.” Yet for many educators it has become increasingly difficult to make time for the arts in their classrooms.

## We can help.

The Springville Museum of Art is excited to announce a new series of lesson plans designed to help educators use art as a tool to teach core subjects like **language arts**, **math**, **social studies**, and **science**. Each lesson in this packet incorporates Utah’s core standards, and historically and artistically significant images from the Springville Museum of Art’s permanent collection. We have redesigned our lesson plans to be simple, easy to use, and appropriate for each grade level.

## Additional Resources

The following educational resources and programs are available, for little or no cost, to Utah educators.

- *Art Talks*: Our museum outreach educators will come to your school and provide interactive classes for students, training for teachers, and materials for classroom use.
- *Posters*: These 18” x 24” full-color fine art posters feature art from the Museum’s permanent collection. The back of each poster includes information about the artist, artwork, and curriculum connections.
- *Postcard-Size Image Sets*: This educational postcard set includes 59 full-color images from the Museum’s permanent collection. Each postcard includes information to help students engage with the artwork through *learning, looking, asking and creating*.
- *Museum Tours*: You are invited to come and visit the museum with your class. We provide guided tours, pre- and post-visit lesson plans, and subsidized bus transport (to qualified schools). All tours must be scheduled at least two weeks in advance.
- *Evenings for Educators*: Learn how to implement arts education in your classroom through hands-on workshops and special presentations. *Evening for Educators* events happen during the school year at museums and galleries throughout the state.

## Contact Us!

Our education staff is eager to help you harness the power of art in your classroom. Don’t hesitate to contact us to ask questions, schedule tours, order materials, or to arrange an Art Talks visit. For more information visit [www.smofa.org](http://www.smofa.org) or call 801-489-2727.

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## Objectives

- Describe Utah's geographic attributes.
- Observe and describe Utah's landscapes.
- Explore the concept of point-of-view.
- Write a poem about a Utah landscape from the point of view of a pioneer coming into the Salt Lake Valley for the first time.

## Introduction

Show students C. C. A. Christensen's artwork *Handcart Pioneers' First View of Salt Lake Valley*. Before you share the title of the artwork ask the students to share their ideas about what is going on in the painting. Generate discussion by asking some questions about the artwork:

- Who do you think these people are?
- Where are they going?
- Where do you think they came from?
- Can you tell how they feel at this moment?
- Are their feelings different?

Once students have shared their ideas, share the title of the artwork. Ask them if knowing the title changes their feelings about the painting, or helps them understand it better.

Share a little information about the artist C. C. A. Christensen (see artist biography at the end of this lesson). Christensen joined the LDS church in Denmark and eventually traveled by handcart to the Salt Lake Valley.

Emphasize that the journey across the plains was full of difficult terrain and weather. Pioneers had to cross rivers, climb mountains, and descend into steep valleys.

Ask students if they have ever gone on a long journey (hike, road trip, airplane ride, etc.) How did they feel when they finally arrived at their destination. Ask a few students to share their experiences.

Invite students to imagine getting up almost every morning and walking all-day for three months. How would they have felt as they climbed the final hill? What would the pioneers have felt as they saw their final destination? Would they have shouted for joy? Would they have been disappointed? Would they have felt exhausted? Would they have cried?

Share some actual reactions from pioneer journals. For example,

Orson Pratt:

*We could not refrain from a shout of joy, which almost involuntarily escaped from our lips the moment this grand and lovely scenery was within our view.*



Carl Christian Anton Christensen, *Handcart Pioneers' First View of Salt Lake Valley*, 1890, oil on canvas

## Materials

- Postcard-size images of Utah landscapes
- Note pads and pencils to write down observations
- Paper, scissors, crayons, markers

## Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, and digitally as a supplement to this packet.

- C. C. A. Christensen, *Handcart Pioneers' First View of Salt Lake Valley*

## Utah Core Standards

Social Studies: Standard 1: Objective 1  
Classify major physical geographic attributes of Utah.

Social Studies: Standard 2: Objective 1: b  
Explore points of view about life in Utah from a variety of cultural groups using primary source documents.

