



# **Don't Feed The Art**

## **Woodmere's Animal Menagerie**

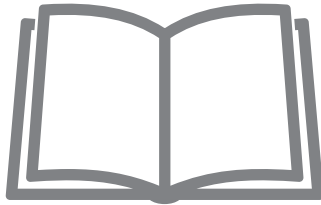
February 26 - May 8, 2022

### **Look, Learn & Create**

### **Workbook**

WoodmereArtMuseum

TELLING THE STORY OF PHILADELPHIA'S ART AND ARTISTS



This workbook is designed to be viewed as a booklet with facing pages.  
To view this document as intended, please download and open the pdf. Enjoy!

Woodmere thanks  
**AddVal Inc.** and **Henry and Liz Harris**  
for the generous underwriting of the exhibition and its workbook.

# Welcome!

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Artists have been inspired by animals since the beginning of recorded history. Woodmere's exhibition, *Don't Feed the Art*, offers children of all ages many different ways to engage with art and enjoy animals through the eyes of artists.

You will find:

- **Looking questions** that encourage children to develop their own ideas about what they see;
- **Information** about animals and artists to inspire curiosity;
- **Art and writing activities** to inspire creative expression and ideas.

Have fun using pencils, markers, colored pencils, crayons, oil pastels, paint, scissors, aluminum foil, tape, or any art supplies you want to use.

## Wildlife Conservation

Several of the animals in this workbook are considered endangered, meaning they are at risk of extinction and could die out forever. Animals become endangered for many reasons, including overhunting and the destruction of habitat.

**Endangered animals will be identified with** 

Many organizations are working to protect animals and their habitats. You can learn more by visiting these websites.

<https://www.worldwildlife.org/initiatives/wildlife-conservation>

<https://www.awf.org/wildlife-conservation>

<https://www.globalteer.org/what-we-do/>

<https://philadelphiazoo.org/conservation/>

<https://www.wcs.org/>

# ANIMAL PORTRAITS

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Have you ever come face to face with a whale while swimming in the ocean? Robert Beck's *Blue Boy*, a 5-foot-square painting of a sperm whale, helps us imagine that encounter.

**LOOKING QUESTIONS:** Sperm whales are very different looking than most other whales, making them easy to identify. **How would you describe the shape and size of *Blue Boy's* head? How would you describe the texture of his skin?**

**What other parts of the whale do you see?** Find the whale's eye. Notice how the artist paints the whale's eye right in the middle of the painting. The tiny eye seems powerful! Not only are we looking at the whale, but he is looking back at us.

**Where is *Blue Boy*?** The artist depicts the whale in its natural **environment**, the blue waters of the ocean. **Does the ocean seem calm or rough?** Notice the changes in blue at the top of the painting. The blue becomes a deeper, darker blue. We see strokes of paint that curve upward and white shapes of different sizes. **Could *Blue Boy* be nearing the surface of the water?** Whales need to breathe air. **Is *Blue Boy* about to take a breath above the ocean or has he done so already?** By making us wonder about the whale and his activity, the artist encourages us to use our imaginations.

## ARTIST FACTS:

**Robert Beck** grew up in Bucks County, Pennsylvania. The idea of painting a whale was inspired by the form of a whale on an antique weathervane Beck owns and appreciates as a sculpture; it was originally mounted on the top of a house or barn and would spin to show the direction of the wind. Beck researches his subjects to help him decide how to portray them. For *Blue Boy*, he wanted to understand "...how whales are built, how they move, and how they live... to understand what is correct and essential for building a whale from scratch. I also learned how the surface of the water looks from below."

## ANIMAL FACTS: 🐋

- **Sperm whales**, like all whales, are **mammals**, warm-blooded animals that feed their young with milk produced by the mother.
- Sperm whales are the largest toothed-whales in the world and are found in deep oceans, from tropical climates to northern and southern polar hemispheres.
- A sperm whale's head measures about one third of its total body length. Imagine if your head was as big as a third of your body!
- They eat giant squid and fish, hunting during deep dives that reach depths of 2,000 feet and sometimes to depths greater than 4,000 feet. Since they often hunt in deep waters and in complete darkness, they use sound to search for prey.



**ROBERT BECK**  
American, born 1950

**Blue Boy**  
2019  
Oil on canvas

Gift of the Wright Family Trust, 2021

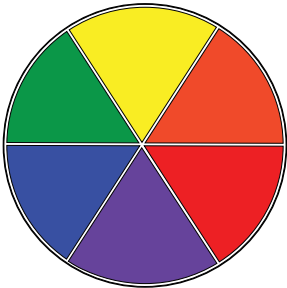
## Using Color to Create a Mood

Color is a powerful tool for creating a mood in an artwork. *Blue Boy* is painted gray and surrounded by blue waters, perhaps the reason for the painting's title of *Blue Boy*.

What words would you use to describe the mood created by the blues in this painting?

**exciting   calm   quiet   loud   cheerful   sad   or   something else?**

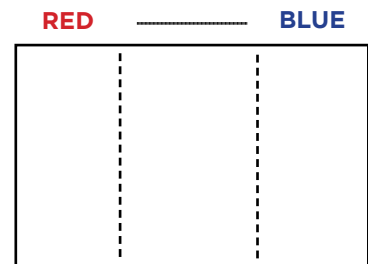
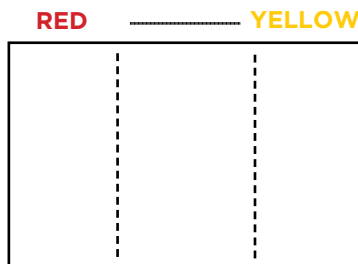
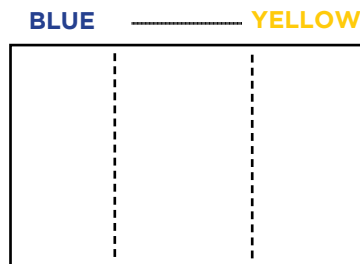
The artist Robert Beck mixed blue with other colors including white to create **three different blues for the water**.



Look at the color wheel and learn about mixing colors. **Find BLUE, RED, and YELLOW.** These are called primary colors. When two primary colors are mixed together, they create the secondary colors of **GREEN, ORANGE and PURPLE.** Find them on the color wheel.

**Use crayons, colored pencils, or markers for the following activities:**

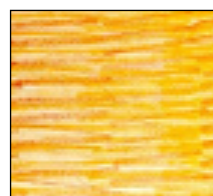
1. Each box below is divided into 3 sections. Color the first section with one primary color. Color the third section with another primary color. **Mix** the two colors together in the middle and see what secondary color you create.



2. **Blending** is a way to create a **gradual flow between colors**. You can blend any combination of colors by **overlapping, smudging with a finger, or scribbling back and forth** between colors.



Notice how green and yellow **overlap** to blend together.



Scribbling orange and yellow back and forth creates a different kind of blending.

Use these boxes to experiment with blending colors.



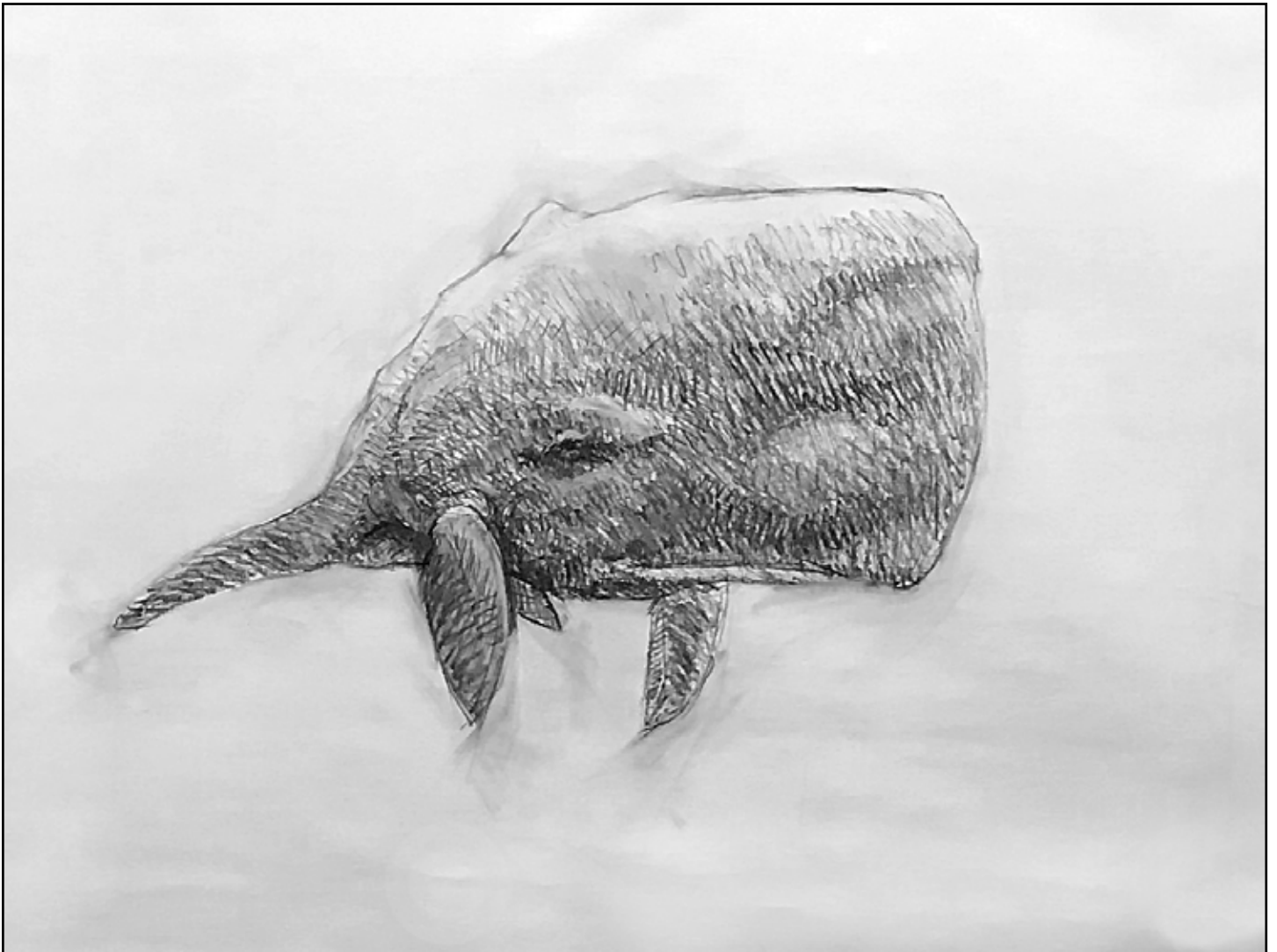
Below is a copy of Robert Beck's drawing of *Blue Boy*. The artist made this drawing to plan his painting. **What's missing?**

**Add colors to the drawing below to create a mood for the ocean waters.**

What colors will you use to convey a cheerful mood or stormy mood or peaceful mood or magical mood?

