Rembrandt Harmenszoon Van Rijn
Etchings

Education Packet
The Florida State University
Museum of Fine Arts
www.MOFA.fsu.edu

September 20- October 6
See website for updates of times, hours and events.
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*All images in this packet are for one time educational use only.
Written and edited by Aruni Dharmakirthi and Morgan Szymanski.
For exhibition tours contact Viki D. Thompson Wylder at 850-644-1299.
Cover Image: Self-portrait with a Cap, Open Mouthed, 1630, Etching and burin.
Rembrandt was born on July 15, 1606 to Harmen Gerritsz van Rijn and Cornelia Willemsdochter van Zuytbrouck. He was the eighth in a family of nine children. His parents were members of the lower middle class; his father was a miller and his mother was the daughter of a baker. Like many people of the Dutch lower middle class of the time, Rembrandt’s parents were most likely simple and pious individuals. His mother, it seems, was a strong religious influence on Rembrandt due to the numerous portraits of her depicted with either the Bible or praying. Rembrandt’s generation grew up under peaceful conditions. Holland had become a world power and the Twelve-Year Truce with Spain in 1609 marked the virtual end of the long struggle for independence from Spain by the Dutch nation.

At the age of seven, Rembrandt was sent to Latin School in Leyden, and in 1620 he enrolled in the University. However a few months into his university education, Rembrandt’s parents allowed him to enter the workshop of Jacob Isaacsz van Swanenburgh, due to their son’s strong inclination for painting. At the end of three years he went to Pieter Lastman’s studio, who became Rembrandt’s most influential teacher. Later in his young career Rembrandt settled in Amsterdam because the Dutch capital was wealthy and a source of art patrons. In 1632 he completed the Anatomy Lesson, a work that brought him, at the age of 26, initial fame as an accomplished artist. Shortly after the creation of the Anatomy Lesson, Rembrandt gained many pupils who paid a great deal of money for the privilege of working with a master.

Rembrandt became engaged to Saskia van Uylenborch, the cousin of his friend and art dealer Hendrick van Uylenborch. They married in 1634, and he painted numerous portraits of her during their time together. In the early years of his marriage Rembrandt received many commissions. However his taste for extravagant objects also grew. He was a collector of art and jewels. Rembrandt’s possessions accumulated rapidly, and in 1639 he purchased a large house in Joden-Breestraat. This purchase strained his resources and contributed to his financial collapse. He had four children with Saskia, three of which died shortly after birth. The fourth son, Titus, survived but Saskia’s health failed and she died after eight years of marriage. She was only thirty. In the late 1640s Rembrandt began a relationship with his maid, Hendrickje Stoffels with whom he had a daughter. The couple was unable to marry due to a financial settlement Rembrandt linked to the will of Saskia, but the two remained together until Stoffels death.

Towards the end of his life Rembrandt faced much financial hardship. Public patronage began to dwindle and he eventually sold many items in his art collection to help him survive. Around this time, Rembrandt moved to Lauriergracht. His eyesight and health declined, and other than the attention afforded by a few young followers and old friends, he lived a quiet life. Financial troubles continued to haunt the old artist. Lawyers sought money Rembrandt had borrowed and they sought the creditors’ right to Saskia’s estate. Rembrandt died on the fourth of October in 1669. He left behind over 500 images and his works can be admired in collections around the world. Rembrandt is now an artist held in high regard alongside masters such as Velazquez and Titian.

By: Aruni Dharmakirthi

Self-Portrait, Frowning: Bust, 1630, Etching, 2 11/16” x 2 1/4”
Rembrandt first began his artistic studies under Jacob Isaacsz van Swanenburgh (1571-1638), who was a history painter. After three years of apprenticeship learning about the great Italian masters of the Renaissance, Rembrandt moved to Amsterdam. Between 1624 and 1625, Rembrandt spent 6 months studying under Pieter Lastman (1583-1633). Lastman greatly influenced Rembrandt in his compositional style. Also, according to art historian Arnold Houbraken (1660-1719) in Rembrandt van Rijn: Biography and Chronology, Rembrandt studied history, historical veracity, rhetorical gestures, and textual accuracy under Jan Pynas during this time.