English Language Arts: Literacy: L.4.5  
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Wilford Woodruff:

*Brigham Young expressed his satisfaction in the appearance of the valley and declared "This is the right place, drive on."*

Alma Eldredge, *The Utah Farmer*, 1922:

*I came over "Little Mountain" and down Emigration canyon, riding on a pony...My impression of the valley was that it seemed strange. It was surrounded by high mountains and no signs of any one living therein, and the large blue object in the west seemed a strange thing.*

### Learning Activity

Explain to students that they will write a poem from the point of view of a pioneer coming over the mountains and into the Salt Lake Valley.

If appropriate take the students outside, or give them postcard-size images of Utah landscapes from the Springville Museum of Art. Tell the students that they are a pioneer, who has just walked 1,200 miles. When they come over the final hill they see the landscape surrounding them, or the landscape on the postcard. What are their impressions and feelings?

Encourage the students to take notes, make sketches, and write down a variety of words. They should include at least 5 words in each of the following categories:

- Descriptive: words that describe shapes, colors, and forms.
- Geographic: words that describe features in the landscape such as mountains, valleys, peaks, canyons, rivers, etc.
- Emotive: words that describe how the landscape makes them feel.

### Create

When students have finished observing the landscape they can begin making a mountain and valleys book.

Each student needs a piece of paper that is long and skinny—the size can vary. Students will fold the paper in thirds, so the ends of the sheet overlap each other. Students can decide how much they want the paper to overlap.

After sketching ideas on scratch paper, students should lightly draw the silhouette of mountains and valleys on their paper and then cut along the line (see example at right). Remind students that they can cut more off if they need to, but they can't replace cut paper. After cutting out the silhouette, they can check the shapes and make any adjustments they want to.

Once the book is finished students can combine their descriptive words, geographic words, and their emotive words to create a simple poem. For example the poem could read,

*My long journey ends with one daunting mountain*

*I see the beautiful valley before me and cheer*

*Clear blue lakes, tall pines, and new friends welcome me home*

Each line can be placed in the book near the feature it describes. Students should spend time decorating the book. They can use colored pencils, watercolors, or crayons.

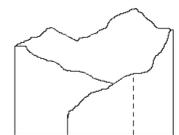
### Assessment

Students should be assessed according to the following criteria. They can be rated on a scale of 1 to 5.

- Did they use descriptive, geographic, and emotive words in their poem?
- Did they write their poem from the point of view of a pioneer entering the Salt Lake Valley?
- Did they complete their mountain and valleys book?
- Did they participate in class discussion?



Example: Open Book



Example: Closed Book

### Carl Christian Anton Christensen

C. C. A. Christensen was born in Denmark in 1832. He studied painting and toy making at the Academy of Art in Copenhagen.

In 1850, he became a member of the Church of Jesus Christ of Latter-day Saints (LDS) and served an LDS mission to Vest-Sjælland, Denmark. After returning home, he and his wife, Elsie Scheel, traveled to Nauvoo, Illinois, where they purchased a handcart and traveled by foot to Utah. He arrived in Utah with the "Danish flag flying from his cart, his trousers flapping in tatters about his legs."

During his trek, Christensen made many sketches of the scenery and what happened along the way. Later, he painted scenes like *Handcart Pioneers' First View of Salt Lake Valley*, which shows the handcart pioneers climbing Little Mountain in Emigration Canyon. Near the top, they could see Salt Lake City for the first time, and they became very excited, waving their hats and handkerchiefs.

### Objectives

- Understand the meaning of the word “habitat.”
- Create artworks that demonstrate an understanding of the interdependence of life in a habitat.
- Demonstrate an understanding of foreground, middle ground, and background.

### Introduction

Show students a piece of sagebrush or picture of sagebrush. Ask the students how many of them know what kind of plant it is. Ask the students what they think of sagebrush. Then pass out the *Who Needs Sagebrush?* Worksheet.

When the students have completed the worksheet, go over it with them. Discuss their guesses and reveal the correct answers (See teacher’s copy of the worksheet)

Next, show the class the image of *Ode to Sagebrush*, by Arlene Braithwaite. See if the students can identify any of the plants, animals, or insects in the artwork.