**Try these techniques:**

- **Blend** together colors to create a flow from one color to the next.
- **Press down lightly or apply more pressure** to increase or decrease a color's strength.
- **Add white to a color to make it lighter.** When you add white to a color it is called a **tint**.
- **Add black to a color to make it darker.** When you add black to a color, it is called a **shade**.



Instead of *Blue Boy*, think of a new title, based on the colors that you used.

**New Title:** \_\_\_\_\_

# BAMBOO

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Tom Palmore's portrait, *Bamboo*, is a larger-than-life painting of a gorilla. A gorilla named Bamboo lived at the Philadelphia Zoo from 1927 to 1961. **Have you ever looked this closely at a gorilla's face?**

At six feet tall, this painting allows us to focus on the features of Bamboo's face. Notice that his eyes are set closely together and that his hair frames his face. Look at how the ridge of his forehead brow hangs over his eyes.

**LOOKING QUESTIONS: Is Bamboo's mouth opened, closed, or a little of both?**

Take a moment and **look** into Bamboo's eyes. **Where is he looking? What words would you use to describe how he might feel? Is he happy or serious, calm or excited, curious or bored? What do you see that makes you think that?**

**Have you ever seen a gorilla posed in front of a blue curtain and framed in gold?**

We don't expect to see wild animals posing for portraits the way humans do.

**By doing this, what does the artist express about Bamboo?**

**Have you ever posed for a portrait?** What did the artist or photographer express about you?

## ARTIST FACTS:

**Tom Palmore** was born in Oklahoma and lived with his grandparents. He and his grandfather raised animals together. This fostered a life-long admiration for the animal world. He attended the Pennsylvania Academy of the Fine Arts and decided to paint what he loved: animals. He works from photographs, then adds imaginative backgrounds he thinks the animals would appreciate.

## ANIMAL FACTS: 🙄

- **Western lowland gorillas**, like Bamboo, live in the dense tropical forests of the Congo basin.
- Like all gorillas, they usually walk on all fours, pushing themselves forward with their knuckles and soles of their feet. This is called **knuckle walking**.
- They are social, gentle animals who live and travel in small, stable families called **troops**.
- Gorillas communicate by belching, screaming, singing, chuckling and beating their chests.



Bamboo at the Philadelphia Zoo.





**TOM PALMORE**

American, born 1945

**Bamboo**

c. 1975

Acrylic on canvas

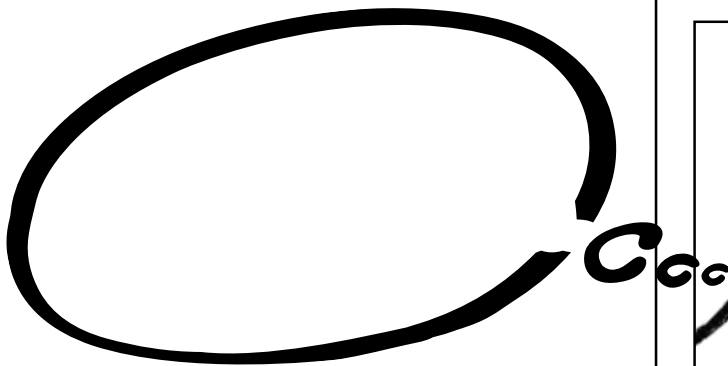
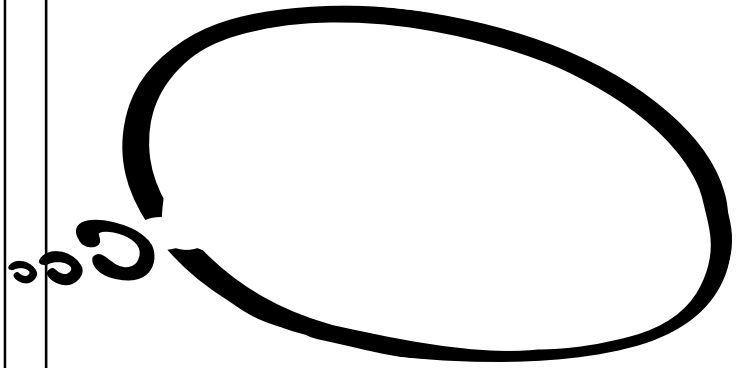
Gift of Acey and Bill Wolgin, 2019

# Draw your own portrait of Bamboo

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1. Notice how the lines and shapes of a Bamboo's brow, eyes, and mouth express a feeling or attitude in his face.
2. Use the outline of the Bamboo's portraits on the next page to draw your own portrait of Bamboo.
3. Think about the emotion you want to convey. Here are some suggestions:
  - Draw eyes** that are opened **extra wide** to express surprise, wonder or looking down to convey shyness or concern. Could one eye be winking?
  - Draw a new line** over the brow to make it curve more deeply downwards in sadness or curved upwards in surprise or laughter.
  - Draw a mouth** that is **wide open** to show that he's smiling or laughing: **in a circle** as if he's surprised; **with lines turned downwards** as if he's sad or frowning; or drawn **closed and straight across** as if he's serious.
4. Consider the blue curtain in the **background**. What kind of background do you want to create for Bamboo?
5. **Color** and **decorate** the **frame** around Bamboo.
6. Use the **thought bubbles** to write down what Bamboo might be thinking or feeling in your portrait.



# The Shapes and Textures of Animals

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Millicent Krouse brings to life the unique features and emotions of the animals she depicts. Like many of her animals, *Pig* floats in a world of open space. He seems important.

*Pig* is a **woodcut**, a printmaking process that allows artists to make multiple copies of the same image. Krouse first drew the pig onto a large block of wood. She then used sharp carving tools to cut away all wood surfaces that were not marked with the lines and forms of her drawing. The result was a raised image on the block of wood. Krouse then applied orange ink to the raised elements and pressed the block onto her sheet of paper. When she removed the block, the image remained. **Textures** of woodgrain became part of the work of art.

## LOOKING QUESTIONS:

**How would you describe the emotions of Krouse's pig?** Is he happy, sad, thoughtful, content, or nervous? Use your finger to trace the edge of the pig's body. **Do you notice how the pig's body spans across the entire paper, from its head to its tiny curly tail?** This means the woodblock used by the artist was as big as the paper. **What words can you use to describe how the texture of the pig's hair would feel if you could touch it?**