It is not clear who taught Rembrandt the art of etching. It is documented, however, that he made two early etchings of an old woman (possibly his mother) in the year 1628. Rembrandt then developed a wide variety of themes for his etchings that were previously foreign to the medium. These included genre, landscapes, portraits, nudes, as well as scenes from ancient history, the Bible, and mythology. He especially enjoyed depicting human emotion and narrative detail drawn from the Old and New Testaments, as seen in Abraham and Isaac (1645). Landscapes were another favorite print subject. The most dramatic example of this genre is The Three Trees (1643) showcasing the typical rainy Dutch weather.

Rembrandt also manipulated his tools to create the effects he desired. He used, for example, the V-shaped engraver’s burin on his etchings in combination with the fine etching needle and the thicker dry point needle to create rich pictorial effects. The soft ground, or protective covering, on his plates allowed him to move his needle freely, scribbling marks easily like pencil on paper. He ignored the generic hatching and cross-hatching system and instead used scratches, dashes, and flecks to create gradations of texture and tone. He experimented with the darkness of lines by immersing some of them longer in the acid bath to achieve a deeper “bite.” He also explored the effects of dry point lines, which are scratched directly into the surface of the copper plate. These lines hold more ink, meaning they create darker and richer effects. On paper, dry point creates the smooth black textures and opaque shadows Rembrandt desired. With his technique, Rembrandt achieved a sense of spontaneity while simultaneously paying close attention to detail.

By the 1650s the artist had obscured the line between plate and canvas. He left some of the ink, or tone, on the surface of the plate to create a “painted” impression on his prints. An example can be seen through two states of The Entombment (1654). Only the etched lines are visible on the first state of the plate whereas he created highlights on the second state by leaving a great deal of ink on the surface and then wiping it away in certain areas.

As in the print of The Three Crosses (1653), Rembrandt dramatically reworked his prints to create almost entirely new versions of the subject from one “state” to the next. He even sometimes reprinted his works on different paper to create different tones, for example on the warm-toned Japan paper.

His initial etchings from the early 1630s were fully Baroque in style with their emphasis on lighting. In the 1640s, he grew comfortable with the medium and his scenes became open spatially. By the 1650s his easiness gave way to earthy and solid structures. He focused on miniscule details rather than the overall image as with his early etchings. His later etchings were smaller, focusing on the harmony and balance of the scene. In many works, Rembrandt captured a spiritual feeling. Rembrandt’s mastery of many styles and influences made his etchings retain interest and admiration to this day.

By: Morgan Szymanski

above: The Small Lion Hunt, 1629, Etching, 6 1/4” x 4 5/8”
The Printmaking Process

Etching is a method of engraving. In the traditional etching process, a plate (usually copper) is covered with a protective coat of resin. The artist scratches the desired design through the resin with a needle and then immerses the plate in a bath of acid that “bites” the metal wherever the resin has been removed. Once the plate is taken out of the acid, the ground, the protective coat of resin, is removed with a solvent. The entire plate is then inked and the artist uses cloth to push the ink into the newly engraved lines. The surface of the plate is wiped clean with a piece of tarlatan, a stiff fabric like newsprint paper, leaving only the incised lines with ink in them. A damp piece of paper is positioned above the plate and together they are run through a press. The design transfers to the paper, making a finished print. It took years of experimenting and perfecting the process to add variety to this technique.

Although Rembrandt adopted this type of printmaking, the basic process of etching was originated in the early 16th century by Daniel Hopfer (c.1470-1536) in Augsburg, Germany. Hopfer first used the technique to decorate armor before applying it to fine prints. Then, the French printer Jacques Callot (1592-1635) improved Hopfer’s technique. Callot invented the echoppe, a needle with a slanted oval tip at the end, to create the same “swelling” line engravers could do. He improved the waxy ground formula for the copper plate. The improved formula helped to create deeper lines and extend the lifespan of the plate. He also developed the “stopping out” process in which the artist applies a varnish or other covering to the plate with a brush to keep the acid from the parts already sufficiently corroded, while allowing the acid to act on the other parts. This creates shaded areas. Callot’s advancements set the stage for the artist many consider the greatest etcher of all time, Rembrandt.