Indian Paintbrush	Yarrow (the white flower)
Becker’s White Butterflies	Lupine (the blue flower)
Indian Rice Grass	Bees
Garden Spider	Beetle
Grasshopper	Ladybug
Scorpion	Ferruginous Hawk
Sage Grouse	Great Basin Rattlesnake
Sage Thrasher	Sage Sparrow
Pygmy Rabbit	Sagebrush Lizard
Sagebrush Vole	Pronghorn Antelope

Read the words that go around the outside of the artwork to the students. Before you read ask students to consider what message the artist is trying to send to people who view this artwork.

*Our eyes burn from clouds of dust blowing across the sand and cheatgrass landscape, once a thriving sagebrush steppe. When the sage canopy disappeared, the future of the myriad insects, reptiles, birds, mammals, and humans living on this land was sealed.*

*In webs of life it is easy to overlook the unglamorous, like the sagebrush. The importance of these unflashy anchors for entire communities only becomes apparent when they are gone.*

Help the students understand any parts they find confusing. Ask the students why they think the artist may have felt so strongly about sagebrush. Ask the students to make a list of things that might be harming the sagebrush steppes (you can make the list on the board or have them work in small groups).



Arlene Braithwaite, *Ode to Sagebrush: A Hidden Picture*, 2003, pastel (detail)

### Materials

- Piece or pictures of sagebrush (see Images from the Museum)
- Copy paper and pencils
- Large sheets of drawing paper
- Colored pencils or other colored media
- Books, Internet, other research materials
- *Who Needs Sagebrush?* worksheet and teacher’s guide
- Research Worksheet

### Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, or digitally as part of this packet.

- Arlene Braithwaite, *Ode to Sagebrush: A Hidden Picture*
- Valoy Eaton, *Antelope*
- Paul Salisbury, *Riders of the Range*

### Utah Core Standards

Science: Standard 5: Objective 2

Describe the common plants and animals found in Utah environments and how these organisms have adapted to the environment in which they live.

Visual Arts: Standard 2

The student will analyze, reflect on, and apply the structures of art.

If they need help, ask leading questions. A few possibilities are:

- Development of land for housing
- Overgrazing by cattle
- Wildfires
- Cars and trucks and other vehicles

Explain to the students that one of the important facts about habitats and ecosystems is they are made up of many interdependent parts—changes in one component, such as the number of sagebrush plants, will affect the other components such as plants, animals, and insects.

Ask the students to look at the image again to see if they can figure out ways the different parts of the sagebrush steppe work together. Help them only as needed by pointing them in the right direction or adding small bits of information.

### Learning Activity

In this portion of the lesson students will create their own habitat artwork after researching a specific habitat.

Begin by asking the students to look at the image from an artistic perspective instead of from a scientific perspective. In what ways is this piece an effective artwork? Talk specifically about the concepts of foreground, middle ground, and background.

Ask students what is different about each of these parts of the artwork. For example, the plants in the foreground are bigger, brighter, and have more detail than those in the middle ground.

Look at the detail on the sagebrush in the front of the painting as compared to those behind it. Compare the size of the hawk to the beetle in the front. Also look at the detail in the dirt as compared to the lack of detail in the mountain ridge in the background of the painting. Ask students to use these art techniques in their own work.

Students can research a habitat using books, the internet, or by observing a particular ecosystem in the area. During their research they should compile information about what plants, animals, birds, insects, and other life forms live in the ecosystem and how they interact and depend on each other.

You may choose to have them use the *Research Worksheet* included in the lesson materials. Students should then choose one small portion of the ecosystem to depict, perhaps 3-7 life forms.



Valoy Eaton, *Antelope*, 1971, oil on masonite

Students should then plan their artworks, making changes and editing their sketches at least three times. Next, students should make a light sketch of the larger artwork. As they work on the planning, remind students to use what they know about the elements and principles and what they discovered about foreground, middle ground and background.

Students should write a brief statement about their depiction of a habitat and the relationships among the plants, animals, and insects they chose to depict. Students can incorporate the text into their artwork or they can make a separate artist statement, which should also have their name, a title, and the habitat they have depicted.