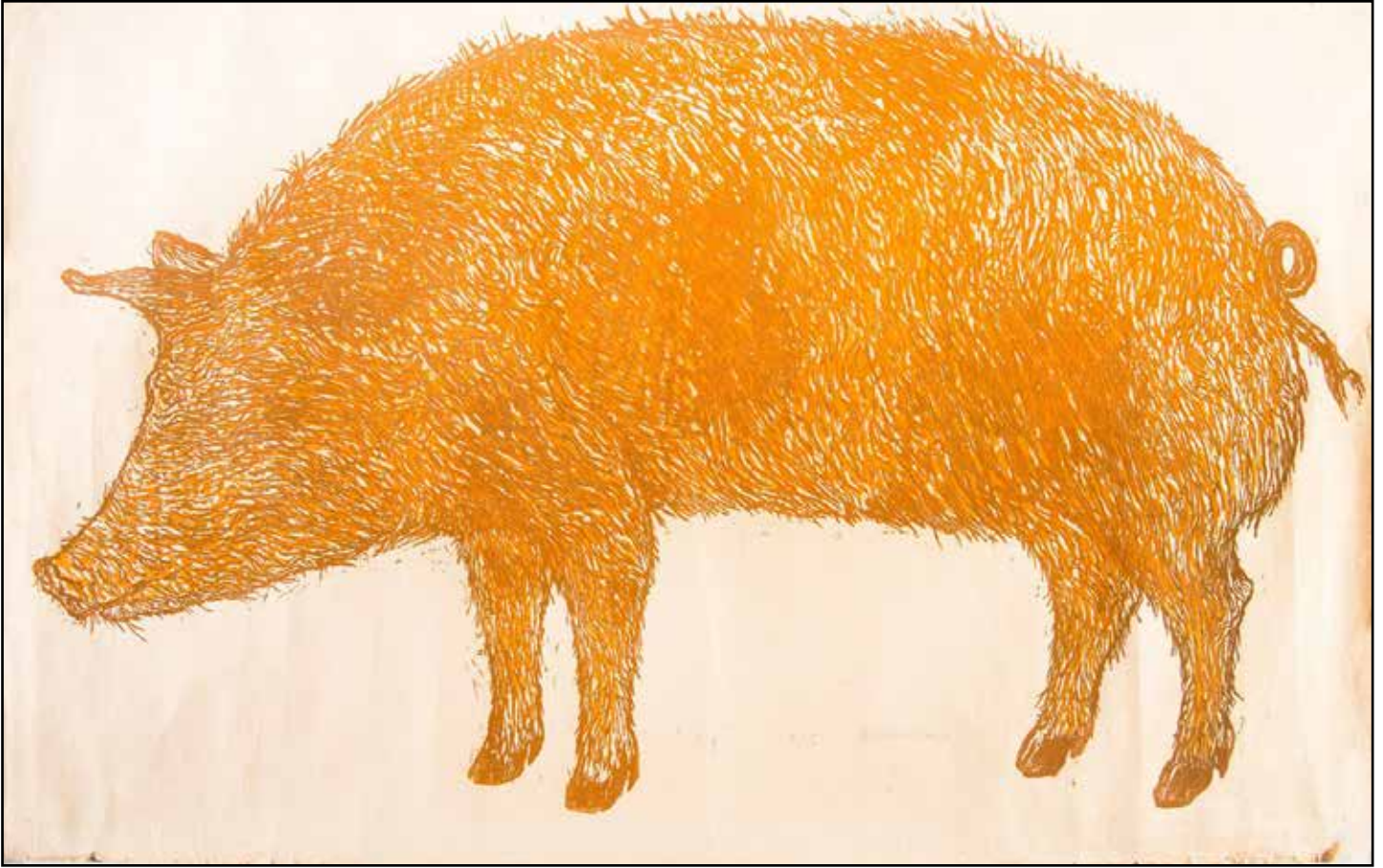
Notice the **patterns** of tiny, orange **lines** that repeat throughout the pig's body. Imagine the artist **carving** away the space around every line to make us feel the texture of the pig's hair. Because of her refined technical skill and talent, Krouse is considered among the best of woodcut artists. In the wild, a pig's hair grows long for protection and warmth. **Domesticated** pigs, those that live with humans, have hair too, but it doesn't grow as long.

## ARTIST FACTS:

**Millicent Krouse** was awarded a full scholarship to study at the Pennsylvania Academy of the Fine Arts. After graduating, she attended a woodblock printing class where she "fell in love with printmaking." She went on to create woodblock prints exclusively for the next 25 years. She often worked on a large scale and made woodcuts of many animals, including roosters, tortoises, porcupines, cats, and sheep, as well as flowers, leaves, and people.

## ANIMAL FACTS:

- **Pigs** are very social and among the most intelligent animals.
- When kept in a group they will snuggle close to one another, and prefer to sleep nose-to-nose. Studies have also shown that, much like humans, they dream.
- Pigs communicate constantly with each other. Beside squealing, scientists have identified 20 different sounds.
- Although their eyesight is poor, pigs have great a sense of smell and use their snouts to search for food.
- Since pigs often roll in the mud, they have been described as "dirty." They are actually very clean animals. They don't have many sweat glands and roll in the mud to cool off.



**MILLICENT KROUSE**

American, 1933-2020

**Pig**

1967

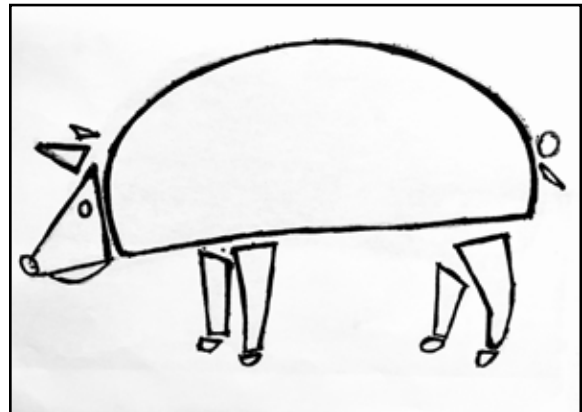
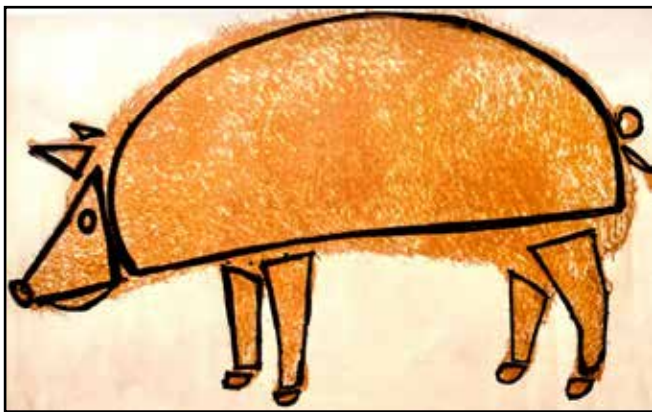
Woodcut

Museum purchase, 2012

# Draw Your Own Pig

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**Before you start:** Observe how Millicent Krouse's *Pig* can be simplified into shapes.



## Let's use shapes to draw a pig.

1. What's the largest shape you see in *Pig*?  
Draw a large **semicircle** for the **body**. Draw it as large as you can. Notice how the head and tail are very small in comparison with the body.
2. **Head:** *Pig* is drawn in **profile**, or from its side.  
Draw a triangle for the head.  
Add a small semicircle under the triangle to round the head shape.  
Add two small triangles for its ears.  
Add a small circle for its eye and its nose.
3. **Legs:** Notice how the legs are wider at the top and more narrow at the bottom, and how the legs closer to us are slightly larger than those farther away. This is because objects that are farther away appear smaller.  
To draw the legs, draw four long triangles that are wider at the top. The closer legs should be slightly larger than the farther legs.
4. A pig's feet have **hooves** made of a material similar to your fingernails. The shapes of the hooves are **small rectangles**.  
Draw four small rectangles that connect to the bottom of each leg.
5. *Pig* is depicted with a **curly tail**. Decide what kind of tail your pig should have and draw it!



6. Create **textures** for the pig's body using patterns of:

- **thick lines** that are close together to make thick hair, or use **thin lines** that are spread apart to make thinner hair;
- lines that are **short, long, curvy** or placed in different directions;
- **tiny lines** that stick out along the edge of the pig's body;
- **solid shapes** of color for the pig's hooves to create a smoother texture.

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## Draw Your Own Pig



# Animal Toy

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This giraffe is a handmade wooden toy created over 100 years ago as part of the *Humpty Dumpty Circus* made by the A. Schoenhut Company of Philadelphia. At Woodmere, we consider this toy to be a work of art because it is an inventive expression designed to bring joy.

This giraffe is a **three-dimensional (3-D)** object, which has length, width, and depth. Unlike a **two-dimensional (2-D)** object, which is flat like a piece of paper, 3-D objects have thickness and can be seen from the front, back, and sides.

**LOOKING QUESTIONS: What parts of the giraffe do you see?** Notice how the design captures the triangular shape of its head, the pointy ears, long neck, oval body, and four legs. Each part of the giraffe's body was made separately, then joined together with tight loops of string. This enabled the various body parts to be moved into different poses, a fun feature for imaginative play. The giraffe's ears are made of leather.

A giraffe's legs have to be strong, but this toy giraffe's legs are weak. After more than 100 years, the strings that attached the legs to the body have lost their strength. **How did the museum make the toy giraffe appear as if it is standing?** Notice the special shape of the wooden block under the giraffe's belly. This is an example of **improvisation** (im-prov-is-a-tion): solving a problem in a creative manner that was not previously planned or expected. **Have you ever had to improvise?**

Like real giraffes, this toy has a distinctive spotted **pattern** all over its body. **Did you know that every giraffe has a unique pattern of spots, just as your fingerprints are unique to you?**

## ARTIST FACTS:

**Albert Schoenhut** (1849–1912), an immigrant from Germany, founded the A. Schoenhut Company when he came to the United States in the 1860s. In 1872, he opened a factory on Frankford Avenue in Philadelphia that specialized in making toy pianos. By the early twentieth century, he was producing dolls and other wooden toys, including the *Humpty Dumpty Circus*. The famous Schoenhut Circus was produced in Philadelphia from 1903 until 1935. At its height, Schoenhut was the largest toy company in the United States.

## ANIMAL FACTS: 🥺

- **Giraffes** are the world's tallest land animals, measuring up to 19 feet.
- Their unique spotted body patterns serve as camouflage, blending in with shadows and leaves.
- Giraffes' necks are similar in length to its legs. Their long necks are made up of seven **vertebrae** (bones), each measuring ten inches long.
- Giraffes are **herbivores**, (plant eaters), and spend most of the day eating.





## THE A. SCHOENHUT COMPANY

### Giraffe, from a *Humpty Dumpty Circus*

c. 1903

Wood, string, leather

Museum purchase, 2016



# Make your own giraffe toy sculpture!

1. Tear 3 equal rectangular sheets of heavy-duty aluminum foil. The longest side of each sheet should be at least **12 inches (1 foot)**.

**From the long side of the aluminum foil**, roll and lightly squeeze each sheet into a sausage-like form. These will be your giraffe's body and legs.