Rembrandt (1606-1669) was an artist of many talents. He is most famous for work in several media including his etchings. He started etching around 1626 when he was 20 years old. One of his earliest surviving prints was Rest on the Flight to Egypt (1645). About three years after he published his first etching, Rembrandt became a master in his own right. He took several years to finish each plate. Since copper could be easily manipulated he could pound out or add lines, and he often made multiple versions of each print. He ignored the fact that the image on the plate is reversed when completed because he was more concerned with quality than accuracy. For example, some of his self-portraits show him left-handed when he was right-handed, and his signature was sometimes backwards. Rembrandt’s attention to detail nurtured the excellence of his skills in capturing light, shadow, and depth. He produced over 290 plates in his lifetime. Only 79 are still in existence today.

One of his most famous etchings is Christ Healing the Sick better known as the Hundred Guilder Print (1649). The nickname of this masterpiece refers to the large amount of money someone allegedly paid for it in the mid 1600s. As with many of Rembrandt’s works, he referenced a biblical scene. This print relayed a series of episodes from chapter 19 of the Gospel of Saint Matthew. After working on the plate for several years, the final product featured Christ’s calm figure. The right side of the etching showed a crowd following Christ. Pharisees were placed in the background. To the left of the figure of Peter, a wealthy young man and a silhouette of a camel in the doorway referenced Christ’s pronouncement, “It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God” (Matthew, 19:24). Besides rendering scripture, this print exemplified Rembrandt’s diverse range of print styles and techniques. The group of figures to the left was created with lightly bitten lines, whereas the right half of the etching displayed a richness.
due to an experiment with a mezzotint technique. He also varied the appearance of the scene by manipulating ink on the copper plate. In different print runs he used other types of paper.

The practice of etching has evolved over the ages to become one of the most preferred printmaking techniques. The malleability and inventiveness of the medium appealed to many artists, especially Rembrandt. Rembrandt’s openness and excitement about the art of etching set the groundwork for other artists during and after his time.

By: Morgan Szymanski
1643, etching, 8 3/8” x 11 1/8”

Rembrandt’s most famous landscape print is *Landscape with Three Trees*. This work is elaborate. The etching consists of flat expanses of field, a cloud-filled sky, and a watery ground, which serves as a platform for the three trees. The pictorial intricacy of the print’s making was deliberate as evidenced by the etching process; burin use and dry point can be seen. The scene seems inspired by the countryside around Amsterdam, which Rembrandt recorded frequently between 1640 and 1652, after moving into his home in Sint Anthonisbreestraat. The absence of site-specific landmarks suggests, rather than a specific location, that Rembrandt sought to depict the characteristic features of the Dutch environment. Scholarship of sixteenth and seventeenth century Netherlandish landscapes indicate that artist’s who showed a universal idea of the world rather than a specific place or time often employed formal and thematic polarities. Rembrandt’s *Landscape with Three Trees* articulates this idea with its many contrasts. For example on the left side are dark wind-blown clouds with diagonals for rain while on the right the sky is bright and open. The land at the left is low and open with a calm horizon line and offers an open spatial area while the land at the right is irregular masses with densely grouped overgrown foliage. Identifying the juxtapositions in the print allows the viewer to contemplate contrasts such as dark vs. light, and tamed vs. overgrown foliage.
The Hundred Guilder Print

1649, etching, 11” x 15 1/2”

This print’s title can be traced to a few years after its creation. It is believed a buyer bought this print for the very expensive price of its common title, while a later story tells of Rembrandt buying back the print at an auction for the same price. *The Hundred Guilder Print*, however, depicts a scene that does not reflect this subsequently applied title. It shows Christ at the center of a crowd, engaging in multiple events from the Bible such as healing the sick, debating with scholars and calling on children to come to him. This print makes evident the importance of religious iconography for Rembrandt and illustrates various episodes from chapter 19 of the Gospel of St Matthew. In the print the events interpenetrate in order to emphasize the underlying meaning of the narrative themes. For example, a wealthy young man is presented at Christ’s feet in the print; in the gospel Christ meets him much later and elsewhere. Rembrandt worked on *The Hundred Guilder Print* in stages in the 1640s. The print demonstrates a range of Rembrandt’s printmaking techniques. The figures on the left are depicted with lightly bitten lines while on the right Rembrandt employs darker tones. Also a number of impressions of *The Hundred Guilder Print* were done on Japanese paper. Rembrandt was among the first Western printmakers to use Japanese paper.