### Assessment

Have students turn in their *Who Needs Sagebrush?* worksheet. They should receive credit if they completed the worksheet. They should also turn in the *Research Worksheet*.

Students will self-assess their artworks using the assessment worksheet included at the end of this lesson.

## Who Needs Sagebrush?

Below is a list of statements about sagebrush  
Put a "T" by any that you think are true, or a "F" by any that you think are false

Name \_\_\_\_\_

1. Sagebrush are like weeds; they grow in lots of places we don't want them to.
2. Land with sagebrush on it has more problems with wildfires than land with juniper trees.
3. Pygmy rabbits like to live where the sagebrush are pretty close together.
4. Indian Paintbrush (a flower) use the roots of sagebrush to help provide the nutrients and water they need.
5. Sage Grouse use sagebrush for food, shelter from predators (other animals that want to eat them) and to make snow caves that keep then warm in the winter.
6. Bears use sagebrush to line the caves they hibernate in.
7. One scientist counted 83 different kinds of spiders that live in areas with lots of sagebrush.
8. Pronghorn antelope eat sagebrush in the winter.
9. One kind of vole (kind of like mice with short tails) eats sagebrush leaves and bark as well as wheat grass and lupine, which grow near sagebrush.
10. Four kinds of birds are sagebrush obligates (that means they can't survive without sagebrush and the other plants that grow near sagebrush).
11. One kind of lizard lives in areas with lots of sagebrush so much that it's called a sagebrush lizard.
12. Sagebrush can release chemicals that "talk" to other parts of the sagebrush plant.
13. Sagebrush blooms in the late summer or early fall when there isn't as much pollen or nectar for insects.
14. Great Basin rattlesnakes eat sagebrush berries.
15. More than 170 species of birds and mammals live in areas with sagebrush, including black-tailed jackrabbits, prairie falcons and golden eagles.

## Who Needs Sagebrush? (Teacher's copy)

1. Sagebrush are like weeds, they grow in lots of places we don't want them to.

The answer may depend on who you are—but students may discover sagebrush is more helpful and important than they think.

2. Land with sagebrush on it has more problems with wildfires than land with juniper trees.

False—Although sagebrush burns, areas where juniper and piñon pine trees have invaded have more problems because the trees provide more fuel for fires than sagebrush does.

3. Pygmy rabbits live where there is a lot of sagebrush.

True —Sagebrush are so important for pygmy rabbits that they are also sagebrush obligates

4. Indian Paintbrush use the roots of sagebrush to help provide the nutrients and water they need.

True —Indian Paintbrush grow their roots right into sagebrush roots—they are partially parasitic (use another plant to live on)

5. Sage Grouse use sagebrush for food, shelter from predators (other animals that want to eat them) and to make snow caves that keep them warm in the winter.

True —Sage grouse eat sagebrush and other plants in the summer, but in the winter they only eat sagebrush, and they like the small cave-like spaces that snowdrifts make on sagebrush.

6. Bears use sagebrush to line the caves they hibernate in.

False—Bears don't need anything but their fur to keep them warm in winter.

7. One scientist counted 83 different kinds of spiders that live in areas with lots of sagebrush.

True - Scientists did a study to find out about the spiders that live in and around sagebrush.

8. Pronghorn antelope like to eat several plants that grow around sagebrush in summer and sagebrush in winter.

True

9. One kind of vole (kind of like mice with short tails) eats sagebrush leaves and bark as well as wheat grass and lupine, which grow near sagebrush.

True —It's called the sagebrush vole.

10. Four kinds of birds are sagebrush obligates (that means they can't survive without sagebrush and the other plants that grow near sagebrush).

True —Sage Grouse, Brewer's Sparrow, Sage Sparrow, and Sage Thrasher

11. One kind of lizard lives in areas with lots of sagebrush so much that it's called a sagebrush lizard.

True —It looks a lot like a Western fence lizard, which many of the students will have seen.

12. Sagebrush can release chemicals that "talk" to other parts of the sagebrush plant.

True—a scientist just did experiments that proved this.

13. Sagebrush blooms in the late summer or early fall when there isn't as much pollen or nectar for insects.

True

14. Great Basin rattlesnakes eat sagebrush berries.

False—But Great Basin rattlesnakes do live in sagebrush steppes.