**HINT:** Do not squeeze it too tightly or it will break when you try to bend it.

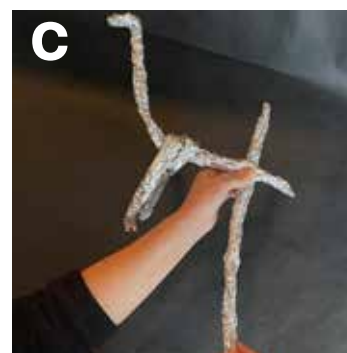
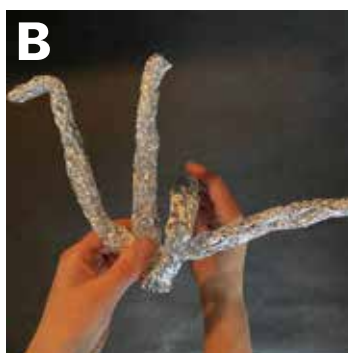
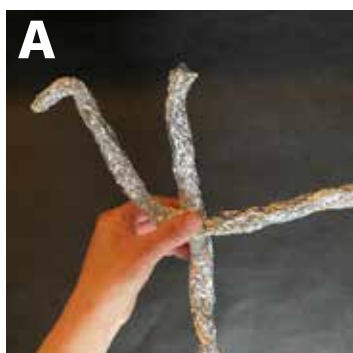


2. **Using the picture below as your guide**, bend one of the sausage forms into an "L" shape. Bend a short piece at each end as well. This will be your giraffe's head, neck, body and tail.



### 3. Making the giraffe's legs:

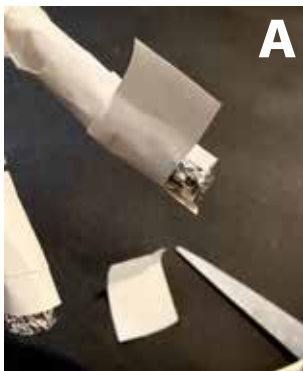
- **Front Legs:** Take one sausage form and place it across the giraffe's body at the bed of the neck so that  $\frac{1}{3}$  of the form is to the left of the body and  $\frac{2}{3}$  of the form is to the right of the body. (Figure A)
- Wrap the longer part of the form around the body so that both of the front legs are equal. (Figure B)
- **Rear Legs:** Repeat the same process near the tail end of the body to make the rear legs. (Figure C)



**Your giraffe should look like this:** 

**4.** Use masking tape or colored craft tape and cover the aluminum foil to make an even surface.

For best results, cut the tape into squares of approximately 1 inch by 1 inch. This allows you to cover gaps and wrap around the legs and neck by overlapping squares. (Figures A,B,C,D)



**5. Make your giraffe's horns:** Roll up two small pieces of tape. Use some more tape to connect the horns to the giraffe's head.

**6. Color your giraffe!** Use whatever colors and patterns you want.



**Your giraffe is finished!**

# Animals In Nature

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Artists often explore the natural **environment** in which animals live. The artist, DeWitt Clinton Boutelle, created this large painting *Mountain River Landscape* as a **triptych**, a work of art created in three sections. It is as if we are looking through a window of three arches into a world of cattle in nature.

**LOOKING QUESTIONS: What section of this painting do you think the artist wanted us to notice first? What do you see that makes you think that?**

We see a group of cows in the front of the center section. **What is the dark brown cow doing? What are the other two doing? Which cow is looking forward?**

**Are these three cows like a family? Why or why not?** Look into the **background** to find another group of cows. Notice how the artist has made them appear far away by making them much **smaller in size** than the three cows in the foreground.

**What season of the year could it be? What do you see that tells you that?**

**Details help artists tell stories.** Look at **detail A** on the opposite page and find that section of the painting. Notice how far away the people in the boat appear. **Where might they be going?**

Look at **detail B**. Notice a wagon and a steam locomotive nearby. **Why do you think Boutelle chose red for the shirt of the wagon's driver? Notice the plume of smoke.** It's coming from the steam locomotive, a train invented in the 19th century that modernized travel. **What tells you that the wagon and train are travelling in opposite directions? What is the artist telling us about the changes in transportation that were taking place in his lifetime?**

## ARTIST FACTS:

**DeWitt Clinton Boutelle** was born in Troy, New York. He moved to Philadelphia and, later in life, to Bethlehem, Pennsylvania. He was part of the Hudson River School, a group of artists who portrayed the power and grandeur of the natural world.

## ANIMAL FACTS:

- **Cattle** are large hooved mammals that live almost everywhere in the world. Female cattle are called cows; male cattle are called bulls.
- Cattle have an excellent sense of smell and are able to smell things up to six miles away. They are **herbivores**, animals that feed on plants.
- They are very social and like to spend time with their friends.
- Cattle must drink up to a full bathtub of water every day!
- Cow spots, such as those seen on two of the cows in the painting, are like human fingerprints. No two cows have the same spot pattern.



## DEWITT CLINTON BOUTELLE

American, 1820-1884

### Mountain River Landscape

1856

Oil on canvas

Museum purchase with funding generously provided by Fred & Priscilla Murphy



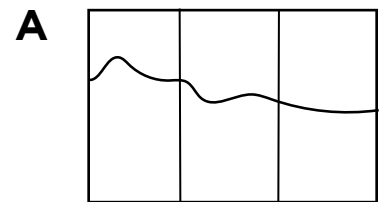
# Draw a Landscape of Animals In Nature

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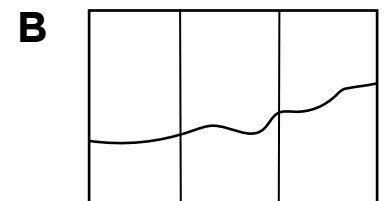
A **landscape** is a picture of the outside world. Like DeWitt Clinton Boutelle, you will use a **triptych** format to create a landscape showing animals in their natural environment.

1. Start by drawing a **horizon line**, a tool an artist uses to separate the sky from the earth. Draw the horizon line from one edge of the triptych all the way across to the edge of the third section. The horizon line can be curvy, diagonal, straight, zigzag, or a combination.

The **higher** the horizon line, the bigger the earth below. (Figure A)



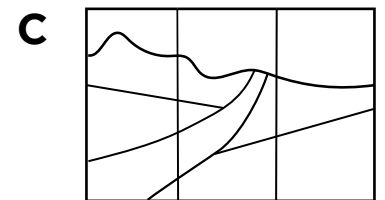
The **lower** the horizon line, the bigger the sky above. (Figure B)



When the **horizon line** is in the **middle**, the sky and the earth below have an equal amount of space.

2. Divide the space below the horizon line in all three sections with more lines to create a **foreground** and a **middle ground** and a **background**.

Lines can be **straight, horizontal, vertical, or diagonal**. They can curve, intersect, or connect with one another to create a river or road, fields, or hills. (Figure C)



3. Choose an animal that could live in this landscape. Draw a large one in the foreground.

Draw the same animal smaller in the middle ground or background to make it appear far away.

Are there other animals in your landscape?

Draw them in different sections of this triptych.

4. Are there trees, hills, fields of grass, or plants in your landscape? Do you want to include people? A house? A barn? A train? Clouds or a sun?

5. Fill the entire triptych with colors that convey the season of the year and time of day or night. Trees with green leaves, flowers, or fruit convey spring or summer. Leaves of different colors indicate fall. In winter, we are likely to see trees without leaves. These trees are called **deciduous** (dee-sid-you-us). Trees that keep their leaves in the winter and throughout the year are called **evergreens**.


# Animal Pets

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The name of this cat is Francis, a pet of the artist, William Eckhardt Kohler. The artist titled this painting *Francis 1* because it is the first of several paintings of his cat.

**LOOKING QUESTIONS:** Notice how the artist painted Francis from above, looking down as he sleeps peacefully on a chair at home. **What colors do you see in Francis’s fur?** Notice the thick, curving brushstrokes of yellow, orange, and brown used to convey the texture or feel of Francis’s fur. **What words would you use to describe the fur?**

The bright yellow, orange, and brown colors of Francis’s fur are colors that remind us of warm elements in nature like sunshine or even fire. These are called **warm** colors. **Where do you see the warm color of red?** Notice how the form of Francis’s body stands out against the blue of the chair’s cushion. Blue is a cool color. **What elements in nature does blue make you think of?**

The artist found Francis one night in an alley while taking a walk near his Chicago home. He and his wife heard the loud meow of a big, friendly orange cat. He was very skinny, and his paws were covered in tar. They brought him home, cleaned him up, and he became the family pet for many years.

Francis was a cat who loved to jump. The artist states, “even if somebody was standing he might jump from the floor directly to sit on their shoulders and he was not easily removed from that perch.”

## **ARTIST FACTS:**

**William Eckhardt Kohler** grew up in Philadelphia and learned to enjoy art in the different museums of our city. He now divides his time between New York City and Chicago. He received a bachelor of fine arts degree from the Maryland Institute College of Art and a master of fine arts degree from the School of the Art Institute of Chicago. Kohler paints people, animals, and places. Some of his paintings are **abstract**: these works of art focus on lines, colors, shapes, textures, or patterns. Abstract art can be inspired by, but may not look like, something from real life. He is also a writer for a newspaper, the *Huffington Post*.

## **ANIMAL FACTS:**

- **House cats** like Francis are the smallest members of the cat family.
- Like their larger relatives, lions and tigers, house cats are natural hunters who stalk their prey and pounce with sharp claws and teeth.
- House cats are able to jump from a sitting position up to nine times their height.
- Cats are also known for being fast runners, squeezing through tight spaces. Because they always land on their feet after a big jump, cats are said to have nine lives!





**WILLIAM ECKHARDT KOHLER**

American, born 1962

**Francis 1**

2000

Oil on panel

Museum purchase with funds generously provided by an anonymous donor, 2021

# Storytelling with Pictures

---

Storytelling with pictures is nothing new. It's an example of **sequential art**: the practice of placing images in a specific order that's designed to be viewed as a **narrative** (or story).

Use the boxes on the next page to create a story about Francis.

Plan your story in six parts. Each part will have its own box.  
The final image in your story could be the painting, *Francis 1*.

Imagine how Francis ended up sleeping on a chair.  
What happened before that made him tired?

Did he go outside?

Did he chase a mouse?

Did he run a long distance? What did he see while he was running?

Did he eat a huge meal?

Did he jump on someone's shoulders?

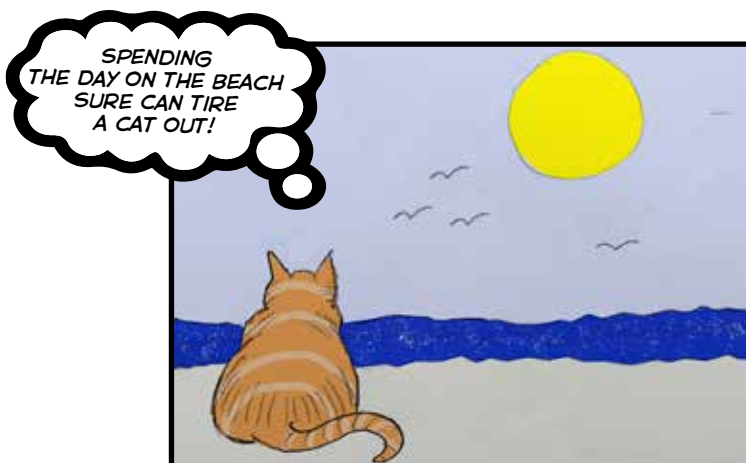
Did he play with his human family or other pets in the household?

If so, who were the other pets?

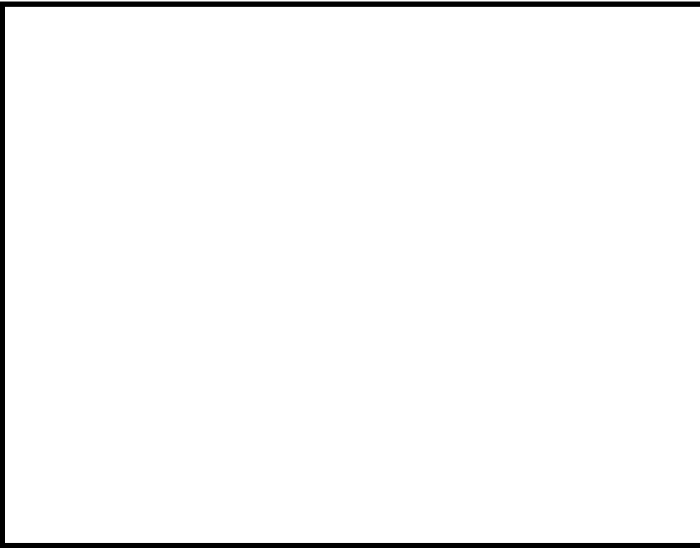
Did the warmth from a sunny window make him sleepy?

Consider using **thought bubbles** to add to your story.

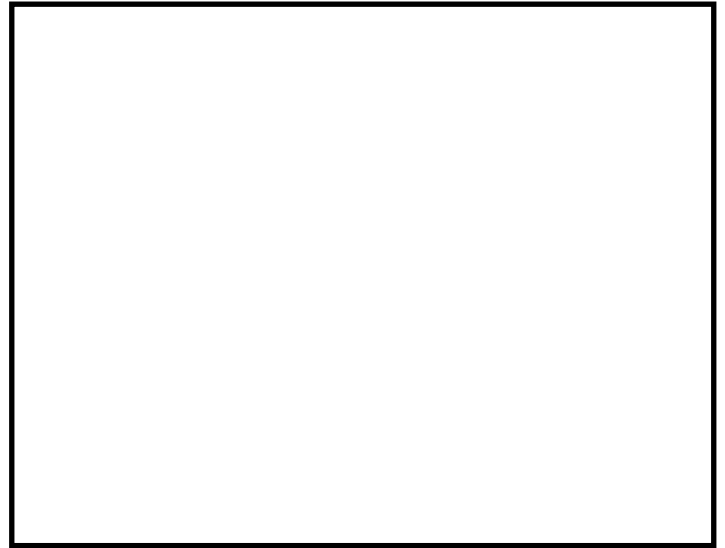
Like this:



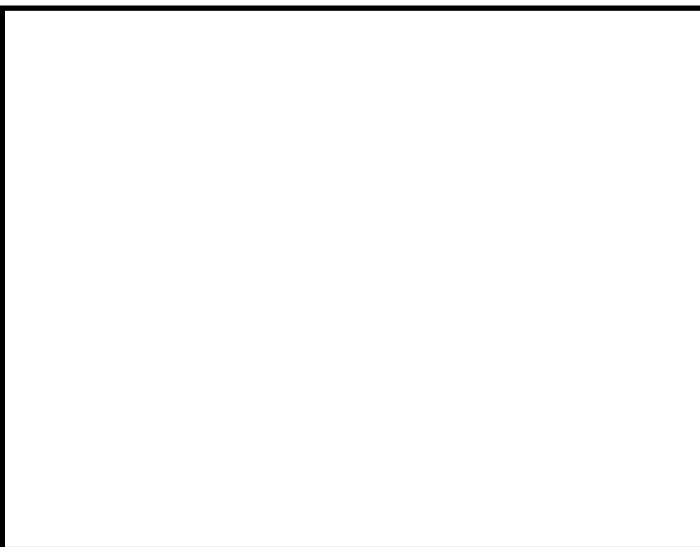
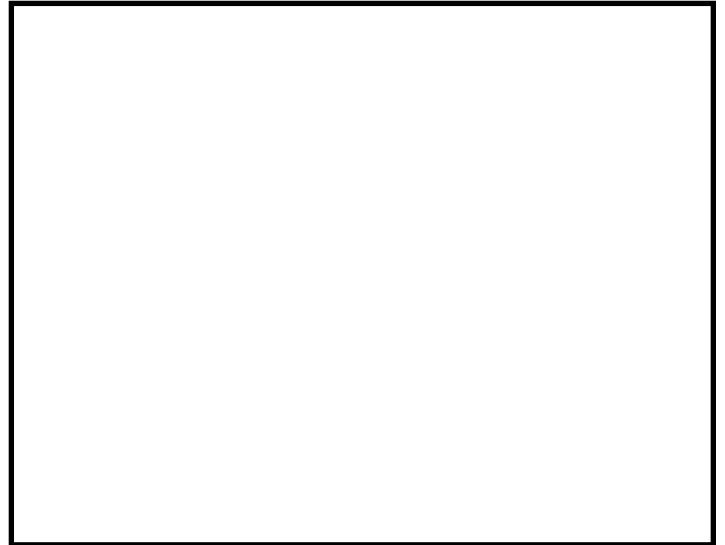
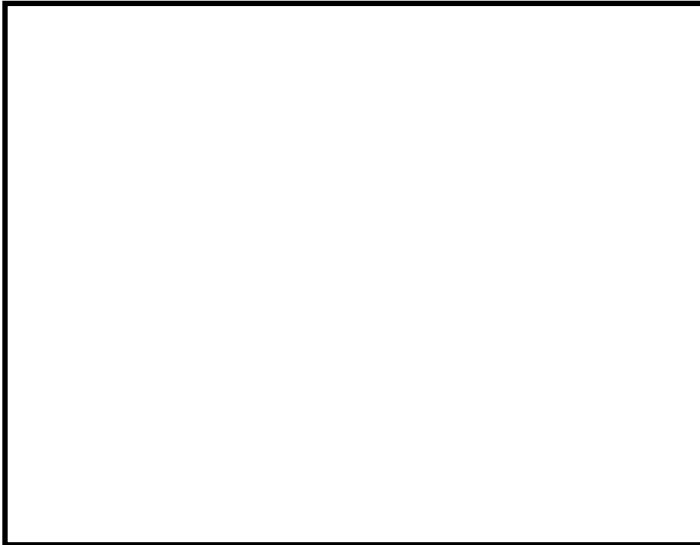
**MY STORY ABOUT FRANCIS BEGINS....**



**ALL OF A SUDDEN:**



**AND THEN:**



**THE END... OR IS IT?**

# Fantastical Creatures

---

The artist, Twins Seven-Seven was inspired by the stories and traditions of his **Yoruba** heritage. The Yoruba live in western Africa and believe that all living things—animals, humans, plants, and trees—are connected in spirit.

**LOOKING QUESTIONS:** *Winged Lion* is an imagined, mythical creature that the artist depicted many times. **What two or three animals are combined in this creature? What powers would a lion with wings have? What animal appears in the lion’s tail?**

Twins Seven-Seven began by drawing the face and body **shapes** with thick, black **lines**. He filled in the shapes with highly detailed **patterns** of lines, shapes, and colors as well as flowers and tiny faces.

**Where do you see patterns of flowers? What might be a reason Twins chose flowers for a pattern on the lion’s body? How do they make you feel about the lion?**

There are two two big faces in this artwork. **Which face is wearing a crown? Which has a mane?** Look carefully at the wings and mane. **What do you see inside these shapes?**

Think about why the artist filled this creature with so many faces. The Yoruba believe that their ancestors are always present with the living. Perhaps these faces are connecting *Winged Lion* with his ancestors.

## ARTIST FACTS:

**Twins Seven-Seven** was born and grew up in **Nigeria**, a country in western Africa. He also lived in Philadelphia. As an adult, he chose the name Twins Seven-Seven. According to the artist, his mother gave birth to seven sets of twins, and he was the only one to survive. Twins influenced many Black artists in America who were searching for an understanding of their African heritage.

## ANIMAL FACTS: 🥺

- **Lions** are considered **vulnerable** or facing a high risk of extinction in the wild.
- As the largest big cat in Africa, lions have long been admired as symbols of courage and strength.
- Lions are the only cats that live in groups or family units called **prides**.
- Males protect and defend the pride’s territory. Females are the pride’s leaders. They raise the cubs and do most of the hunting.
- Males are unique for their thick mane of hair that surrounds their neck and head.



## **TWINS SEVEN-SEVEN**

Nigerian (active Philadelphia), 1944–2011

### **Winged Lion**

Date unknown

Ink on paper

Museum purchase, 2014

# Make Your Own Winged Lion

Step 1: **NOTICE** four different **BODY PARTS**.

Step 2: **NOTICE** three types of **LINES** in this project:

- ----- **BLUE DOTTED** lines for cutting in step 4
- ——— **GREEN SOLID LINES** for folding in step 8
- ----- **RED DOTTED LINES** for cutting in step 9

Step 3: **NOTICE** the letters A, B, and C. These will guide assembly in step 9.

Step 4: **CUT** along the **BLUE DOTTED LINES** to create the four body parts.

Step 5: **DECORATE** the front and back of the **HEAD**:

- Use lines, shapes, and colors to make the eyes and mouth.
- Create a pattern with lines, dots, squiggles, and shapes to make a mane.
- Turn the head over and decorate the back of the head.

Step 6: **DECORATE** the front and back of the **BODY**:

- Use lines and color to suggest a nose and the shape of a large wing.
- Take inspiration from Twins Seven-Seven and create colorful patterns that combine circles, squares, and triangles with flowers, trees, faces, birds, insects, snakes, fish or other creatures. Use your imagination!
- Consider the diamond-like shape of the tail. Draw a face or make the tail interesting in another way.

Step 7: **DECORATE** the front and back of the two **LEGS**.

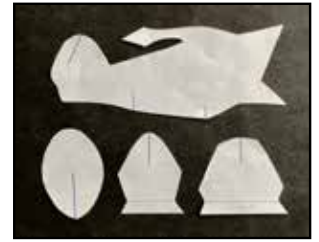
Step 8: **FOLD** along the **GREEN SOLID LINES** to create feet.

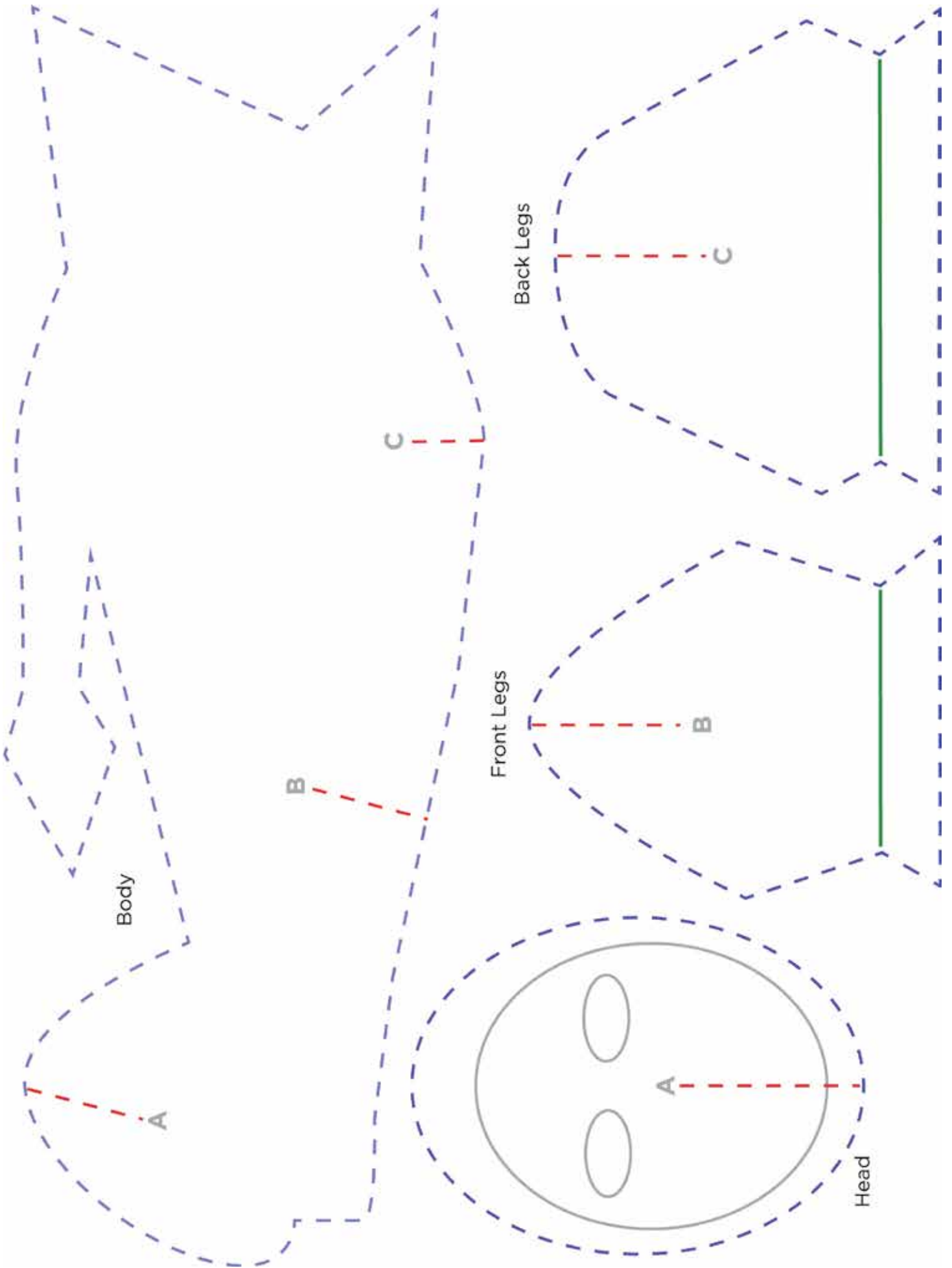
Step 9: **CUT** along the **RED DOTTED LINES** to create the slits for assembly.

Step 10: **ASSEMBLE** your Winged Lion:

- Insert **Slit A** on the head into **Slit A** on the body.
- Insert **Slit B** on the front legs into **Slit B** on the body.
- Insert **Slit C** on the back legs into **Slit C** on the body.

Step 11: **ADJUST** for balance if necessary and **ENJOY!**









# Don't Feed the Art: Woodmere's Animal Menagerie Works in the Exhibition

## ANTS

### **Nicole Parker**

American, born 1994

*Ground Beef*, 2018

Oil on canvas mounted on panel, 12 x 18 in.

Woodmere Purchase Prize from the Pennsylvania Academy of the Fine Arts Annual Student Exhibition, 2018

## BIRDS

### **Patrick Arnold**

American, born 1950

*Peck*, 2001

Oil on wood, 10 x 12 in.

Gift of Addie Kaplan, 2013

### **Susan S. Bank**

American, born 1938

*Early Morning in El Campo*, 2002

Gelatin silver print, 12 <sup>1</sup>/<sub>4</sub> x 18 <sup>1</sup>/<sub>4</sub> in.

Museum purchase with funds generously provided by Frances and Robert Kohler, 2018

### **Susan S. Bank**

American, born 1938

*Pavos in Sala*, 2002

Gelatin silver print, 18 x 12 in.

Museum purchase with funds generously provided by Frances and Robert Kohler, 2018

### **Jessie Drew-Bear**

American, born England, 1879–1962

*St. Miguel de Allende Mexicano*, 1939

(reworked by the artist 1960)

Oil on canvas, 26 x 20 in.

Museum purchase with funds generously provided by Joly Stewart, 2019

### **Martha Mayer Erlebacher**

American, 1937–2013

*M.D.M.L.D.*, 2005

Oil on canvas, 26 x 16 in.

Gift of Adrian Erlebacher and Amy Lu, 2014

### **Eugene Feldman**

American, 1921–1975

*Birds Over the Schuylkill*, 1963

Offset lithograph, 35 x 23 in.

Gift of Rosina Feldman, 2008

### **Libby Glatfelter**

American, 1947–2021

*Pelican*, date unknown

Monotype, 7 <sup>7</sup>/<sub>8</sub> x 6 <sup>3</sup>/<sub>4</sub> in.

Gift of Cassandra Kaldor, 2021

### **Ed Bing Lee**

American, born 1933

*Four and Twenty*, September 2016

Hemp, waxed linen, linen, and cotton, 8 x 12 x 12 in.

Museum purchase with funds generously provided by Josephine Wang and Sam Switzenbaum, 2021

### **Christine McGinnis**

American, 1937–2019

*Greater Horned Owl*, c. 1965

Etching and aquatint, 10 <sup>5</sup>/<sub>8</sub> x 21 <sup>1</sup>/<sub>2</sub> in.

Gift of Rebecca and Gilbert Kerlin, 2021

### **Meissen Porcelain Factory, Meissen, Germany**

Active 1710–present

*Mantle Clock*, date unknown

Porcelain, 20 x 17 <sup>1</sup>/<sub>2</sub> x 4 <sup>1</sup>/<sub>2</sub> in.

Bequest of Charles Knox Smith

### **Brian Meunier**

American, born 1954

*Orchid with Little Kingfisher*, 2009

Ceramic, wood, steel, epoxy, paint, shellac, and polyurethane, 15 <sup>1</sup>/<sub>2</sub> x 11 x 13 <sup>1</sup>/<sub>2</sub> in.

Gift of the artist, 2014

### **Peter Paone**

American, born 1936

*Peacock*, 2003

Acrylic on panel, 24 x 54 in.

Courtesy of the artist

**Joseph T. Pearson Jr.**

American, 1876–1951  
*By the River*, 1916  
Oil on canvas, 60 x 72 in.  
Museum purchase, 1943

**Marta Sanchez**

American, born 1959  
*Corona Spring*, 2020  
Oil and enamel on corrugated metal and copper,  
48 x 48 in.  
Museum purchase, 2022

**Italo Scanga**

American, born Italy, 1932–2001  
*Untitled (Bat)*, 1985  
Gouache and charcoal on paper, 49 1/2 x 39 3/4 in.  
Gift of the Italo Scanga Foundation, 2012

**Phoebe Shih**

Chinese, 1927–2014  
*Bird*, 1966  
Woodcut, 6 1/4 x 9 1/2 in.  
Gift of Ann E. and Donald W. McPhail, 2013

**Ellen Powell Tiberino**

American, 1937–1992  
*The Cock Crows*, 1988  
Pastel and oil pastel on paper, 18 1/2 x 23 1/2 in.  
Long-term loan from Jason Friedland, Andrew Eisenstein, and Matthew Cannio

**Ben Wolf**

American, 1914–1996  
*Sea Flight (Bird)*, date unknown  
Oil on board, 10 x 14 in.  
Gift of Clarence and Pamela Wolf, 2018

**BULL****Ron Tarver**

American, born 1957  
*Untitled*, 1993  
Color coupler print, 11 x 8 7/8 in.  
From the series *The Long Ride Home*, the *Black Cowboy Experience in America*  
Gift of the artist, 2017

**CATS****T. Aguir**

American, life dates unknown  
*Corporate Cat II*, date unknown  
Colored etching, 6 3/4 x 4 3/4 in.  
Gift of Ann E. and Donald W. McPhail, 2013

**Henry Bermudez**

American, born Venezuela 1951  
*The RainMakers Dance*, 2018  
Acrylic paint with glitter on canvas, 72 x 106 in.  
Museum purchase with funds generously provided by Frances and Robert Kohler, 2022

**Lynne Campbell**

American, born 1967  
*Black Cat (In the Field of Venus and Karma)*, 2010  
Acrylic on board, 12 x 12 in.  
Museum purchase, 2015

**Libby Glatfelter**

American, 1947–2021  
*Cheater*, date unknown  
Monotype, 13 7/8 x 10 3/4 in.  
Gift of Cassandra Kaldor, 2021

**Razel Kapustin**

American, born Russia, 1908–1968  
*Double Portrait of Kapussy*, 1945  
Lithograph, 11 1/2 x 16 1/2 in.  
Gift of Sheldon and Sylvia Kapustin, 2012

**William Eckhardt Kohler**

American, born 1962  
*Francis I*, 2000  
Oil on panel, 14 x 16 in.  
Museum purchase with funds generously provided by an anonymous donor, 2021

**Gilbert Lewis**

American, born 1945  
*Untitled*, February 2, 1982  
Gouache on paper, 22 1/4 x 30 in.  
Gift of Eric Barton Rymshaw, 2017

**Sarah McEneaney**

American, born Germany 1955  
*Cole*, 2005  
Woodcut and inkjet, 24 x 48 in.  
Museum purchase, 2015

**Sarah McEneaney**

American, born Germany 1955  
*Irving*, 2015  
Acrylic on panel, 20 x 16 in.  
Museum purchase, 2018

**Charles Santore**

American, 1935–2019  
*Sesame Street*, cover for TV Guide, 1980  
Watercolor and colored inks on paper, 12 <sup>1</sup>/<sub>8</sub> x 15 <sup>1</sup>/<sub>2</sub> in.  
Gift of the artist, 2018

**Twins Seven-Seven**

Nigerian (active Philadelphia), 1944–2011  
*Winged Lion*, date unknown  
Ink on paper, 13 <sup>1</sup>/<sub>2</sub> x 21 <sup>1</sup>/<sub>2</sub> in.  
Museum purchase, 2014

**Larry Stearns**

American, 1943–2019  
*Bill Sawicki Seated in Chrome Chair with His Stuffed Cat*, date unknown  
Oil on canvas, 39 x 27 <sup>1</sup>/<sub>4</sub> in.  
Gift in memory of Forest Aegiano, formerly known as James Larry Stearns, from the Collection of Joann C. Austin, 2020

**COWS****Eugene Baguskas**

American, 20th century  
*Untitled*, 1985  
Watercolor on paper, 7 <sup>1</sup>/<sub>2</sub> x 11 <sup>1</sup>/<sub>4</sub> in.  
Gift of Ron Rumford, 2012

**DeWitt Clinton Boutelle**

American, 1820–1884  
*Mountain River Landscape*, 1856  
Oil on canvas, mounted as a triptych, 34 x 55 in.  
Museum purchase with funds generously provided by Frederic H. and Priscilla J. Murphy, 2021

**Maurie Kerrigan**

American, born 1951  
*Holy Cow!*, 1987  
Oil pastel on paper, artist-made frame, 22 x 30 in.  
Gift of Dr. and Mrs. William Wolgin, 2015

**Mildred Bunting Miller**

American, 1892–1964  
*Two Cows in Woods*, date unknown  
Oil on canvas, 14 <sup>1</sup>/<sub>8</sub> x 17 <sup>1</sup>/<sub>4</sub> in.  
Museum purchase, 2011

**Susan Gertrude Schell**

American, 1891–1970  
*Pennsylvania Pattern*, c. 1936  
Oil on canvas, 35 <sup>1</sup>/<sub>4</sub> x 40 in.  
Museum purchase, 1953

**CREATURES****Fritz Janschka**

American, born Austria, 1919–2016  
*Orakel*, date unknown  
Etching, 11 x 10 in.  
Gift of Joan L. Tobias, 2011

**George Johnson**

American, born 1951  
*(Turtle Vase)*, date unknown  
Ceramic, 17 x 11 x 6 <sup>1</sup>/<sub>2</sub> in.  
Gift of Anne d'Harnoncourt and Joseph Rishel, 2021

**Razel Kapustin**

American, born Russia, 1908–1968  
*Beasts of War*, 1948  
Oil on masonite, 21 x 25 <sup>1</sup>/<sub>2</sub> in.  
Museum purchase, 2011

**Charles Searles**

American, 1937–2004  
*Three Spirits Forms*, 1979  
Acrylic on canvas, 30 x 30 in.  
Museum purchase, 2017

**Helen Siegl**

American, born Austria, 1924–2009  
*Creature*, 1975  
Plaster cut, 6 x 6 <sup>1</sup>/<sub>4</sub> in.  
Gift of Anne Kaplan, 2014

**Willie Stokes**

American, born 1955  
*Animals and Two Dancing People*, 2001  
Silkscreen, 17 x 25 <sup>1</sup>/<sub>2</sub> in.  
Printed by the Fabric Workshop and Museum  
2001 Philagrafika Invitational Portfolio  
Gift of Philagrafika, 2015

## **DEER**

### **Neil Welliver**

American, 1929–2005  
*Study for Deer*, c. 1979  
Watercolor and pencil on paper, 22 x 26 in.  
Courtesy of Joseph and Pamela Yohlin

## **DOGS**

### **George Biddle**

American, 1885–1973  
*Bo*, 1937  
Oil on canvas, 30 x 40 in.  
Gift of the Michael Biddle Family, 2022

### **Jessie Drew-Bear**

American, born England, 1879–1962  
*Poodles*, date unknown  
Oil on canvas, 20 <sup>1</sup>/<sub>4</sub> x 24 in.  
Gift of the Drew-Bear Family, 2014

### **John Laub**

American, 1947–2005  
*Dickie Dog*, 1990  
Oil on linen, 36 x 48 in.  
Gift of Patricia Laub Tieger, 2018

### **Douglas Martenson**

American, born 1960  
*Dog Study*, 1992  
Oil on wood, 10 x 14 in.  
Gift of Douglas and Camille Martenson, 2015

### **Douglas Martenson**

American, born 1960  
*Status Quo*, 1992  
Oil on linen, 40 x 50 in.  
Gift of Douglas and Camille Martenson, 2015

### **Edith Neff**

American, 1943–1995  
*Portrait of Oliver, Harry Soviak's Dog*, 1979  
Pastel on paper, 16 x 25 in.  
Gift of Alma Alabilikian and Peter Paone in honor of Marguerite Lenfest, 2018

### **Stuart Netsky**

American, born 1955  
*"I Don't Believe in PETA. I Have a Closet Full of Furs." Johnny Weir. "As for the Sublime, Well That's Another Story,"* 2015  
Mixed media, 34 <sup>1</sup>/<sub>2</sub> x 27 x 2 in.  
Gift of the artist in honor of Mari and Peter Shaw, 2022

### **Tom Palmore**

American, born 1945  
*Midnight*, date unknown  
Oil on canvas, 30 x 45 <sup>3</sup>/<sub>4</sub> in.  
Gift of Larry and Mickey Magid, 2018

### **Harry Soviak**

American, 1935–1984  
*Untitled (Dalmatian)*, date unknown  
Watercolor on paper, 18 x 23 <sup>1</sup>/<sub>2</sub> in.  
Museum purchase, 2021

## **ELEPHANTS**

### **David Graham**

American, born 1952  
*Lucy, Margate, New Jersey*, 1987  
Digital chromogenic print, 9 x 12 in.  
Museum purchase, 2014

### **George Krause**

American, born 1937  
*Elephant Girl*, 1965 (negative), 1989 (print)  
Gelatin silver print, 13 <sup>5</sup>/<sub>8</sub> x 18 <sup>5</sup>/<sub>8</sub> in.  
Gift of PricewaterhouseCoopers, 2015

### **Edith Neff**

American, 1943–1995  
*Elephant Ride*, 1993  
Color offset lithograph, 21 <sup>11</sup>/<sub>16</sub> x 26 <sup>1</sup>/<sub>16</sub> in.  
Gift from the estate of Eileen Liebowitz, 2022

### **Robert Riggs**

American, 1896–1970  
*Elephant Act*, c. 1935  
Lithograph, 14 <sup>1</sup>/<sub>4</sub> x 9 <sup>5</sup>/<sub>8</sub> in.  
Museum purchase, 1943

### **Twins Seven-Seven**

Nigerian (active Philadelphia), 1944–2011  
*Untitled*, date unknown  
Giclee print on blotter paper, 23 <sup>1</sup>/<sub>2</sub> x 39 <sup>1</sup>/<sub>4</sub> in.  
Museum purchase with funds generously provided by Frances and Robert Kohler, 2021

## **FISH**

### **Joan Wadleigh Curran**

American, born 1950  
*Fish*, 1982  
Gouache on paper, 24 <sup>1</sup>/<sub>4</sub> x 29 <sup>3</sup>/<sub>4</sub> in.  
Gift of Frances and Robert Kohler, 2011

### **Joan Wadleigh Curran**

American, born 1950  
*Fish on a Plate*, 1982  
Gouache on paper, 20 <sup>1</sup>/<sub>4</sub> x 29 <sup>3</sup>/<sub>4</sub> in.  
Gift of Frances and Robert Kohler, 2011

### **Jessie Drew-Bear**

American, born England, 1879–1962  
*Jellyfish and Lobster*, date unknown  
Oil on canvas, 16 x 20 in.  
Gift of the Drew-Bear Family, 2014

### **Eileen Goodman**

American, born 1937  
*Aquarium #2*, 1992  
Watercolor on paper, 22 x 30 in.  
Courtesy of the artist

### **Penelope Harris**

American, born 1938  
*Strawberry Grouper*, 1986  
Gouache on paper, 29 x 27 in.  
Gift of Mrs. Robert L. McNeil, Jr., 2018

### **Angelo Pinto**

American, born Italy, 1908–1994  
*Goldfish*, date unknown  
Wood engraving, 6 <sup>3</sup>/<sub>4</sub> x 8 <sup>1</sup>/<sub>2</sub> in.  
Museum purchase, 2012

## **GIRAFFES**

### **Jessie Drew-Bear**

American, born England, 1879–1962  
*Girl with Love Apple*, 1957  
Oil on canvas, 19 x 24 <sup>1</sup>/<sub>4</sub> in.  
Gift of the Drew-Bear Family, 2014

## **GORILLAS**

### **Tom Palmore**

American, born 1945  
*Bamboo*, c. 1975  
Acrylic on canvas, 72 <sup>1</sup>/<sub>4</sub> x 60 in.  
Gift of Acey and Bill Wolgin, 2019

### **Tom Palmore**

American, born 1945  
*Untitled (Gorilla in Upholstered Chair)*,  
date unknown  
Lithograph, 10 x 8 in.  
Gift of Carl L. Steele, 2014

## **HORSES**

### **Franz Kline**

American, 1910–1962  
*The Horse*, c. 1940s  
Oil on canvas, 24 x 35 in.  
Museum purchase, 2013

### **Eadweard Muybridge**

American, born England, 1830–1904  
*Untitled [Man on a Horse]*, c. 1890  
Collotype, 9 <sup>3</sup>/<sub>4</sub> x 11 <sup>5</sup>/<sub>8</sub> in.  
Gift of Wendy and Walter Foulke, 2020

## **PIG**

### **Millicent Krouse**

American, born 1933  
*Pig*, 1967  
Woodcut, 24 <sup>1</sup>/<sub>4</sub> x 38 in.  
Museum purchase, 2012

## **RABBIT**

### **Eleanor S. Perot**

American, 1902–after 1940  
*Wee Jonathan (The Cotton Tail)*,  
date unknown  
Lithograph, 4 <sup>1</sup>/<sub>2</sub> x 8 <sup>3</sup>/<sub>4</sub> in.  
Purchased from the artist, 1943

## **SNAKE**

### **Barbara Bullock**

American, born 1938  
*Remembrance*, 1985  
Acrylic on canvas, 74 x 40 in.  
Partial gift of the artist and partial museum  
purchase with funds generously provided by Rob  
Kohler, Osagie Imasogie, and Jim Nixon, 2020

## **SQUID**

Brian Meunier  
American, born 1954  
*Squid*, 1982–83  
Polychrome wood, 88 <sup>1</sup>/<sub>2</sub> x 11 <sup>3</sup>/<sub>4</sub> x 9 <sup>1</sup>/<sub>2</sub> in.  
Gift of Mr. and Mrs. B. Herbert Lee, 2016

## **TORTOISE**

### **Millicent Krouse**

American, born 1933  
*Tortoise*, 1964  
Woodcut, 25 x 37 in.  
Museum purchase, 2012

## **WASP**

### **Dan Miller**

American, born 1961  
*Wasp*, 2008  
Woodcut, 21 1/4 x 7 1/4 in.  
Gift of Ann E. and Donald W. McPhail, 2013

## **WHALES**

### **Robert Beck**

American, born 1950  
*Blue Boy*, 2019  
Oil on canvas, 60 x 60 in.  
Gift of the Wright Family Trust, 2021

### **Benton Spruance**

American, 1904-1967  
*Triumph of the Whale*, 1967  
Lithograph, 22 1/2 x 31 1/2 in.  
From the series *Moby Dick*  
Gift of Ann E. and Donald W. McPhail, 2013

## **GROUPS**

### **Edna Andrade**

American, 1917-2008  
[*Study for Academy of Natural Sciences mural*],  
c. 1960's  
Oil on canvas, 29 7/8 x 44 in.  
Anonymous gift in honor of Bill Scott, 2012

### **William Daley**

American, 1925-2022  
*Peaceable Kingdom*, 1975  
Ceramic, 16 3/8 x 16 1/4 in.  
Gift of Ruth Fine and Larry Day, 2020

### **Kate Samworth**

American, born 1967  
*Second Line*, 2020  
Scratchboard, 16 x 20 in.  
Museum purchase, 2021

### **Patricia Traub**

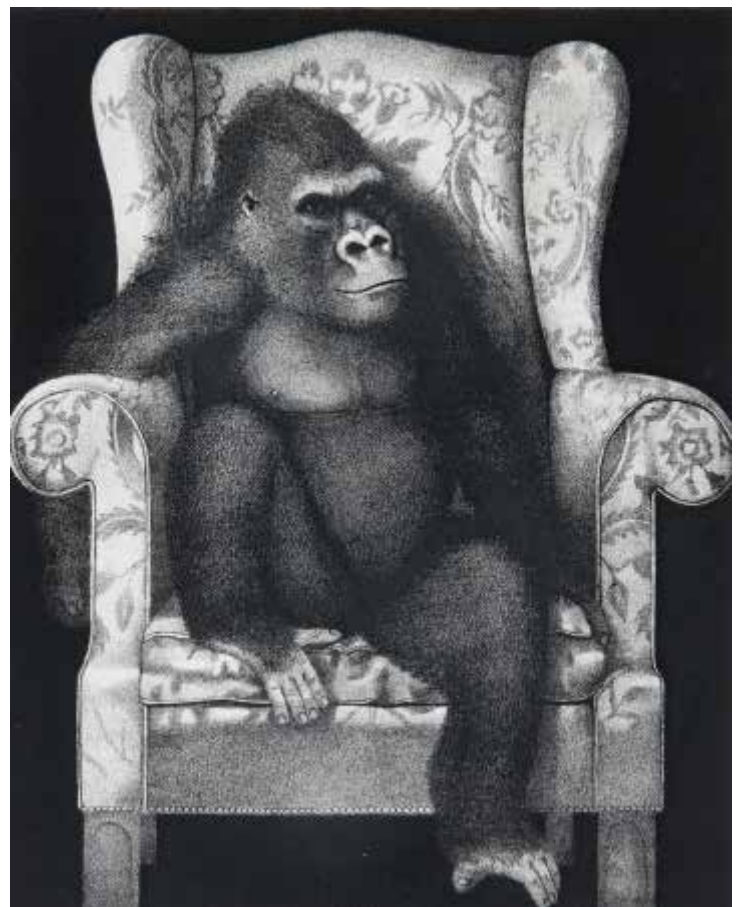
American, born 1947  
*Vigilant*, 2000-2001  
Oil on canvas, 57 1/4 x 76 in.  
Gift of the painter Patricia Traub, 2021

*Noah's Ark*, mid- to late 19th century  
Wood, 9 1/2 x 21 x 6 3/4 in.  
Made in Germany (possibly Nuremberg)  
Courtesy of the Germantown Historical Society  
Collection at Historic Germantown, 1996.115

### **The A. Schoenhut Company**

Selections from a *Humpty Dumpty Circus*, c. 1903  
Wood, string, and leather, dimensions variable  
Museum purchase, 2016

*A Miniature Country Fair*, c. 1920s  
Wood, metal, felt, rubber, brass, canvas, mirror,  
paper, plastic, and paint, 19 x 41 1/2 x 28 1/2 in.  
Museum purchase, 2018



*Untitled (Gorilla in Upholstered Chair)*, date unknown,  
by Tom Palmore (Gift of Carl L. Steele, 2014)



*Bird*, 1966, by Phoebe Shih (Gift of Anne E. and Donald W. McPhail, 2013)



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Catalogue designed by Dave Barry  
and edited by Gretchen Dykstra.

Front cover: *Bamboo*, detail, c.1975, by Tom Palmore (Gift of Acey and Bill Wolgin, 2019)