By: Aruni Dharmakirthi
However opulent Rembrandt’s personal life, he still showed a keen interest in the less fortunate. He often turned to the subject of beggars and owes much to older representations, with similarities to depictions by Jacques Callot. In the *Beggar’s Family at the Door*, Rembrandt employs a traditional representational pattern. The wife who carries a baby on her back takes on the role of guide and collects the alms given at the door, while the husband and a young child follow at her side. In his numerous depictions of beggars, Rembrandt shows a persistent interest in people who live insecurely at the fringes of society. He presents his beggars as fellow human beings who are marked with suffering and deprivation. His depictions lack the scorn, ridicule and satire often seen in images of beggars both from the past and by his contemporaries. Rembrandt’s relationship to the beggar is revealed in the etching *Freezing Peasant* in which he portrays himself as the peasant looking miserably out at the viewer. Also in two etchings, each titled *Self-Portrait with Beggars*, Rembrandt depicts an image of himself surrounded by beggars. The significance of these pieces allows us to assume he sympathized with peasants and sometimes saw himself as an outcast of society.

By: Aruni Dharmakirthi
Three Trees: Landscape Drawings

Florida Sunshine State Standard:
Big Idea: Critical Thinking and Reflection
Enduring Understanding 2: Assessing our own and others’ artistic work, using critical thinking, problem-solving, and decision-making skills, is central to artistic growth.
Benchmark Code: VA.4.C.2.3
Benchmark: Develop and support ideas from various resources to create unique artworks.

Enduring Idea: Throughout history, aspects of the art world and artwork have remained the same as well as changed.

Essential Question: How did the geography of the environment inspire Rembrandt as well as other artists in different places and times?

Session Activity: Through a study of Rembrandt’s landscape etchings and a study of those by other Dutch landscape artists, as well as American landscape artists, students will focus on the geography of the Netherlands as compared to that of the United States. Begin by discussing Rembrandt’s various landscape etchings, in particular The Three Trees, and compare them with photographs of the Dutch landscape. Then look at an American artist’s work, such as Thomas Cole’s (1801-1848) Distant View of Niagara Falls, and compare it to photographs portraying the geography in America. Discuss the different aspects of the geography of the Dutch landscape and the American landscape. Consider the way the landscape has inspired and influenced each artist’s work.

Following the discussion, pick a nearby state park, or an area by the school, and familiarize the students with the different aspects of its geography. Take a fieldtrip to the area to take photographs of different geographical features at each student’s discretion. When back in the classroom, look at each photograph, to identify various geographical features. Each student will select a single picture.

For this activity, each student will create a drawing based on the selected photograph, and the different qualities of geography previously learned. After the students finish their works, display the Dutch and American landscapes with those by the students. Conduct a class discussion about each individual work. On what main geographical element did each student center his or her work? What feature of the landscape inspired each student to select this geographical element and do this work? Refer to the Dutch and American landscapes as discussion proceeds.

Grade Level: 4-5

Time Needed: 2-3 class periods

Landscape with a Canal and a Large Boat, 1650, Etching, 3.2” x 4.2”
Objectives:
1. Students will understand that nature can serve as an inspiration.
2. Students will understand some basic characteristics of the geography in the Netherlands compared to aspects of geography in America.
3. Students will understand the way in which works of art describe the landscape from which it is derived.

Materials: Pencils, markers, colored pencils, paper

Activity Procedure:
1. Show landscape scenes of the Netherlands, such as Rembrandt’s *Three Trees* etching.
2. Show photographs of geography in the Netherlands.
3. Talk about the Dutch landscape. Emphasize features of the Dutch geography and discuss the relationship between these characteristics and what is being depicted in the photographs and artworks.
4. Show landscape scenes of America, such as Thomas Cole’s *Distant View of Niagara Falls*.
5. Show photographs of geography in America.
6. Talk about the American landscape. Emphasize features of the American landscape and discuss the relationship between these characteristics and what is being depicted in the photographs and artwork.
7. Present the geography of a nearby state park or area by the school.
8. Take a field trip to the area and take pictures. Teachers should take photos dependent on each child’s choice.
9. Display the photographs in the classroom. Identify the geographical features of each.
10. Have each child pick a photo and do artwork based on the photo.
11. Display the Dutch and American landscapes previously shown with those completed by the students.
12. Conduct a class discussion as described in session activity.