15. More than 170 species of birds and mammals live in areas with sagebrush, including black-tailed jackrabbits, prairie falcons and golden eagles. True

# Habitat Research

Name \_\_\_\_\_

Date \_\_\_\_\_

Chosen Habitat

Where is it found in Utah?

Animals that live in this habitat

What do they eat?

What do they need for shelter?

Plants that live in this habitat

Insects in this habitat

What plants do the insects need?

Other life forms

What threatens this habitat?

What are the most important parts of the habitat?

# Who Needs Sagebrush?

## Habitat Artwork Assessment

Name \_\_\_\_\_

Date \_\_\_\_\_

*Circle the face that shows how well you did each item*

Great!

Okay

Bluh!

I completed the Habitat Research worksheet



I turned in the worksheet with my artwork



My artwork shows at least 5 things that belong in the habitat



My artwork shows something about how the habitat works together  
(For example: animals sheltered by or feeding on plants)



I used different textures to help depict parts of the habitat



I created depth in my artwork through overlapping, color, and detail



I included a statement about the relationships in the habitat



I made a label with my name, the title, and what the habitat is



Overall my work is



Totals for each column

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Grade \_\_\_\_\_

### Objectives

- Discuss perspective in artwork.
- Practice measuring and adding angles.
- Create a “boxed-in” artwork using lines and angles.

### Introduction

*Note: Prior to this lesson students should have a basic understanding of angles, and how to use a protractor to measure angles.*

Begin by showing the class James Christensen’s artwork *The Rhinoceros*. Ask students to take a moment to look carefully at the artwork and to think about where the rhinoceros is. Ask a few questions like, “Is the rhinoceros inside or outside?” “How can you tell?”

Students may say the rhinoceros looks like he is stuck in a room. They may also think he is outside because of the moon and the bird. Take time to point out the cracks in the walls and the rhinoceros’s shadow on the wall. Ask the students how they think the rhino feels?

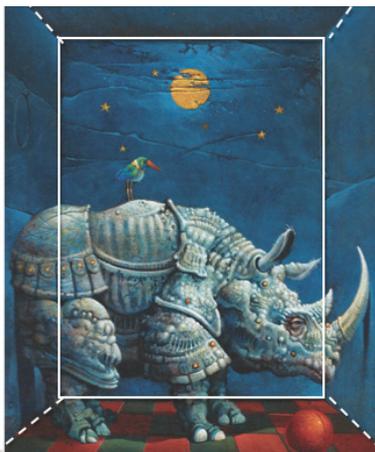
Point out that there are some other clues the artist gives us to help us understand that the rhino is stuck in a small room. Explain that even though this painting is flat—2-dimensional—the artist uses straight lines and angles to give the painting depth. These lines make it look like the rhino is stuck inside a box or a room. When an artist creates depth in an artwork it is called “perspective.”

Explain to students that during today’s lesson they will practice using angles and lines to create their own “boxed-in” artwork. But first they need to understand how to use lines and angles to create perspective in their own drawings.

### Learning Activity

Using a dry erase marker or vis-a-vis marker help the students identify some important lines in the painting. Begin by pointing out the large rectangle wall behind the rhino. Ask a student to come trace the rectangle in the picture.

Explain that the rectangle is just a flat two-dimensional shape. But artists can give it depth by adding lines from the edge of the artwork to the rectangle’s corners. Ask students to come trace the lines from the edge of the artwork to the corner of the rectangle. Point out that when two lines share a common endpoint they



James Calvin Christensen, *The Rhinoceros*, 1981, acrylic on board

### Materials

- Large image of James Christensen’s *The Rhinoceros* that you project and trace over.
- Copies of “Angles and Artwork” Worksheet
- Rulers
- Paper, Pencils
- Crayons, markers, or watercolor

### Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, or digitally as part of this packet.

- James Christensen, *The Rhinoceros*

### Utah Core Standards

Math: Measurement and Data: Geometric Measurement: C.5  
Recognize angles as geometric shapes that are formed wherever two rays share a common endpoint, and understand concepts of angle measurement

Math: Measurement and Data: Geometric Measurement C.6  
Measure angles in whole-number degrees using a protractor. Sketch angles of specified measure.