Evaluation:
Teachers should adjust the rubric on general activity on page 19.
Big Idea: Historical and Global Connections
Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

Benchmark Code: VA.912.H.1.4
Benchmark: Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.

Enduring Idea: Throughout history, aspects of the art world and artwork have remained the same as well as changed.

Essential Question: Artwork, over time, continues to reflect cultural attitudes. What changes in attitudes does artwork show, as in Rembrandt’s images of the destitute?

Session Activity: In this activity, Students will look at various prints depicting beggars by Rembrandt, with a focus on the Beggar’s Family at the Door. The class will then compare and contrast them with depictions of beggars by past artists including Rembrandt’s contemporaries. These works depict feelings toward the less fortunate during the 1600s and can be related to the feelings and treatment towards the homeless by society-at-large.

Begin by looking at prints such as Beggar with a Wooden Leg, Freezing Peasant, and Beggar’s Family. Examine the way Rembrandt treats the subject, and what sort of emotions or narrative he is depicting with the imagery. Compare Rembrandt’s work with images such as Beggar by Jacques Callot (1592-1635), Crippled Beggars by Pieter Bruegel (1525-1569) and The Louse-Ridden Boy by Bartolome Esteban Murillo (1617-1682). Have the students read Oh, the Humanity by Benjamin Genocchio and have a discussion on the attitude towards the homeless during the 1600s and the way attitudes and treatments towards them have changed or stayed the same. Invite a professional working in a shelter to come to talk to students about the lives of the homeless today.

For this activity, the class will conduct a group project in which students will contact a shelter to find out the needs of the organization and collect money or items to donate: food, clothing, or other necessary material. Finally students can write or do an artwork as a reflection on the process. After the students have finished their project, conduct a class discussion to talk about any aspect of the artwork viewed or the process with the shelter.

The Pancake Woman, 1635, Etching, 4.2” x 3.1”
Grade Level: 6 -12

Time Needed: 3-4 class periods

Objectives:
1. Students will understand the significance of the theme of the beggar in art history.
2. Students will see a comparison and contrast of the treatment and attitude toward the homeless from the 17th century to today.

Materials: Pencil, paper, bins or bags, donation items, multiple other art media of choice by the students.

Activity Procedure:
1. Introduce Rembrandt’s beggar themed images and have the students describe what they see.
   a. Ask them to describe the emotions his pieces depict and the way he conveys them through the figures.
   b. Discuss what Rembrandt may have thought about the homeless and the reasons he may have repeatedly used them as a subject.
   c. Introduce images of beggars by other artists such as Callot, Bruegel, and Murillo. Compare and contrast their depictions of beggars with Rembrandt’s.
2. Have a professional at a shelter come to talk to the students about the lives of homeless individuals and the role and service of the shelter.
   a. Have the students read a short article or excerpt about beggars during the 17th century.
      (http://www.nytimes.com/2009/02/22/nyregion/new-jersey/22artsnj.html?_r=0)
   b. Discuss the differences and similarities between the attitudes of 17th century society and contemporary society toward the homeless.
3. Introduce the group project in which students will contact a shelter, determine the needs of the shelter, and collect money or other items to donate. This project can last a few days to a few weeks. Begin with a class discussion of the steps involved with the project, charting the steps visually and then assigning jobs.
4. After the project is complete conduct a class discussion to review the process, comment about realizations or feelings, talk about the artwork that started the process, and so on.
5. Ask each student to reflect personally on the project and to create a response either in writing or in an artwork (student’s choice of writing form or artwork form). Consult with students personally who seem to find it difficult to determine a response form.

Evaluation:
Teachers should adjust the rubric on general activity on page 19.