Visual Arts: Standard 2: Objective 1: a  
Identify evidence of depth, shadow, color, and mood in artwork.

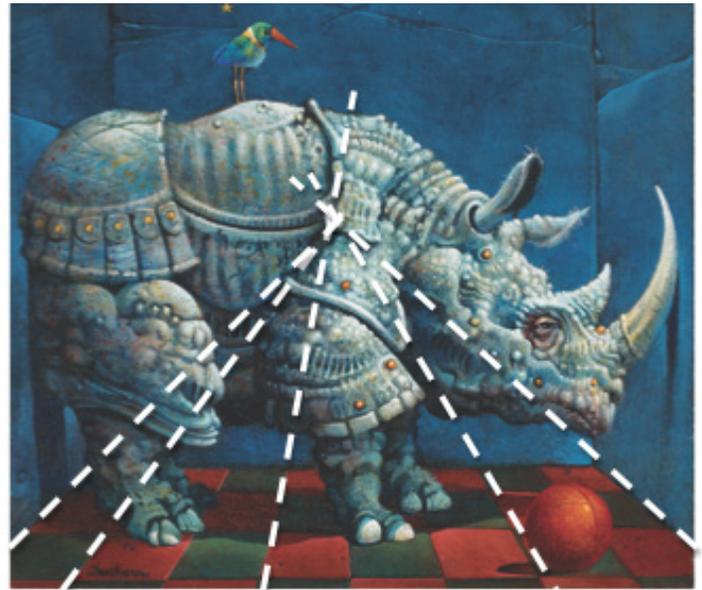
form an angle. In this case when the lines meet the rectangle they form several angles.

Remind students that in previous lessons they have learned how to label, measure, and calculate missing angles. You may want to review these concepts with the class.

Next, distribute the *Artwork and Angles* worksheet. Give students time to complete the worksheet individually or in small groups. When the students have finished, review the worksheet as a class, using the large reproduction of James Christensen's painting as a reference.

When you review the last corner on the worksheet ask students to point out where they found new angles. Many students will probably have noticed that the checkerboard floor is full of lines and angles. Point out that the floor in the painting helps create the illusion of depth in the room.

Using a ruler show the students how all of the lines on the floor lead to a single point, called a vanishing point. Line the ruler up with the vertical lines on the floor and draw a line that continues past the floor and through the rhino (see image at right). As they create their own perspective artwork they will need to choose a vanishing point.

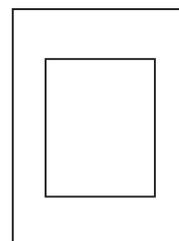


Step-by-Step Drawing Instructions

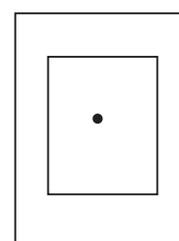
### Creative Activity

Now that the students understand a little more about how angles and lines create perspective help them create their own "boxed-in" artwork. Give each student a piece of paper and ask them to go through the steps with you. Let them know that they will have time to add detail, and be creative, but that you will walk them through the steps of drawing the box.

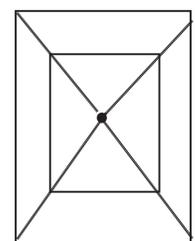
1. Begin by drawing a rectangle in the middle of the paper. Show students that if they make their rectangle small their room will seem long and narrow. If they make their rectangle big, their room will seem shallow and tall.
2. Next have students make a vanishing point in the middle of their rectangle.
3. Students should use a ruler to line up their vanishing point with each corner of their rectangle. They should draw a straight line from the vanishing point, through the corner and to the edge of the paper. Then they can erase any lines inside the rectangle. Repeat with all corners.
4. Demonstrate how to make a checkerboard floor. Line up your ruler with the vanishing point and draw lines from the vanishing point to the bottom edge of the paper. Erase any lines inside the rectangle. Then draw horizontal lines from side to side.
5. Invite students to put an animal in their room, to add interesting details, and to color in their picture with crayons, markers or watercolor.



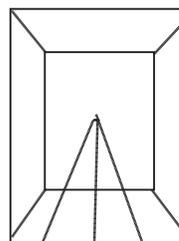
Step 1



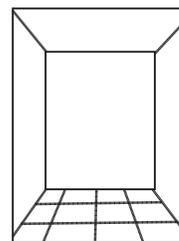
Step 2



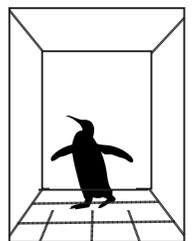
Step 3



Step 4



Step 4



Step 5

### Assessment

The *Artwork and Angles* Worksheet should be graded for accuracy and completion. Students should also be given a participation grade related to their participation in the class discussion.

Rate student's artwork on a scale of 1-5 based on completion and correct use of lines and angles and completion.

# Artwork and Angles

Follow the directions in each corner to discover the angles in the artwork.

Corner 1: In this corner of the painting there are many angles. Label each angle as acute, obtuse, straight, or right.

A. \_\_\_\_\_

B. \_\_\_\_\_

C. \_\_\_\_\_

Corner 2: Use a protractor to measure the three angles in this corner.

D. \_\_\_\_\_

E. \_\_\_\_\_

F. \_\_\_\_\_



G. 90 degrees

H. 130 degrees

I. \_\_\_\_\_

Corner 3: In this corner use the measurements of angle G and angle H to find the measurement of angle I. Do not use a protractor.

Corner 4: Trace at least 3 other angles in this painting. Label each angle with the letters J, K, and L.

## Objectives

- Investigate growth in Utah's economy.
- Recognize the competitive nature of today's business world.
- Create a business name and sign that will attract customers.  
(This will become the booth sign for the 4th Grade Fair.)

## Introduction

Show the picture of *Lehi Mill*, by Glen Turner. Ask students some questions about the artwork.

- What do you think this is a picture of?
- Can you tell what time period it shows?
- Are there clues that can help us guess the time period?
- What purpose do you think this building might have been used for?

Tell students that the name of this picture is *Lehi Mill*. Does knowing the title help us understand anything new about the building in the painting? Explain that this picture shows a historic flour mill in Lehi, Utah. The picture was painted in 1940.

Explain that in 1940 the Lehi Mill was probably the only mill in the area. In a small community everyone would know where it was, and what it was. So they didn't need a big sign on the building.

Ask the class if they have seen the present day Lehi Mill. Show them a modern-day photograph (included in this lesson) and ask them what changes have taken place in the appearance of the mill. Give the students time to observe and share their answers.

Explain that for a long time there were no other buildings around the Lehi Mill, but today it is surrounded by businesses. Discuss how communities and businesses change as towns grow.

## Discussion

Show students the painting *State Street* by Paul Howard Davis. On a busy street like State Street, why is it important for a business to have a sign? Discuss the various components of a business sign. Discuss the purpose and importance of each component. Show some photographs of local businesses and their signs. Ask the students which signs they think are the most interesting or eye-catching.

Next, show students the painting *Drive-Inn, Salt Lake City*, by Frank R. Huff Jr. Tell student the title and then talk about what information could be put on the blank sign. What is the purpose of the star?

Discuss what other symbols or icons could have been used on the sign. Take some time to discuss the importance of symbols, color, and words using the local business signs. You may want to include a discussion of complimentary colors.



Frank R. Huff Jr., *Drive-Inn, Salt Lake City*, 1997, oil on canvas (detail)

## Materials

- Scratch paper and drawing paper
- Pencils and erasers
- Color mediums (crayons, markers, watercolor, etc.)
- Rulers
- Font samples
- Photographs of business signs
- A color wheel if available

## Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, or digitally as part of this packet.

- Glen Turner, *Lehi Mill*
- Paul Howard Davis, *State Street*
- Frank R. Huff Jr., *Drive-Inn, Salt Lake City*

## Utah Core Standards

Social Studies: Standard 2

Student will understand how Utah's history has been shaped by many diverse people, events, and ideas.

Social Studies: Standard 2: Objective 3:

Investigate the development of the economy in Utah.