Beggar Man and Woman Conversing,
1630, Etching,
3 1/4” x 2 3/4”
Hundred Guilder Print: Money Talks

Florida Sunshine State Standard
Big Idea: Historical and Global Connections
Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
Benchmark Code: VA.68.H.2.3
Benchmark: Describe the rationale for creating, collecting, exhibiting, and owning works of art.

Enduring Idea: Throughout history, aspects of the art world and artwork have remained the same as well as changed.

Essential Question: In what ways can the study of the economics surrounding Rembrandt’s prints (for example, price and market context) reveal shifts in the art market over time?

Session Activity: In this activity students will compare and contrast the prices and historical methods of marketing artwork during different time periods by focusing on Rembrandt’s Hundred Guilder Print.

Rembrandt’s Hundred Guilder Print achieved its name due to the 100 guilders it cost to buy it in an auction. That is equivalent to nearly double the amount the Dutch paid for the island of Manhattan in 1626, which translates the sum to a little under $2000 US dollars today. This was an outrageous amount of money to spend on artwork of any kind during the 17th century. There are no hard facts associated with this transaction. However, the noted Rembrandt scholar, Christopher White, supposedly can trace the origins of the title to a print seller named Mariette, who sold an impression of the Hundred Guilder Print back to Rembrandt himself for that large amount of money (Martens). Students can compare/contrast this price with other artworks of different time periods, such as The Scream by Edvard Munch (1863-1944) or Massacre of the Innocents by Rubens (1577-1640).

Following this comparison/contrast, students may learn about the differences between an open market and commissioned works. During the 17th century in the Netherlands, in a new economic environment, the majority of artwork was made for a rising middle class who purchased artwork from an open market, as opposed to other countries in which primarily royalty and the church commissioned artists to depict certain subjects. Students can compare and contrast the results of these two different methods of producing an artwork by juxtaposing Rembrandt’s print with a work commissioned for royalty, for example a painting in Rubens’ Marie de Medici Cycle.

Today, art in the United States is produced for an open market as it was in the Netherlands during Rembrandt’s time. Galleries are a part of this market. Students will explore this system by personally contacting galleries to conduct interviews about gallery practices and prices.

Above: A Young Woman Reading, 1634, Etching, 5.1” x 4”
Grade Level: 6-8

Time Needed: 2-3 class periods

Objectives:
1. Students will see the way the price of art has changed over time.
2. Students will understand the difference between an open market and commissioned works.
3. Students will explore the gallery system, part of the open market today.

Materials: Research articles, background information, phone, email

*View of Amsterdam, 1640, Etching, 4.4” x 6.1”*
Activity Procedure:
1. Students will read an article about the Hundred Guilder Print as it was involved in an auction.
   Suggested articles:
   “The Hundred Guilder Print”
   (http://www.artistarchive.com/Artworks/PrintInfo.aspx?ImageId=110&CID=1)
   “Living the Biblios: The Mystery of Rembrandt’s Hundred Guilder Print”
2. Students will read an article about the price of other artworks.
   Suggested article:
   “10 Most Expensive Paintings Sold at an Auction”
   (http://www.visual-arts-cork.com/most-expensive-paintings-top-10.htm)
3. Review and discuss prints to be remembered in class from these articles.
4. Discuss the idea of an open market and commissions. Juxtapose Rembrandt’s Hundred Guilder Print and Rubens’ Marie de Medici Cycle.
   Note the following:
   i. Subject
   ii. Medium
   iii. Size
   iv. Purpose of the work
   v. Original collection
   vi. The space in which each was to originally be displayed
5. Conduct a discussion of the open market/gallery system in the United States today. Research names of galleries in Tallahassee and in other cities. Assign gallery names to students. Students will contact the galleries after each has developed interview questions for the gallery director and the teacher has approved those questions.
6. Students must select a 1st, 2nd, and 3rd choice gallery (in case the gallery does not answer). Students may email or call the galleries.
7. Students will report their findings to the class to give the following information about the open market system:
   a. Name and location of gallery
   b. Procedure of operations
   c. Average price of an artwork sold
   d. What is different about this system as opposed to a time involving commissions

Evaluation:
Teachers should adjust the rubric on general activity on page 19.

Works Cited:
### General Activity Rubric

<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows very little use of skills and/or concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Understanding</strong></td>
<td></td>
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</tbody>
</table>
- Lesson objectives and goals
- Project is well thought out, clear, and utilizes appropriate techniques, and art elements. | 4 The project is planned carefully; understanding of most concepts and procedures is shown. | 3 The project is planned adequately; understanding of some concepts and procedures is shown. | 2 The project shows little evidence of understanding the concepts and/or procedure. | 1 The project shows no evidence of understanding the concepts and/or procedures. |
| **B. Skills and techniques** |
- Craftsmanship
- Use and care of tools and materials | 4 Students applied all of the skills required and paid close attention to detail. | 3 Students showed most of the skills required and the project shows average attention to detail. | 2 The student applied some of the skills required and paid little attention to detail. | 1 The student applied few of the skills required and no attention to detail. |
| **C. Creations and Communication** |
- Application of Elements of Art and Principles of Design | 4 The project demonstrates some personal expression, logical problem solving skills and application of Art Elements and Principles of Design | 3 The project demonstrates an average amount of personal expression, problem solving and application of Art Elements and Principles of Design. | 2 The project demonstrates little personal expression, problem solving and application of Art Elements and Principles of Design. | 1 The project lacks evidence of personal expression and little or no evidence of problem solving and application of Art Elements and Principles of Design. |
| **D. Effort** |
- Performance
- Time management
- Behavior | 4 The student put forth the effort required to complete the project well and entered into discussion; used class time well, worked independently. | 3 The student put forth the effort required to finish the project; entered into discussion; used class time adequately. | 2 The student put forth the effort required to finish the project; used class time adequately; unwilling to enter into discussion; required some redirection or support from the teacher. | 1 The student put forth no effort or the project was not completed; class time was not used well; student did not enter into discussion; required consistent redirection or support from the teacher. |
Glossary

Cross-hatching – (n.) A pattern or mark made with such lines.

Dry point- (n.) A technique of engraving, especially on copper, in which a sharp-pointed needle is used for producing furrows having a burr that is often retained in order to produce a print characterized by soft, velvety black lines.

Texture- (n.) The characteristic visual and tactile quality of the surface of a work of art resulting from the way in which the materials are used.

Silhouette- (n.) The outline or general shape of something.

Polarities- (n.) The presence or manifestation of two opposite or contrasting principles or tendencies.

Japanese Paper (washi)- (n.) Paper made in Japan using the fibers of native plants, such as gampi, kuwakawa (mulberry tree), kozo, mitsumata. It is made by dipping the sieve, usually made of bamboo, several times into the paper pulp at a particular rhythm.

Juxtaposition- (n.) An act or instance of placing close together or side by side, especially for comparison or contrast.

Iconography- (n.) Symbolic representation, especially the conventional meanings attached to an image or images.

Contemporaries- (adj.) Existing, occurring, or living at the same time; belonging to the same time.

Portrait of Rembrandt with Broad Hat, 1631, Etching, 6” x 5.1”
CONTENT SOURCES:

Białostocki, Jan. A New Look at Rembrandt Iconography
Published by: IRSA s.c.

Held, Julius S. A Rembrandt “Theme”
Published by: IRSA s.c.

Kuretsky, Susan Donahue. Worldly Creation in Rembrandt’s “Landscape with Three Trees”
Published by: IRSA s.c.


http://www.metmuseum.org/toah/hd/rembp/hd_rembp.htm

http://www.rembrandtpainting.net/index.htm

http://www.oberlin.edu/amam/Rembrandt_HundredGuilder.htm

IMAGE SOURCES:

http://commons.wikimedia.org/wiki/Rembrandt/Prints

http://metmuseum.org/

http://www.rembrandtpainting.net/rmbrndt_etchings/ac_rembrandt_etchings.htm
Evaluation

Was this material adaptable for introduction to your students?

All  Some  None

Did you feel the packet adequately provided the information and materials on the topics raised by the exhibition?

All  Some  None

Was the packet presented in an organized manner?

All  Some  None

Would you like to continue to receive materials from the FSU Museum of Fine Arts?

All  Some  None

Did you use any of the suggested activities in your classroom?

All  Some  None

If so, were they successful?

All  Some  None

Comments or suggestions:

The Flute Player, 1642, Etching, 4.5” x 5.7”