Visual Art: Standard 1

Explore and refine the application of media, techniques, and artistic processes, learn to use new tools and materials and apply them in personal work

Visual Art: Standard 4: Objective 3

Recognize the connections of visual arts to all learning.

### Learning Activity

Talk to the students about how the 4th Grade Fair will be their opportunity to create their own business. Talk about the idea of competition. What things can they do to help them compete with the other businesses? How can a well-made sign help them be more competitive? Explain to students that they will be designing a sign using symbols, text, and color to represent their business.

Pass out the scratch paper and pencils and have students create at least three possible designs for their business (booth) using various fonts, color schemes, and symbols. If they have not decided what they are going to sell, have them just use their name as the business name. When they have finished sketching ask students to choose their best design.

Next, students should complete their final design on drawing paper. Let students choose their own color medium (crayons, markers, colored pencils, etc.) They should use a ruler when drawing the letters unless they are printing from a computer. Have students use their designs to make posters at home or in class for their 4th Grade Fair booths.

### Assessment

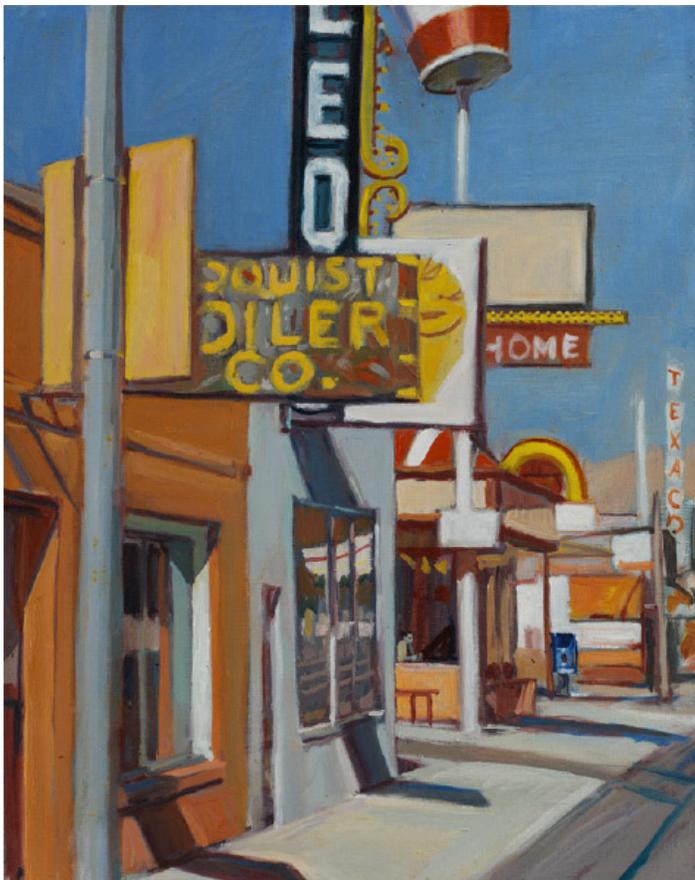
You can use the following questions to assess student participation and achievement for this lesson.

- To what extent did students understand the changes in the economy from the 1930s and 40s to the present day?
- How well did they incorporate the use of symbols or icons?
- Did students thoughtfully choose colors to create a design that would attract attention?
- How did the design of this student's sign demonstrate the student's understanding of the competitive nature of the business world?

### Extensions

Have students research companies that are based in Utah or have been started by Utahans. Students could try to answer the following questions and then complete an informative report.

- Why does the Governor want companies to establish their businesses in Utah?
- Why would a business want to bring their company to Utah?
- How does having more business in Utah effect the economy?



Paul Howard Davis, *State Street*, 1979, oil on canvas



Additional photographs of local business are available in the images portion of this packet.

Making Your Mark on the Market  
Business Sign Fonts

Use the following fonts a guide for the lettering on your sign.

**BRADDON/ braddon**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ/  
abcdefghijklmnopqrstuvwxyz**

**BANK GOTHIC**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**Georgia**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz**

**Monacp**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz**

**MAXIMO**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz**

**Arial Black**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz**