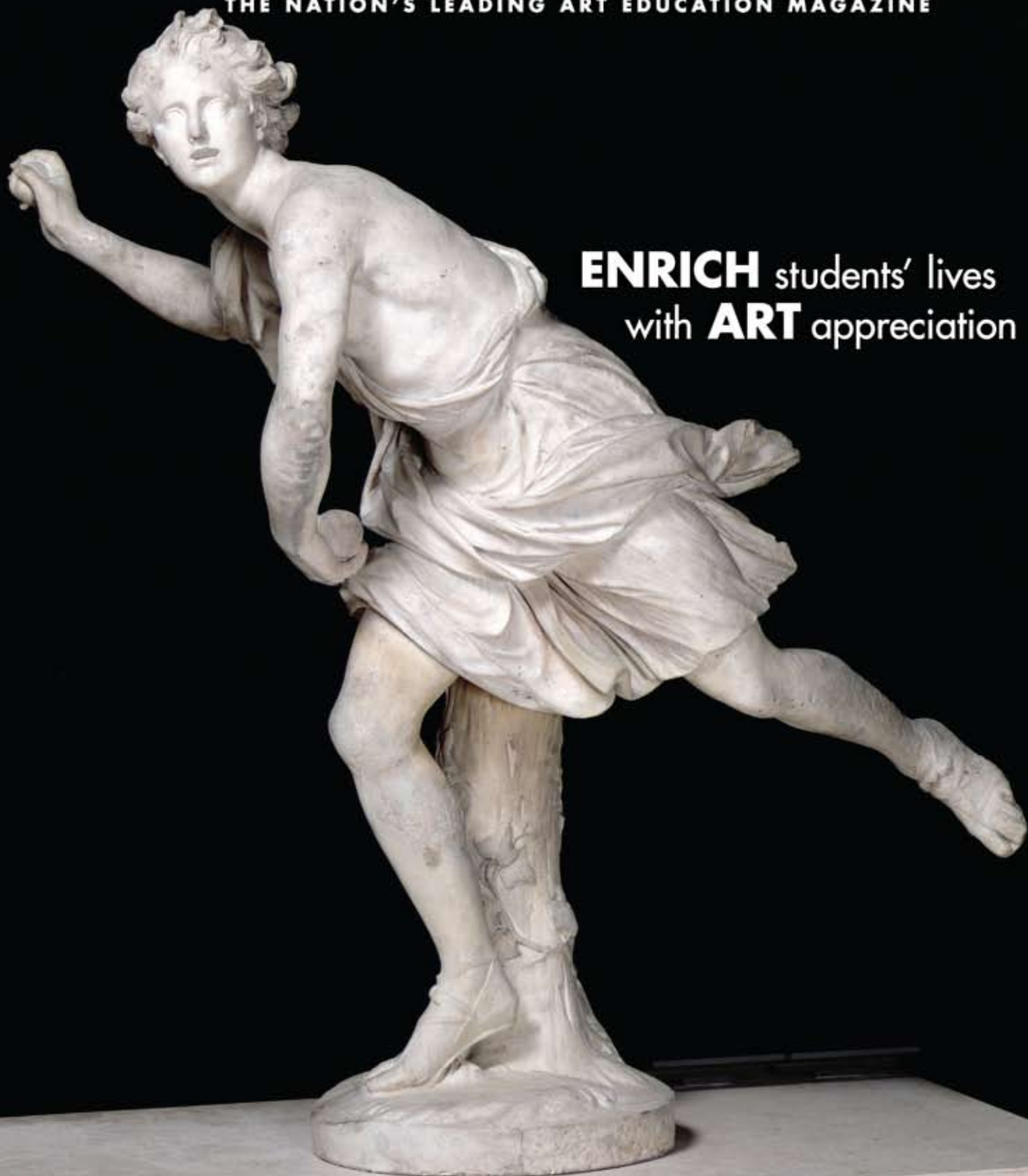


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*Guillaume Coustou the Elder (French; 1677–1746).*  
*Louvre, Paris, France/Giraudon/The Bridgeman Art Library.*  
*See "Movement in Art," page 23.*

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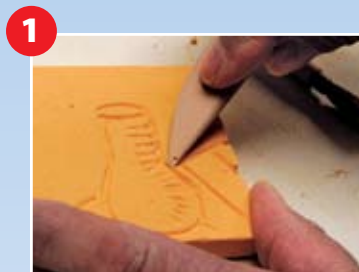
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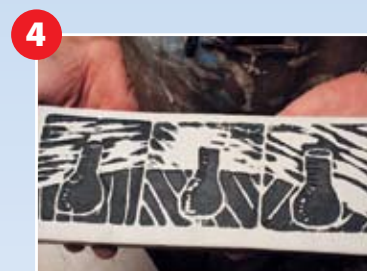
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*Art broadens us as human beings and has reflected the hopes, beliefs, concerns and issues of each historical period—from ancient petroglyphs to Renaissance paintings, from Op and Pop art of the 20th-century, to the art of today. This month's issue focuses on helping you enrich the lives of your students with art appreciation.*

*In "Portrait Face-Off: Gilbert Stuart vs. Peter Max" (page 16) Cheryl Crumpecker asks her elementary students to compare and contrast artist Peter Max's Pop-art portraits with the realistic style of Gilbert Stuart's presidential portraits. After a discussion of what a portrait is, the young artists create colorful portraits of presidents—in both artist's styles.*

*Viewing time spent on art history as time well spent in the art room can sometimes be a challenge for students. "Likewise," writes Jennifer Snyder, "art teachers struggle with how to keep interest in their classrooms high when the subject turns to history." "Art History in 3-D" (page 18) is one way she gives students a solid experience in art history and production.*

*"Fear of embarrassment... often inhibits... attempts at drawing realistically," writes Susan Lane. To address this problem, she developed "Anonymity Builds Artistic Confidence" (page 20), a collaborative project designed to lessen middle- and high-school students' anxiety and nurture an appreciation for art as a process and experience.*

*Middle- and high-school students learn to discriminate between preference and judgment when analyzing artworks, use art vocabulary to support their judgment and collaborate to assess the effectiveness of an artwork in Alexandra Overby's "The Class Critique: Get Beginning Art Students to Talk About Art" (page 22).*

*Jenny Knappenberger's "Romero Britto Stopped by Our Art Room" (page 28) introduces elementary students to contemporary artist Romero Britto. Children explore the ideas of Pop art through a living, current, relevant artist, then plan and create Britto-inspired original work.*

*The lesson plans described above are only a beginning. This issue contains*

*other creative projects and classroom-tested ideas written by art-education professionals, designed to help you enrich your students' lives with art and art appreciation.*



*Maryellen*

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**Manuscripts** Appropriate subjects dealing with art education theory and practice at the elementary and secondary levels, teacher education and uses of community resources, are invited. Materials are handled with care; however, the publisher assumes no responsibility for loss or damage. Unsolicited material must be accompanied by a self-addressed, stamped envelope (SASE). For complete instructions on submission procedure, send SASE to Editor at the address below, or visit our website (see below). Address written materials, with visuals, to the attention of the Editor. Simultaneous submissions will not be considered or accepted.

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## media reviews

### AUDIOVISUAL BOOK/PRINT

Jerome J. Hausman • Paula Guhin • Peter Hiller

**TEACHING IN THE ART MUSEUM: Interpretation as Experience** (2011; \$30), by Rika Burnham and Elliot Kai-Kee. Getty Publications.

The very word “muses,” from which the term “museum” is derived, is related to a range of disciplines: history, science and the arts. Taken as a whole, it is the function of museums to collect, preserve, exhibit and interpret prime examples of objects and forms that embody significant ideas and achievements.

Art museums exist to illuminate and inform their visitors through the presentation of art forms. In more recent years, we have witnessed the dramatic growth of museum education departments. Increasingly, museums have required larger segments of public understanding and support. There needs to be a mutually supportive relationship between museums and their publics.

*Teaching in the Art Museum* investigates the mission, history, theory, practice and future prospects of museum education. Written by two experienced museum educators, Rika Burnham and Elliot Kai-Kee, the book offers valuable insights into guided interpretation in gallery teaching, the use of questioning skills and the fostering of dialogue based on works of art. In an age when our students are bombarded with images of virtual reality, it is so important that we develop insights into encountering real things!

This is an excellent resource book for museum educators, curators and, most important, teachers and curriculum writers seeking to engage students with works of art.—J.J.H.

[www.getty.edu/museum/publications](http://www.getty.edu/museum/publications)

**THE NATIONAL GALLERY COMPANION GUIDE: Revised and Expanded Edition** (2008; \$30), by Erika Langmuir. National Gallery Company, London.

The National Gallery in London was established in 1824 to give every person in the country the opportunity to

experience great works of visual art. The Gallery houses the nation's collection of Western European paintings of all schools of art from the late 13th to the early 20th century.

From the beginning, the Gallery was intended to be open to “artists and copyists,” as well as the public at large. The exhibitions are divided into four sections, organized as chronological groupings: paintings from 1250–1500 in the Sainsbury Wing; paintings from 1500–1600 in the West Wing; paintings from 1600–1700 in the North Wing; and paintings from 1700–1900 in the East Wing.

This book offers small-scale reproductions and excellent summary descriptions of individual works. Students and teachers wishing to learn more of specific works—such as Jan van Eyck's *The Arnolfini Portrait*; or Hans Holbein the Younger's *The Ambassadors*; or Leonardo da Vinci's *The Virgin of the Rocks*; or Paolo Uccello's *The Battle of San Romano*; or Sandro Botticelli's *Venus and Mars*; or Vincent van Gogh's *Sunflowers*—can be introduced to one of the finest collections in Europe.

At a time when our students are overloaded with commercial images via television and the Internet, it is well that they be reminded of other times and places in which art and artists played an important role in people's lives.—J.J.H.

[www.nationalgallery.co.uk](http://www.nationalgallery.co.uk)

**VAN GOGH and MONET** (2010; \$17.99 ea.), by the Metropolitan Museum of Art. Barron's Educational Series.

Each of these beautiful softcover books in Barron's Art Portfolios Series is oversized to accommodate 24 substantial reproductions of the artist's work. Both also feature useful, instructive introductions. For instance, did you know that in the (just over) two months before he died, van Gogh averaged about a painting a day? Or that the youthful Monet first



drew caricatures?

The impressive, full-color paintings are admirably reproduced from the museum's collection, and are appropriate for all ages. *Monet* includes such memorable works as *The Houses of Parliament (Effect of Fog)* and *Landscape at the Parc Monceau*.

Amongst Vincent van Gogh's works in the book are *Wheat Field with Cypresses* and *Self-Portrait with Straw Hat*. The images on quality paper are framable, and can be easily removed from the books.—P.G.

[www.barronseduc.com](http://www.barronseduc.com)

**DROPPING IN ON RENAISSANCE ARTISTS.** DVD/20 minutes/\$29.95/ accompanying hardcover book, \$15.95/ both, \$41. Level: Elementary. Crystal Productions.

Puffer the Puffin takes flight for the ninth time in this very well-made introduction to the Renaissance and some of its famous artists. This engaging story, created in a delightful style of animation, finds our inquisitive narrator, Puffer, meeting up with Polly, a knowledgeable art-history student. Through Polly's explanations and their back-and-forth conversation, Polly gives viewers, or readers, a very clear picture of this pivotal period in art history.

Drawing on the genius of Leonardo da Vinci, Michelangelo and Raphael, Polly describes the context of their lives and the specifics of their contributions to the world of art. Her explanations are very well presented with a nicely balanced combination of general and specific information.

Interspersed with the animation and the story are accurate reproductions of numerous examples of art created by the featured artists. The style of the animation in this presentation will certainly engage young students, while there is enough detailed information to captivate older students.

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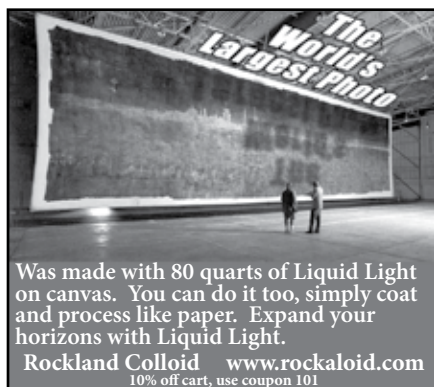


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The Index lists, by category and author, the articles that ran during a particular five-issue volume. We recommend that you photocopy the Volume Indexes and keep them in a binder for reference when looking for articles and information dealing with a particular topic, medium, artist, art technique, etc.

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## Paragon Dragon kilns—easy to load and surprisingly easy on your budget

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Stepping Stones is a monthly column that breaks down seemingly daunting tasks in art education into simple, manageable “steps” that any art educator can take and apply directly to their classroom. Stepping Stones will explore a variety of hot topics and research in the field today.

# Five Ways to Increase Craftsmanship in the Art Room

by Jessica Balsley

**A** “craftsman” is defined as: *“One who creates or performs with skill or dexterity, especially in the manual arts.”*

Art educators consistently strive to coach and model good craftsmanship to their students. Sure, teachers can check to ensure students are understanding the art concepts, test them on the vocabulary or even assess students on their color mixing strategies. If these art standards are performed in a sloppy manner (i.e.: lacking craftsmanship), however, the project can go from fab to drab in a matter of minutes.

It’s easy to enforce careful work habits in the art room, which will ensure both the process and the product is a source of pride for you and your students.

**1 CHECK IN** One really simple way to monitor whether students are using good craftsmanship in the art room is to have them check in with the teacher before they can move on to the next step. If the teacher is able to “catch” students in the middle of the project, and give constructive and helpful feedback, the student can use that feedback to make changes to their artwork and ensure they are working with care.

**2 SHOW EXAMPLES** Some may think showing examples, especially the teacher’s example, can be quite intimidating for students. However, showing any type of example that visually displays the quality you are looking for in the finished project can be a source of inspiration for a student.

Show another student’s example if you don’t want to show your own. Lift it up and brag to the class about the great craftsmanship you see. Students thrive on a little healthy competition. This is a great way to build peer confidence, as well. Without a target to see and shoot for, students will often miss.

**3 SHOW NON-EXAMPLES** Showing non-examples to students may be an even more effective strategy than showing examples. When the teacher demonstrates painting in a very sloppy manner, students cringe. If you make a big production (at any grade level) of what not to do, adding in a little comedy and drama to make it memorable, students are sure to remember to watch for those

things in their own art. It only takes a few minutes during your demonstration, and it is so worth it!

**4 EXPLAIN YOUR DISPLAY PLANS** One trick I have used in the past is to explain to students my display plans ahead of time. I will tell them, “This project is definitely going up in the hall,” or “This is the project I will be choosing a few pieces from to put in the art show.” It may seem like bribery, but if a student knows their work will be on display for all eyes to see, they may think twice about rushing through.

**5 USE SELF-REFLECTION** Sometimes students are so focused on what they *think* the teacher wants to see from their work, they can easily forget to be their own best critic when it comes to craftsmanship. Have students honestly evaluate themselves using a self-reflection form on the back of their artwork. (I’ve done this with students as young as first grade!) Allow them to share how they think they’ve done in terms of careful work habits. You’d be surprised at how honest kids are. Self-reflection helps students

*Self-reflection helps students define their own learning targets, and helps them improve their work habits for the next project.*

define their own learning targets, and helps them improve their work habits for the next project.

As much as teachers care about student process and creativity in the arts, at some point, we must also be focused on the end product by ensuring our students are taking pride and care in the artwork they have spent so much time on. By focusing on both process and good craftsmanship, your students are bound to have successes in the art room. ■

*Jessica Balsley is a K–5 art educator and the founder of the website [www.theartofed.com](http://www.theartofed.com), which offers a wide range of services designed just for art teachers.*



## ART TEACHERS I HAVE KNOWN

by Jerome J. Hausman

In general, history is made up of accounts and analyses that help us understand who we are and how we have come to where we are. Oftentimes, we speak of "the history of art educators," but there's no simple narrative that tells the full story. These are histories. When you come down to it, our history is made up of accounts of people and institutions—their actions and ideas. As the years go by, I frequently pause to think about individuals who've influenced me. These thoughts and memories serve as the basis for this series, "Art Teachers I Have Known."—J.J.H.

**D**oubtless, it is the passage of time and my own growing older that has made me more conscious of art teachers I have known. This becomes especially acute when an old friend dies. Such was the case when I learned of the August 2011 passing of Leven Leatherbury.

It was about 60 years ago that I first met Leven. He had earned his BFA degree from the Maryland Institute of Art, had been teaching all levels of art in the Baltimore public schools and was enrolled in the art-education

National Art Education Association (NAEA), that could muster support for the work we do.

In the fall of 1964, Leven and other state art-education "pioneers" participated in meetings to activate the CAEA and get it moving. In 1965, when the CAEA was ultimately organized, Leven became charter president and served in that role for two years. He was active in the development of the first State Framework for Art Education in California, and in the adoption of State Instructional

ful to him for having involved me as a member of the *Arts & Activities* magazine Advisory Board. He had served as the publication's editor from 1979 through the June 1993 issue. "Jerry, you will enjoy doing it," he said. And, indeed, I have.

I had always associated Leven

# Leven C. Leatherbury

graduate program at Teachers College, Columbia University, New York. That program, at the time, was our field's most prestigious graduate institution. Its faculty included Edwin Ziegfeld, Mildred Fairchild, Arthur Young and Jack Arends. Students enrolled in the program included Edmund Feldman and Ralph Smith.

Following receipt of his M.A. and Ed.D. degrees, Leven, his wife Katherine (Kay) and their two young sons Leven Jr. and Charles (Chuck), moved to San Diego where, for 26 years, he served as Curriculum Specialist for Art Education for the San Diego Unified School District.

What I shall always remember about Leven was his charm and good humor. He was the kind of person who cared deeply about the teaching of art. Moreover, Leven had a sense for the importance of professional organizations such as the California Art Education Association (CAEA) and the

Materials in art.

Leven was also quite actively involved in the National Art Education Association (NAEA). He was a past Vice President and, in 1973, he worked as the local coordinator for the NAEA National Conference when it was held in San Diego. In 1982, Leven was the National Director of the NAEA's Supervision/Administration Division, and was named "Art Educator of the Year."

It was in 1983 that Leven, as one of our field's leaders, worked to create the Distinguished Fellows of the NAEA. Even in his state of retirement, Leven continued as an active participant in the NAEA. I always took such delight in seeing him and his wife Katherine at our national meetings. What impressed me was his willingness to entertain new ideas while maintaining a sense for our rich traditions.

Of course, I shall always be grate-



**Leven and his wife Kay tending the *Arts & Activities* exhibit booth at an NAEA Convention. Photograph ©Maryellen Bridge.**

with so many other leaders in art education (many about whom I have already written in this column: Ed Ziegfeld, Marion Dix, Viktor Lowenfeld, Manny Barkan, and others). Their words and deeds have provided me with a kind of inspiration—they are people who I strive to emulate. ■

---

*Jerome J. Hausman is a visiting professor at The School of The Art Institute of Chicago and serves on the Arts & Activities Editorial Advisory Board.*



# 

by Cheryl Crumpecker

**D**on't you love a project that can teach a plethora of information? When art classes are short and infrequent, it is always a challenge to meet required state and national standards.

A unit comparing and contrasting Peter Max's Pop art portraits with the realistic style of Gilbert Stuart's presidential portraits provides an opportunity to address a huge number of these requirements. Your focus can change with the age of your students. I have my "big kids" (third-graders) do this project, so we keep it fairly simple.

**ARTIST BIOGRAPHIES** The unit begins with a PowerPoint presentation that includes a brief biography of each artist and many examples of their work.

Here are some of the facts included in my presentation on Peter Max:

- *He is best known for his paintings of the Statue of Liberty and popular icons of contemporary American culture.*
- *Born in Germany in 1937, he traveled the world, always dreaming of coming to America, where he then immigrated to in 1955.*
- *Initially, Max studied realistic painting, but eventually he began using strong black lines and bold colors.*

- *In 1976, he began a tradition of painting annual Fourth of July Statue of Liberty portraits. He also painted many popular icons and U.S. presidential portraits, including Ford, Carter, Reagan, Bush Sr., Clinton and Obama.*

Facts about Gilbert Stuart included:

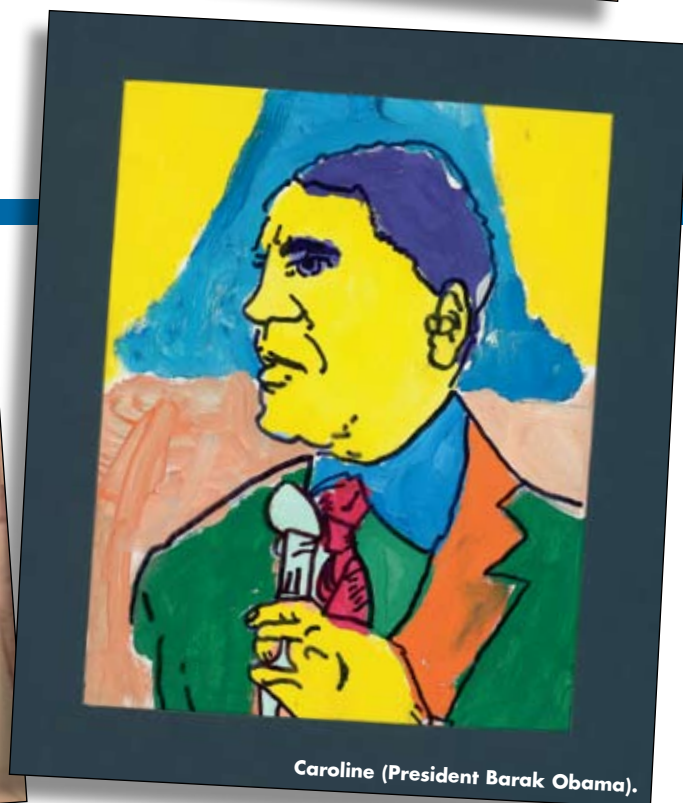
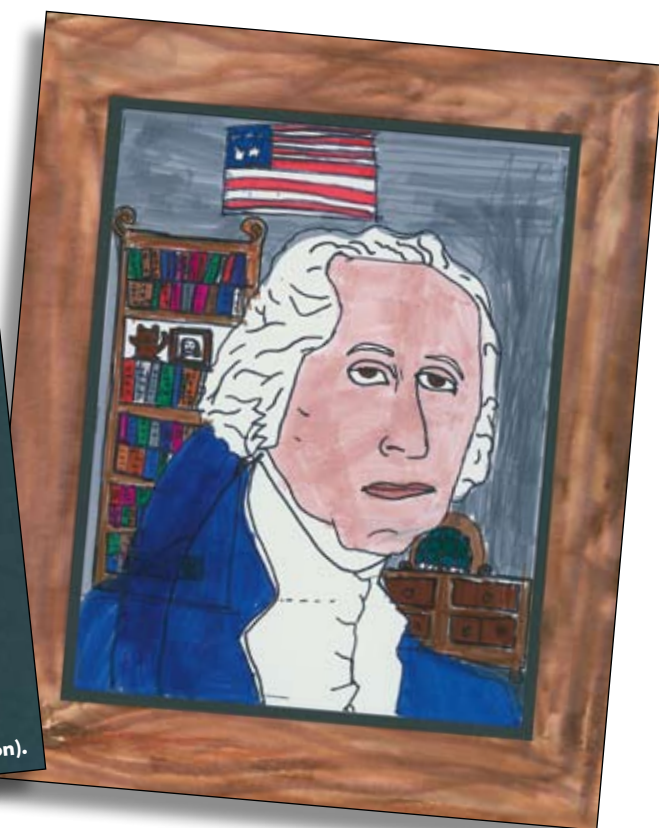
- *He is best known for realistic portraits of notable Americans. The portrait of George Washington on the one dollar bill is based on a painting by Stuart.*
- *He was born in Rhode Island in 1755.*
- *Stuart emphasized facial features in his portraiture by painting backgrounds in dark, neutral colors.*

**CREATING THE PORTRAITS** After a discussion of what a portrait is and what it can tell us about a person, students are given portrait line drawings of the Statue of Liberty, U.S. presidents and other historical figures, and a piece of heavy drawing paper. To tap into the right side of their brains, students are instructed to draw a copy of their chosen portrait with permanent markers—while observing it upside down.

When their drawing is completed, it is traced onto acetate with permanent marker, as well as traced onto watercolor

see **FACE-OFF** on page 42





## LEARNING OBJECTIVES

### Elementary students will ...

- define "portrait" and discuss what a portrait can tell us about a person.
- compare and contrast Peter Max's portraits with Gilbert Stuart's portraits.
- copy a line drawing while viewing it upside down.
- create a Pop art portrait in the style of Peter Max.
- draw and render with markers a realistic Gilbert Stuart-style portrait.

## MATERIALS

- Handouts of line drawings of the Statue of Liberty, U.S. presidents and other historical figures.
- 9" x 12" heavy drawing paper, watercolor paper and sheets of acetate
- Black permanent markers
- Tempera paints
- Painting supplies (brushes, paper towels, water cups)
- Water-based markers
- 12.5" x 15" manila paper
- Black mat board
- Light boxes or windows
- Pencils



**S**tudents often have a hard time equating time spent on art history as time well spent in the art room.

Likewise, art teachers struggle with how to keep interest in their classrooms high when the subject turns to history. Some teachers show endless videos, with the students nodding sleepily along to the narrator. Others try to incorporate small history lessons with production projects, often with varying degrees of success.

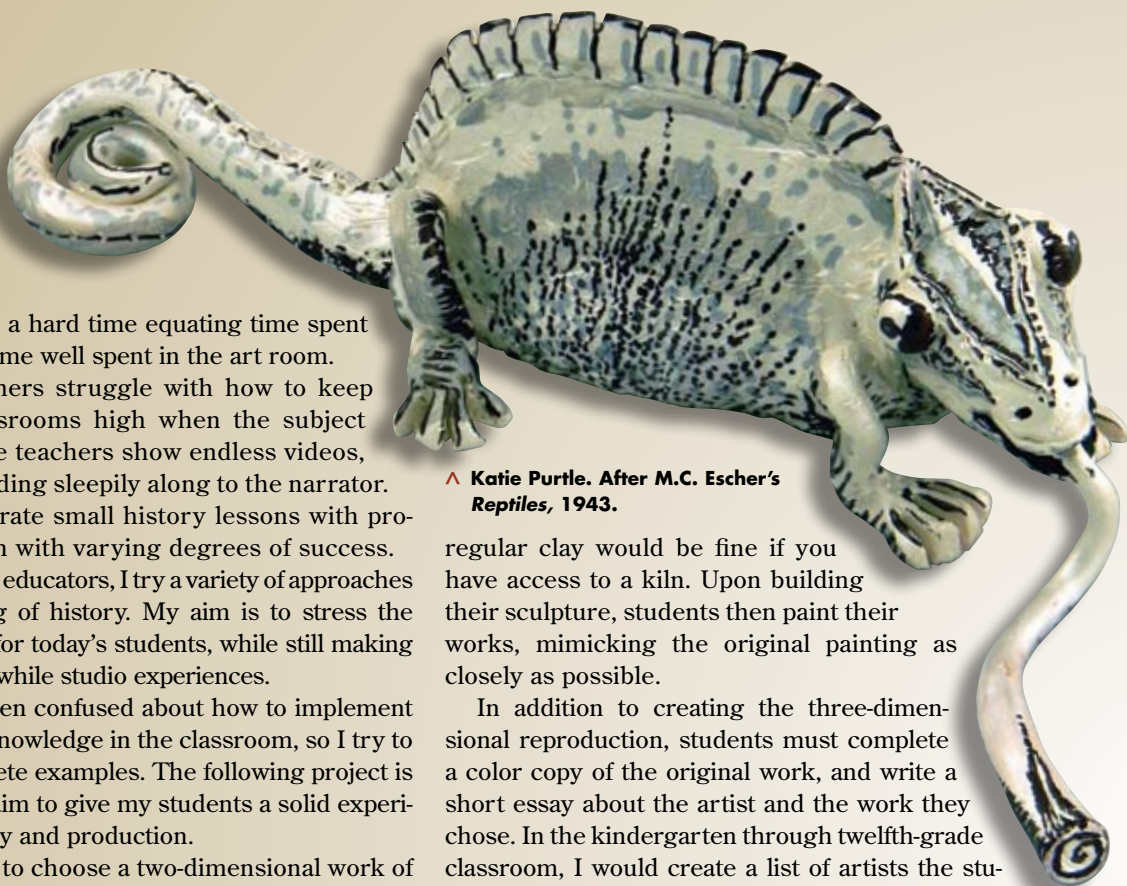
With my pre-service educators, I try a variety of approaches regarding the teaching of history. My aim is to stress the importance of history for today's students, while still making projects fun and worthwhile studio experiences.

My students are often confused about how to implement all of their newfound knowledge in the classroom, so I try to give them some concrete examples. The following project is just one of the ways I aim to give my students a solid experience in both art history and production.

Students are asked to choose a two-dimensional work of art that has a strong focal point. They are then told they will be re-creating that focal point in three-dimensional form. I have my pre-service educators work in Sculptey, although



< **Bobby King.**  
After Vincent  
van Gogh's  
*Self-Portrait in a  
Straw Hat*, 1887.



^ **Katie Purtle.** After M.C. Escher's  
*Reptiles*, 1943.

regular clay would be fine if you have access to a kiln. Upon building their sculpture, students then paint their works, mimicking the original painting as closely as possible.

In addition to creating the three-dimensional reproduction, students must complete a color copy of the original work, and write a short essay about the artist and the work they chose. In the kindergarten through twelfth-grade classroom, I would create a list of artists the students could choose from to prevent students choosing inappropriate subject matter. Teachers could also create a worksheet for students to complete, rather than an essay, if time is an issue.

Traditionally, there are a variety of solutions to this assignment. Some students choose very intricate artworks, and are often surprised at the difficulty in creating the focal point to their satisfaction.

Almost universally, students have a new appreciation for clay and the skill involved in trying to accurately create something three dimensional. The difficulty of the problem presented to the students forces them to think in a new way about the work they chose, resulting in a true appreciation for the artist they picked.

My students, who grumble a lot when this project is assigned, almost always wind up picking this project as their favorite for the semester. ■

*Dr. Jennifer Snyder is assistant professor of art education at Austin Peay State University in Clarksville, Tenn.*

# Art History

by Jennifer Snyder





< **Brittany Byerly.**  
After Salvador  
Dali's *Le Sommeil*  
(*The Sleep*), 1937.

✓ **Greg Blauer.**  
After Edvard Munch's  
*The Scream*, 1893.

## LEARNING OBJECTIVES

Elementary, middle- and high-school students will ...

- learn what art history is, and how artists use art history to inform their own works.
- learn about focal points in a representational artwork.
- learn the techniques for using clay or a clay product.
- create a three-dimensional representation of the focal point of a two-dimensional work of art.
- develop an appreciation for the artist they chose to emulate.

## MATERIALS

- Clay
- Acrylic paint
- Armature materials
- Color copies of artwork
- Paintbrushes and water bowls
- Art history textbooks or computer access



Go to [artsandactivities.com](http://artsandactivities.com) and click on this button for links to websites related to and mentioned in this article.

# in 3-D



## LEARNING OBJECTIVES

**Middle- and high-school students will ...**

- reproduce the proportions and spacing contained in a portion of a whole artwork.
- compare and contrast the values in the original image to reproduce them accurately.
- apply varying pressure and layers with pencil to create a variety of values.
- assemble the sections of the image to form a whole work of art.
- identify the title of the work of art created.

## MATERIALS

- Reproduction of a famous work of art
- Pencils
- White drawing paper
- Scissors
- Ruler

**The completed *Mona Lisa*, >  
re-created by students.**

**T**he fear of embarrassment in middle- and high-school students often inhibits their attempts at drawing realistically. Many find it difficult to reproduce what they see accurately, and as a result, complain, act out or refuse to do the task in order to save face.

This lesson does three things: it attempts to teach students the skills they need to draw accurately, decrease anxiety and nurture an appreciation for art as a process and experience.

Artists, who are able to represent an image accurately in a drawing, share an ability to focus on specific elements and compare them to one another. This characteristic is not shared with all middle- and high-school students.

Many students see the image they are trying to represent as a whole unit. Viewing it this way provides too much information and makes it difficult to decide where to begin; as a result, students become easily frustrated.

An important step to developing drawing skills is to teach students to see as an artist does—to get students to stop looking at the subject as a whole and instead focus on individual elements like line, shape, value and space, comparing their relationships to one another.

To begin this process, I chose Leon-



# ANONYMITY Builds Artistic CONFIDENCE

by Susan L. Lane

ardo da Vinci's *Mona Lisa* as the subject for my students' drawings. I simplified the *Mona Lisa* by converting the image to grayscale, and applied "Cut Out," a Photoshop filter. If you don't have Photoshop, Microsoft Word works as an alternative to simplify the image. To do this, convert the image to grayscale and increase the contrast. For teachers who do not have access to a computer,

an art-history book and a photocopier will work, too.

Once the image was converted, I enlarged it to fit, as closely as possible, an 8.5" x 11" sheet of paper. I printed out two copies, one for students and one to be used as an answer key.

I divided one print into 30 equal sections using a ruler and marker. I numbered each section as if you



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**Image of Mona Lisa after converting to grayscale.**



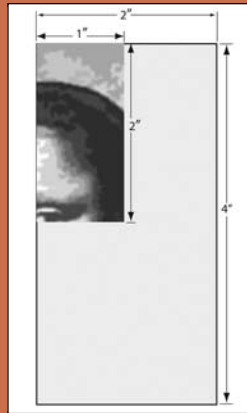
**Answer key numbered on front.**



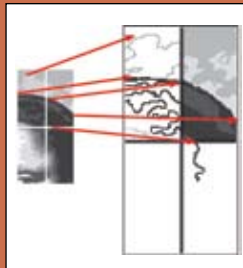
**Front of student copy (no numbers).**



**Back of student copy (numbered).**



**Section of original image and section of drawing paper, enlarged two times.**



**The original image's midpoints are used to determine the position of the lines and shapes that intersect, making it possible to reproduce their positions on the larger image.**

ing numbering the row until six was in the top left section. The row below was numbered the same way, beginning with seven at the right and ending with 12 on the left. Once all sections were numbered on this print, I cut up the pieces and stored them in an envelope for safekeeping.

Students needed paper on which to draw their section of the image. To determine the size of drawing paper, I doubled the dimensions of the original image's section, which measured 1" x 2". The resulting dimension of the drawing paper measured 2" x 4". Each student received a piece of this paper.

Because my students are visual learners, I demonstrated the method of enlarging an image. I selected a section of the original image and folded it in half lengthwise and horizontally. I did the same to the drawing paper. I explained that these folds represent the halfway points.

Halfway points can be used to compare the spacing of lines and shapes on the original image, and make it easier to reproduce those lines and shapes in the same proportions on the drawing paper. Outside edges of the paper could be used as well. I also demonstrated how to apply varying pressure with the pencil to achieve light, medium and dark values.

Following the demonstration, I handed out one section of the *Mona Lisa* and one piece of 2" x 4" drawing paper to each student. I did not tell them what famous work of art their section was a part of. They would discover that later.

Together, we folded both the original and the drawing paper in half, and then in half again. I reminded students to use the midpoints created by these folds, as well as the sides of the paper, to compare and contrast the relationships of the lines and shapes, as they are drawing what they see. As students worked, I observed their progress and redirected their focus to enable them to be more accurate.

Once the drawings were complete, students wrote the number found on the back of the reference onto the back of their drawing. To preserve anonymity, students were asked not to sign their work.

see **BUILDS** on page 45



**Color can be introduced to this project as well, as demonstrated in this re-creation of the prehistoric cave paintings at Lascaux.**

were reading it, beginning with one at the top left and ending with six on the right. The row below was numbered

the same way, beginning with seven. I continued this numbering process until all the sections were numbered. This copy served as my answer key.

The second print was divided up the same way, but numbering was done on the back so as not to interfere with the image. To coordinate the numbering between the two prints, I had to begin by writing number one in the top right section and continu-

## NATIONAL STANDARDS

- Apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are carried out in their artworks.
- Evaluate the effectiveness of artworks in terms of organizational structures and functions.
- Describe the function and explore the meaning of specific art objects within varied cultures, times and places.

**T**ired of hearing grumbling and moaning when it is time for critiques? Have you had to “pull teeth” to get students to participate?

It has been my experience that students do not do well in critiques because of two main things: being shy about displaying their work, and not knowing the right vocabulary to use to support their like (or dislike) of others’ work.

Here are a few ideas I have used with my beginning photography students that can make these experiences successful and fun, no matter the art medium!

**APPROACH #1** An easy way to look at everyone’s work is to have the students lay their images on the tables. It may even be helpful to have the students place their work in a spot where they don’t normally sit, to keep the work more anonymous.

First, I review the assignment guidelines with the students. What were they asked to do in this assignment? What techniques and skills are we looking for? What components make up a strong photograph? I write these key objectives on the board and make sure to include art terms we covered in the lesson. Then, the students are asked to walk around the room and look at everyone’s work—without talking. This is the hard part!

After everyone has viewed the pieces, we use the lesson’s objectives to create three awards; these typically include “most creative,” “best technical” and “best of show.” Starting with the first award, the students stand by the photograph they think fits the award best. Then, I start with the image that has the most students standing by it and talk about why it was chosen. The critique stays positive and students can reflect on what made particular images more successful over others.

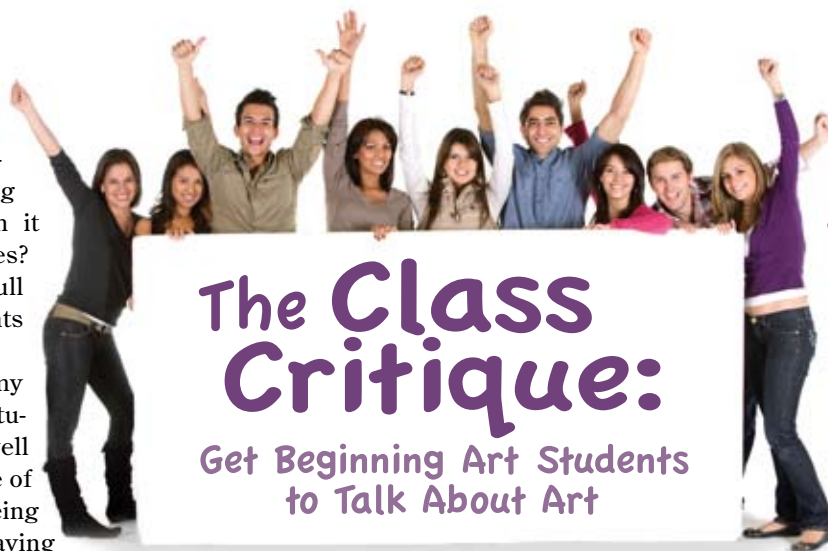
## LEARNING OBJECTIVES

**Middle- and high-school students will ...**

- discriminate between personal preference and judgment when analyzing artworks.
- use art vocabulary to support their judgments about artworks.
- evaluate art work based on the objectives of the lesson.
- collaborate to assess the effectiveness of an artwork.

## NATIONAL ART STANDARD

Identify intentions of those creating artworks, explore the implications of various purposes and justify their analyses of purposes in particular works.



by Alexandra Overby

**APPROACH #2** Another approach is to conduct a critique by having everyone look at the images and then breaking them into groups of three to four students. The groups each receive a worksheet and are asked to analyze five projects in the class. They may not critique a project of someone in their own group.

Worksheet questions include: “What compositional rule did he/she use?” “What is

the strongest aspect of the piece?” and “What could have been done better?”

Then, the groups of students are asked to pick one of the photos they critiqued as a strong example of the project guidelines and present the findings using the key terminology of the lesson. The critique stays positive, and the class can look through the worksheet findings on their project at a later date to get suggestions for their future work.

**APPROACH #3** Finally, we have critiques with work displayed on the bulletin boards. After having the students view all the work and review the goals of the project, I pass out three sticky notes to each student. Once they write their names on the notes, they may then choose the three images they think are the strongest examples of the lesson and place a sticky note by the image.

When all the sticky notes are on the board, we then analyze the photographs that received the most “votes.” It is easy to include everyone in the critique since you know who placed the votes by the image.

**COMFORTABLE WITH CRITIQUES** By the end of the year, we move on to looking at everyone’s images and learning how to include constructive criticism when analyzing other’s work. We use two principles when suggesting ways to improve a student’s project. One, always precede a negative point with a positive one, and two, criticism should always be based on art principles, not personal opinion.

To help keep the critique moving, I use a tally sheet to track the amount of comments each student contributes. Usually, I ask each student to speak three times, depending on the size of the class.

I find that by the end of the school year, most students feel comfortable being in a critique. They have learned that saying “I like/dislike it” is never enough, and are skilled in using art terminology to defend their evaluation. Because of their experience, those last few critiques of the year run themselves, and I can enjoy being a part of the conversation instead of forcing students to speak! ■

*Alexandra Overby is a photography teacher at Gilbert (Ariz.) High School.*



# Movement in art

by Colleen Carroll

Clip & Save Instructions: The monthly Art Print is meant to be removed from the center of the magazine, laminated or matted, and used as a resource in your art room.—Editor

## ABOUT THE ARTIST, GUILLAUME COUSTOU

Artistic talent ran in the Coustou blood, especially the ability to sculpt in marble. For Guillaume Coustou, nephew of Antoine Coysevox, brother of Nicholas and father of Guillaume the Younger, that virtuosic ability to sculpt marble was the heart of the family business.

Taught by his uncle, Guillaume trained in Paris with his brother. In 1697, he won the Prix de Rome, but did not attend the Academy. Living like a pauper in Rome, he eventually began to study with

the French sculptor Pierre Legros II (1666–1719), before returning to Paris in 1703.

Back home, his fortunes began to change. In 1704, his marble sculpture *Hercules on the Funeral Pyre* garnered him a place at the Royal Academy of Painting and Sculpture. (He rose through the Academy's ranks and eventually became its director in 1733). Around 1714, he was commissioned to create a sculpture of Hippomenes, to complement a reproduction of an antique statue representing Atalanta, the swiftest

maiden in Greek mythology. The two sculptures were designed to be centerpieces in the carp pools at the Chateau d'Marly.

Costou's most famous and dynamic work, *Horse Tamers*, demonstrates the pinnacle of his Baroque sensibility: dynamic composition that captures a moment in time, bold carving, delicate detail and a flair for the dramatic. Coustou worked alone or with his brother on many royal commissions, including the sculptural decorations for the architecture at Versailles.

## ABOUT THE ARTWORK

throwing golden apples to the ground during the race, thereby distracting her and slowing her speed. Hippomenes does as he is told, and wins the race.

With nary a thank-you to Venus, the two marry and make love in a sacred temple, angering the gods, who

back his garment, combine to create a typically Baroque sense of drama.

Keeping in mind that this piece was designed as part of a pair, it's important to know that the figure acts as a theatre piece when viewed with the sculpture of

*The figure in motion and the illusion of the wind moving through the youth's hair and sweeping back his garment, combine to create a typically Baroque sense of drama.*

In Book Ten of *Metamorphoses*, the first-century Roman poet, Ovid, tells the tale of beautiful Atalanta, the swiftest runner in Greek mythology. Having been advised by Apollo to never marry, Atalanta devises a way to avoid matrimony by challenging would-be husbands to a footrace, the terms of which clearly favor her: if a suitor wins, he also wins her hand; if he should lose, he loses his life.

Enter brave Hippomenes, the subject of this month's Clip & Save Art Print. Atalanta is taken with the young man's beauty and courage, and experiences desire for the first time. Despite these unfamiliar feelings, she recalls Apollo's warning: So, with a heavy heart, she agrees to race Hippomenes, knowing that he will ultimately die. But Hippomenes consults Venus, the goddess of love, who counsels him to trick Atalanta by

turn the newlyweds into lions. In this sculpture, Coustou depicts the young Hippomenes in full run. We see him clutching an apple in each hand, about to toss the fruit from his right. The figure in motion and the illusion of the wind moving through the youth's hair and sweeping

Atalanta (a copy of a Roman sculpture), who tilts her head toward the golden apples that Hippomenes has thrown in her path. Typical of Coustou's work, he has chosen the story's pivotal moment, thereby creating ultimate tension and drama.







Guillaume Coustou the Elder (French; 1677–1746). *Hippomenes*, 1712. Marble; 51.57" high x 49.2" wide x 23.6" deep.  
Louvre, Paris, France/Giraudon/The Bridgeman Art Library.

# clip & save art print CLASSROOM USE

## PRIMARY

Introduce this month's Art Print and ask students to guess what the figure is doing. After they have had a chance to offer their ideas, recount the story of the race between Hippomenes and Atalanta. (Use the following website to draft a simple, age-appropriate version: [www.hipark.austin.isd.tenet.edu/mythology/atalanta.html](http://www.hipark.austin.isd.tenet.edu/mythology/atalanta.html).) This part of the activity would be fun to do with the school physical-education teacher to build a cross-curricular connection.

With the physical-education teacher, take students out to a grassy area or into the gymnasium. Model for them how the artist creates the illusion of motion of Hippomenes running and throwing simultaneously. Let students actually practice running forward and throwing to experience the twisting of the torso the artist depicts in the sculpture. (Use foam balls or bean bags to avoid kids getting hurt or tripping.)

Back in the art room, give students polymer clay to create a small sculpture of a running figure. To extend this activity, students can arrange their runners on a small track to depict a footrace. Arrange the individual sculpture and/or the race tableaux with the Art Print.

## ELEMENTARY

Introduce the Art Print and tell the class the story of Hippomenes and Atalanta. Explain to students that the artist

depicts the subject in a very dramatic moment in the story. In full run, Hippomenes throws one of the golden apples to distract Atalanta, and thereby wins the race.

Choose a volunteer to model the same pose as seen in the print. Have students do quick gesture drawings of the model. After students have had time to draw, pass out pipe cleaners and model how to create a figure. Once students have made the basic figure, give them time to experiment with placing the figure in a variety of running poses.

## MIDDLE SCHOOL

Many middle-school curricula in this country feature the study of antiquity, particularly ancient Greek and ancient Roman history. When students are learning about the ancient world in other classes, introduce the Art Print of *Hippomenes*. Share the story of Hippomenes and the golden apples to better create a context for the piece. Point out how the sculptor carved the figure in motion, reaching forward and readying himself to throw the second of the golden apples. (This forward motion and illusion of movement is typical of Baroque sculpture).

Place students in pairs, giving each pair a digital camera. Go outside and instruct students to photograph each other while running. Back in the classroom, give

students time to download their pictures. Instruct each student to choose a pose on which to create an original artwork, such as a collage or painting.

## HIGH SCHOOL

Introduce the Art Print and read the tale of Hippomenes and Atalanta from Book Ten of Ovid's *Metamorphoses* ([www.uvm.edu/~bag/ovid/garth/garthb10p98.html](http://www.uvm.edu/~bag/ovid/garth/garthb10p98.html)), focusing on the stanza that describes the action of Guillaume Coustou's sculpture:

*"Again he strives the flying nymph to hold  
With the temptation of the second gold:  
The bright temptation fruitlessly was tost,  
So soon, alas! she won the distance lost."*

Discuss why Coustou chose to depict this dramatic moment in the poem. Work with the English and history teachers in a large unit on Greek and Roman literature. Assign the entire poem to students and give them materials to create a three-dimensional work of art depicting a scene from the text. Stage a reading of the poem while students present their work.



Go to [artsandactivities.com](http://artsandactivities.com) and click on this button for links to websites related to or mentioned in this article.





by Dan Bartges

**L**ast month, we arrived at an important destination: self-confidence. As you know, self-confidence is crucial to creating good art work. In that article, we reviewed three ways to strengthen self-confidence: (1) Learn the fundamentals of painting; (2) Establish an art routine; and (3) Do a preliminary study. This month, we're exploring two more confidence-building techniques, both borrowed from performance experts who are well known in Olympic and professional sports.

In his book *The Simple Art of Winning*, former world-champion archer Rick McKinney emphasizes the importance of developing self-confidence. His key point is this: "... your subconscious doesn't know the difference between reality and imagination." So whatever it hears you consistently saying or thinking about yourself—good or bad—your subconscious will eventually believe and act accordingly.

McKinney continues: *"If you can break that nasty habit of thinking pessimistic thoughts and comments (even in jest) and start commenting with positive statements and thinking positive thoughts, you will increase your game, not only in archery, but in everything you do. Don't forget—when you think positive thoughts or make positive statements, they trigger positive pictures, which trigger positive feelings, which develop positive attitudes and positive self-image!"*

As you know, each article in this 10-part series is designed as a self-directed lesson, and makes it easy for your students to get involved for extra credit or as a homework assignment.

Here's how it works: For teachers, each month a lesson overview and the answers to the current quiz are printed here in the magazine for your eyes only. Your students can go online to our special student Web page at [www.artsandactivities.com](http://www.artsandactivities.com), then click "Sailing the Seven C's," where they'll spend a few minutes learning about that month's topic. Next, they'll print out the "Quiz Me!" sheet, write in their answers to three short questions, then hand it in to you. (The following month, the answers to the previous month's quiz will be shared online with students.)

Thank you for encouraging your students to participate. ■

*A full-time artist since 1996, Dan Bartges is the author of the book "Color Is Everything" ([www.coloriseverything.net](http://www.coloriseverything.net)). Visit his website at [www.danbartges.com](http://www.danbartges.com). He has also written two books on sports: "Winter Olympics Made Simple" and "Spectator Sports Made Simple."*

**MUSEUM CONNECTION** When looking at art in a museum, modern and contemporary art can present particular challenges. Abstract works that look like spots and dots of paint sometimes give rise to questions like: Why is this art? What does it mean? I could do that—why is it in a museum? How can you look confidently and make sense of what you are seeing? Turn these challenging questions into opportunities to open your eyes to a new way of seeing. Looking at art stretches your mind, and shows you that there multiple ways of interpreting ideas. A mechanic takes a car apart to see how it works—same with art! Try to take a work of art apart in your mind. Think about why the artist used a particular color, scale, texture or material. Don't worry about what you don't know, and have confidence in your ability to "see" a work of art.

—Smithsonian American Art Museum Education Department



**Winslow Homer (American; 1836–1910). Bear Hunting, Prospect Rock, 1892. Watercolor and pencil on paper sheet; 13.875" x 20". Smithsonian American Art Museum. Gift of John Gellatly.**



**Dan Bartges. Detail from A Simple Gift. Oil. Visualization gives clear, pictorial guidance to your subconscious—your inner artist—so it can fully understand what you want it to help you achieve.**

## TEACHER'S ANSWERS TO THIS MONTH'S STUDENT QUESTIONS

**1Q** In what sport was Rick McKinney the world champion? **1A** Archery. McKinney won numerous collegiate, national and world championship titles and two Olympic silver medals. **2Q** How many days should one practice with an Affirmation Card? **2A** Twenty-one straight days. **3Q** What caused Winslow Homer to gain confidence and become a better painter? **3A** Around 1860, he began studying the principles of color harmony and gradually applied them to his art work.

# Romero Britto Stop

by Jenny Knappenberger

**W**ell, maybe Romero Britto didn't come by in person, but he certainly did in spirit! My eighth-grade art students became immersed in his vision of color, pattern and cheerful subject matter when they created their own Romero Britto-inspired Pop art paintings.

As art teachers, we often get stuck teaching students about "classical" artists who lived over 500 years ago. As art enthusiasts, we may be very interested in their importance, but children might be wondering why they have to learn about yet another dead artist.

So, when I recalled a Super Bowl pre-game show featuring a collaboration of Britto's Pop art and Cirque du Soleil™, I knew our students needed to learn about this current, contemporary Pop artist: Romero Britto. I knew this artist was relevant to their lives, and this project quickly became a favorite.

For each art lesson, I follow a system of four steps: Look, Plan, Create and Share. Each part of my Britto lesson is introduced to my students this way.

**LOOK** *Who is Romero Britto, and what does his work mean to me?* I started this lesson by introducing Britto to my class. When students entered the classroom on the first day of this assignment, there were many examples of his work spread out on tables. I printed several of his newsletters from his website for the students to use as well.

Students broke up into four groups, and discussed the common themes they found in Britto's work. I asked them to define his signature techniques, and generate art words to describe his work. Their lists included: bright colors, pat-

terns, cheerful themes, divisions with thick black lines and popular objects and/or subject matter.

We then took this a step further, and had a discussion about "popular," or everyday, objects. I asked them to think like an artist. If they were hired by Romero Britto to create the next popular painting, what subject matter would they choose to depict? We came up with a list that included Starbucks cups, water bottles, iPods and Wii play systems.

**PLAN** *What is your Britto Pop art going to look like?* We now had an idea of who this artist is, what kind of art he makes and what popular objects are, which brought us to an essential step of making art in my classroom: a well-thought-out plan. I always have students work out their ideas before beginning, just like they write rough drafts of their papers in English class.

Not only does planning teach



▲ Group project.

◀ Charlotte's busy bee.

## LEARNING OBJECTIVES

**Elementary students will ...**

- learn about the contemporary artist Romero Britto.
- explore the ideas of Pop art through a living, current, relevant artist.
- plan and create original art work inspired by Romero Britto.
- critique their own work, as well as those of their peers

## MATERIALS

- Visual examples of Romero Britto's work and other Britto resources
- Acrylic paint in bright colors
- Brushes, water and paper towels
- Pencils and black permanent markers
- 12" x 18" paper





# ped by our Art Room...

## NATIONAL STANDARDS

- Understand and apply media, techniques and processes
- Reflect upon and assess the characteristics and merits of their work and the work of others
- Make connections between visual arts and other disciplines.

them to think ahead, it also creates a dialogue between the teacher and student, wherein the teacher can give constructive comments before the work has begun with final materials. Students are much more open to making changes and improvements and taking chances with their ideas when they know they don't have to start their work over if they make a mistake.

**CREATE** *Let's get started on your final artwork!* Students first draw their idea, outline it with permanent black marker, and then paint with bright acrylics. They put different types of patterns in each division separated by black lines, which is something discussed frequently during the planning stage. As a final touch, they retrace their original black lines. Student art tends to curl on the edges from the acrylic paint, so I have them create a 1-inch border on the back of their art with an "x" that crosses the entire sheet, which keeps the paper from curling up.

**SHARE** *What went well, and what would you change?* As students finish their work, they display it on the "Art Line," which runs the length of my room.

As a classroom community of artists, we have a final critique at the end of each lesson. Students ask two questions: "What worked well?" and "What would you do differently if you could do it all over again?" This keeps students from being negatively critical, and encourages them to be specific.

I always initiate a discussion with students about saying they "like" or "dislike" something about someone's art. I explain that neither adjective helps the student grow as an artist. They must be specific.



▲ Finished work was hung on the "Art Line" before the final critique.  
▼ Group project.

For example, a student could say, "I like the way he/she divided the coffee cup into three triangles, and used complementary colors for contrast." This naturally encourages the use of art vocabulary and discussions.

**EXTENSIONS** *What may I do if I finish early?* When students finish early, I have them write a short essay in their sketchbook about this project. What did they find was successful about their project? What would they improve upon if done over again? This gets them thinking about their own art critically before the formal critique with the entire class.

Students may also read some printed material about Romero Britto, and make notes in their sketchbook.

**ASSESSMENT** I give students a formative assessment during the planning stage of the project. We have a dialogue about choices they are making, and I encourage them to push out of their comfort zone and take chances.

Then, I use an art rubric to formally grade their artworks. They can leave comments, and they also receive comments from me about their work. I model constructive critiquing by never telling them they did a "good job," but instead tell them what they did specifically that qualified as "good."

I do the same thing with suggestions—never giving them my opinion, but suggesting specific things that would make them stronger artists. ■

*Jenny Knappenberger teaches art at E.C. Nash Elementary School in Tucson, Ariz.*



Go to [artsandactivities.com](http://artsandactivities.com) and click on this button for links to websites and videos related to this article.



▲ Riley

< Shane

▲ Matthew

# Scrolling and Strolling,

**B**ased on a wonderful article, “Japanese Tea Bowls” by Sara Grove Macaulay, which appeared in the February 2003 issue of *Arts & Activities*, our fourth-graders enjoyed making ceramic tea cups and learning about the Japanese Tea Ceremony.

As we waited to glaze the cups, we discussed some of the other elements of the ceremony: the tools, bowls, pots and decorations for the room, including flowers, pictures and scrolls. My plan was not to re-create the actual ceremony, but to infuse some East Asian concepts and art into our students’ minds and embrace this graceful culture.

After our tea bowls were completed, we viewed pictures of Chinese and Japanese scrolls. We listed the subject matter and decided on a theme:

nature. We discussed how Asian cultures demonstrate respect for nature through their art.

Next, I demonstrated several brush techniques, explaining the style of painting called “Sumi-e,” which employs a block of black ink and bamboo brushes. I did invest in a class set of bamboo brushes, but if that is not possible, medium-sized watercolor brushes will suffice. We used black block tempera to substitute for the Sumi-e ink, since the tempera is washable, easy to use and mimics the authentic ink perfectly.

Brushstrokes may be vertical, horizontal or diagonal, from right to left or left to right and vary from thin to thick. Tints are obtained by mixing water with the tempera. The first session, I demonstrated and students practiced

brush techniques, creating simple plants, flowers and insects.

Next session, we reviewed and discussed the scroll—a portable work of art that can be rolled up and easily transported. I then demonstrated how to use the techniques we learned to create an interesting composition limited to four elements. Bamboo is always a favorite, and adding a few contrasting details made it pop. Stress the idea of “less is more,” and advise students to leave some space open.

During the third session, students drew designs for the borders on black cardboard strips using metallic gel markers. Glue sticks were used to attach the strips to the top and bottom of the scrolls, and a yarn hanger was added to the top with tape.





^ Chyna

< Emilia

# Asian Style

by Joan Sterling

## LEARNING OBJECTIVES

### Upper-elementary students will ...

- demonstrate an appreciation and respect for Asian cultures.
- use Asian brush techniques and designs to create scrolls.
- write Haiku poetry.

## MATERIALS

- 9" x 12" practice paper and 10" x 18" heavy white or gray drawing paper
- Practice papers of Sumi-e lines
- Bamboo brushes or medium-sized watercolor brushes
- Black block tempera paints
- Water containers
- Black cardboard strips, 1.5" x 12"
- 14-inch pieces of yarn or ribbon,
- Metallic gel or other opaque pens
- Small rubber stamps (animals or designs)
- Red ink pads
- Haiku writing paper

In East Asian culture, a stamp—called a “chop”—is used as a signature. Typically printed in red, the location where it is placed often adds to the beauty of the picture as a whole. We used small, rubber animal stamps and printed one in an open space.

Next, we discussed Haiku, a three-line form of poetry that uses a pattern of syllables. The first line has five syllables, the second line contains seven, and the third line again has five syllables. A pattern of three syllables, then five, and then three can also be used. We practiced counting syllables together by clapping them out, and wrote some Haiku based on sample scrolls. Students then wrote their own using an outline I created.

At last, we were ready for the culmi-

nation. Food allergies are a consideration in our school, so I did not serve tea. Instead, I created a special atmosphere by covering the tables with red and black paper, dimming the lights, and having the children’s home-room teachers and our principal join us.

Students were given their creations—tea cups, scrolls and Haiku—to arrange in a pleasing way on their tables. We then took a stroll around the room, looking, reading and discussing. When students got back to their seats, they were asked to share their Haiku with the class. We celebrated our achievements and enjoyed the time together. It was a relaxing, yet energizing, celebration. ■

*Now retired, Joan Sterling taught art at Hickory Woods Elementary in Walled Lake (Mich.) Consolidated Schools, and is coauthor of “Art by the Book,” published by Pieces of Learning (piecesoflearning.com).*

I have found that storytelling has been an important aspect of my life so far. In childhood, it has helped me escape reality and enter a world of wonder and pure imagination.



To this day, stories still hold their place in my heart, and have also helped me form my own personal story as the years have gone by. To share it, I have come to rely on the magic of images to help me.

With paint, canvas and a romanticized outlook, I can allow the viewer to delve into the deepest fathoms of a world of my own special creation. It is a world shrouded in myth and fantasy that touches upon the psyche and collective unconscious of humanity. It isn't fully developed, since it presently consists of random thoughts and ideas, but hopefully, in the future, I can find out what it all means.

*John Simeon*

John Simeon, grade 12  
Mira Loma High School  
Sacramento, Calif.  
Allison Stiles-Roberts, Art Teacher



"Minature: Canis Lupus." Gouache and gold on paper; 5" x 3".

"I Will Sing You My Sweetest Song"  
Colored pencil on paper on ballet shoes; approximately 3" x 9".



"Does Blood Stain Red Dresses?" Acrylic on wood; 10" x 13".



"The Dream of White Flowers."  
Lightbulbs, wire and stretched fabric; each flower about 30 inches in diameter.

# Young ARTIST



"Teyanis (The Spirit of the Dionysian)." Acrylic on canvas; 50 x 100 cm.



"From the Dust of the Ground." Acrylic on canvas; 16" x 20".



"The Burden of Man." Oil on canvas; 11" x 14".



# Buyer's Guide 2012

ARTS & ACTIVITIES' comprehensive directory of sources of art and craft supplies and equipment, schools, publications and services ... a ready reference for teachers, administrators and purchasing agents. Telephone numbers and Web sites shown with listings provide prompt access for inquiries, orders and special requests. Be sure to say you found them in Arts & Activities magazine!

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**LO** Looms/Weaving\*  
**LT** Leathercraft\*  
**PB** Publishers/Art Reproductions  
**PC** Paper/Canvas  
**PH** Photography\*  
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www.aaea.net  
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PB

### Art Institute of So. California

949-376-6000  
www.artinstitutes.edu  
SH

### Artisan

800-331-6375  
www.artisan-santafe.com  
BR EP FR FN PC PS HC PT SH

### Art New England Workshops

617-250-1040  
www.artnewengland.com  
SH

### Artograph, Inc.

888-975-9555  
www.artograph.com  
AV DR DG FD FN HC JM PH

### Arts Attack

888-760-ARTS  
www.artsattack.com  
AV

### Artsonia

800-869-9974  
www.artsonia.com  
AV DE SH

### Art Stamps

877-427-8267  
www.artstamps.com  
DR DG FR FD GR PC HC PH

### A.R.T. Studio Clay Co.

800-323-0212  
www.artclay.com  
AB CE SP

### Art Supplies Wholesale

800-462-2420  
www.allartsupplies.com  
BR CY DG EP FR PC PS PT PR

### Art Teacher on the Net

858-453-2278  
www.artmuseums.com  
DE DG PS HC PT PH PB SH

### Art to Remember

800-895-8777  
www.arttoremember.com  
FD HC

### Art Trek

415-868-9558  
www.arttreks.com  
SH

### ArtWare By You

973-509-7736  
www.artwarebyyou.com  
FD

### Aves Studio

800-261-2837  
www.avesstudio.com  
CE

### A.W.T. World Trade, Inc.

773-777-7889  
www.awt-gpi.com  
FN

### Axner Pottery Supply

800-843-7057  
www.axner.com  
AB AV CE FD FN HC JM PT SH SP

## B

### Badge-A-Minit Ltd

800-223-4103  
www.badgeaminit.com  
HC

### Bags Unlimited

800-767-2247  
www.bagsunlimited.com  
AV FR PH

### Bailey Ceramic Supply

800-431-6067  
www.baileypottery.com  
AB AV BR CE FN HC SA SP

### Baltimore Clayworks

410-578-1919  
www.baltimoreclayworks.org  
CE SH

### Belvedere Ceramic Arts

970-264-1049  
www.belvedereceramicarts.com  
SH

### BigCeramicStore.com

888-513-5303  
www.bigceramicstore.com  
AB BR CE HC JM PR RS SP

### Birdcage Books

650-424-1701  
www.birdcagebooks.com  
PB

### Bisque Imports

888-568-5991  
www.bisqueimports.com  
CE SH SP

### Blick Art Materials

800-447-8192  
www.dickblick.com  
AD AB AV BR CA CE CO CY CT DS DE  
DR DG DY EP FI FR FD FN GR PC PS  
HC JM LT LO PT PH PR RS SA SG SP

### Bluebird Mfg. Inc.

970-484-3243  
CE FN HC SA SP

### Boston Univ. College Fine Arts

866-347-6876  
www.bu.edu  
SH

### Bracker's Good Earth Clays, Inc.

888-822-1982  
www.brackers.com  
CE DS HC

### Brent Pottery Equipment

800-374-1600  
www.brentwheels.com  
CE FN

### Bright Ring Publishing Inc.

800-480-4278  
www.brightring.com/books  
PB

## C

### Capital Ceramics

801-466-6471  
www.capitalceramics.com  
BR CE PT

### Carbondale Clay Center

970-963-2529  
www.carbondaleclay.org  
CE SH

### Carolina Clay Connection

704-376-7221  
www.carolinaclay.com  
CE HC SH

### Carson-Dellosa Publishing

800-321-0943  
www.carsondellosa.com  
PB

**Cascade School Supplies, Inc.**  
800-628-5078  
[www.cascadeschoolsupplies.com](http://www.cascadeschoolsupplies.com)  
BR CT DG EP FR FN PC PS HC PT

**Ceramic Supply Chicago**  
847-425-1900  
[www.ceramicsupplychicago.com](http://www.ceramicsupplychicago.com)  
BR CE

**Chavant, Inc.**  
732-751-0003  
[www.chavant.com](http://www.chavant.com)  
SP

**Chicago Canvas & Supply**  
773-478-5700  
[www.chicagocanvas.com](http://www.chicagocanvas.com)  
DY FI

**Chroma Inc.**  
800-257-8278  
[www.chromaonline.com](http://www.chromaonline.com)  
PT

**Clay Planet**  
800-443-CLAY  
[www.clayplanet.com](http://www.clayplanet.com)  
CE FN PT SP

**Clay Stamps from Socwell Ilc**  
608-295-1415  
[www.4clay.com](http://www.4clay.com)  
CE JM RS

**Clay Times**  
800-356-2529  
[www.claytimes.com](http://www.claytimes.com)  
PB

**Clear Bags**  
916-933-4700  
[www.clearbags.com](http://www.clearbags.com)  
DS

**ColArt Americas, Inc.**  
800-445-4278  
AD BR CA CY DG EP PC PS HC PT

**The Color Wheel Co.**  
541-929-7526  
[www.colorwheelco.com](http://www.colorwheelco.com)  
AV HC PT

**The Compleat Sculptor, Inc.**  
800-972-8578  
[www.sculpt.com](http://www.sculpt.com)  
AD CE DY HC JM SH SP

**Concordia University**  
888-628-9472  
[www.cuw.edu](http://www.cuw.edu)  
SH

**Conrad Machine Co.**  
231-893-7455  
[www.conradmachine.com](http://www.conradmachine.com)  
FN GR PR

**Continental Clay Co.**  
800-432-CLAY  
[www.continentalclay.com](http://www.continentalclay.com)  
AD AB BR CE DS FN PC HC JM PT RS  
SA SH SP

**Corcoran Coll. Art & Design**  
202-639-1783  
[www.corcoran.org](http://www.corcoran.org)  
SH

**Core Learning Inc.**  
800-399-0695  
[www.core-learning.com](http://www.core-learning.com)  
CO GR PB

**Coyote Creek Productions**  
760-731-3184  
[www.coycreek.com](http://www.coycreek.com)  
AV

**Crayola**  
800-272-9652  
[www.crayola.com](http://www.crayola.com)  
CY DG HC PT SP

**Createx Colors**  
800-423-2712  
AB HC PT

**Creative Industries**  
800-748-5530  
[www.creativewheels.com](http://www.creativewheels.com)  
CE FN HC SP

**Creative Paperclay Co., Inc.**  
805-484-6648  
[www.paperclay.com](http://www.paperclay.com)  
CE SP

**Cress Mfg. Co.**  
800-423-4584  
[www.cressmfg.com](http://www.cressmfg.com)  
CE SP

**Crizmac Art & Cultural Ed. Matls.**  
520-323-8555  
[www.crizmac.com](http://www.crizmac.com)  
FI PB SH

**Crystal Productions**  
800-255-8629  
[www.crystalprodcutions.com](http://www.crystalprodcutions.com)  
AV PB



**Daler-Rowney, USA**  
609-655-5252  
[www.daler-rowney.com](http://www.daler-rowney.com)  
BR DG EP FN GR PC PS HC PT PR SH

**D'Ambruoso Studios**  
203-758-9660  
[www.dambrosostudios.com](http://www.dambrosostudios.com)  
SH

**Debcor, Inc.**  
708-333-2191  
CE FN

**Delphi**  
888-281-5780  
[www.delphiglass.com/teach](http://www.delphiglass.com/teach)  
AD HC JM SH SG

**Discount School Supply**  
831-333-2549  
[www.discountschoolsupply.com](http://www.discountschoolsupply.com)  
AD BR CY DG EP FN PC HC PT SH

**Dixon Ticonderoga Co.**  
407-829-9000  
[www.dixonusa.com](http://www.dixonusa.com)  
CY DG PS PT

**Dry Creek Pottery**  
817-578-1563  
[www.drycreekpottery.com](http://www.drycreekpottery.com)  
CE HC SH



**Earl Phelps Publishing**  
216-752-4938  
[www.phelpspublishing.com](http://www.phelpspublishing.com)  
PB

**Earth Guild**  
800-327-8448  
[www.earthguild.com](http://www.earthguild.com)  
AD BR CA CT DY FI HC IT LO PT SA SP

**Ed Hoy's International**  
800-323-5668  
[www.edhoy.com](http://www.edhoy.com)  
AD BR CE CT DE HC JM PT SA SH  
SG SP

**Elmer's Products, Inc.**  
888-435-6377  
[www.elmers.com](http://www.elmers.com)  
AD HC

**Embrace Art**  
253-225-1105  
[www.embraceart.org](http://www.embraceart.org)  
AV FD SH

**Euclid's Elements**  
800-296-5456  
[www.euclids.com](http://www.euclids.com)  
CE FN

**Evans Ceramic Supply**  
316-262-2551  
[www.evansceramics.com](http://www.evansceramics.com)  
AD BR CE DS HC PT SH SP

**Evenheat Kiln**  
989-856-2281  
[www.evenheat-kiln.com](http://www.evenheat-kiln.com)  
CE SP

**Excel, Div. of AMACO**  
800-374-1600  
FN



**Faber-Castell USA**  
800-642-2288  
[www.faber-castellusa.com](http://www.faber-castellusa.com)  
CY DG PS HC

**Faust Ink, Inc.**  
908-276-6555  
[www.fausink.com](http://www.fausink.com)  
PT PR

**Felix Press**  
928-496-1852  
[www.balloonkits.com](http://www.balloonkits.com)  
PC SP

**Finetec USA**  
888-736-5972  
CY DG PT

**Fired Arts & Crafts**  
715-445-5000  
[www.fireartsandcrafts.com](http://www.fireartsandcrafts.com)  
PB

**Fiskars**  
866-348-5661  
[www.fiskars.com](http://www.fiskars.com)  
CT HC

**Florida Clay Art Co.**  
407-330-1116  
[www.flclay.com](http://www.flclay.com)  
AB CE HC RS SA SH SP

**Flourish Company**  
800-296-0049  
[www.meshpanels.com](http://www.meshpanels.com)  
DE FI

**FM Brush Co.**  
718-821-5939  
[www.fmbrush.com](http://www.fmbrush.com)  
BR

**Free Form Clay and Supply**  
619-477-1004  
[www.freeformclay.com](http://www.freeformclay.com)  
CE SP

**Funke Fired Arts**  
866-438-2529  
[www.funkefiredarts.com](http://www.funkefiredarts.com)  
BR CE FN SH

**F & W North Light Book Club**  
800-448-0915  
[www.fwpublications.com](http://www.fwpublications.com)  
PB



**g.a. Sheller Painting Workshops**  
585-381-0758  
[www.gasheller.com](http://www.gasheller.com)  
SH

**General Pencil Co.**  
800-537-0734  
[www.generalpencil.com](http://www.generalpencil.com)  
CY DR DG PS HC

**Getting To Know, Inc.**  
312-642-5526  
[www.gettingtoknow.com](http://www.gettingtoknow.com)  
AV PB

**Getty Trust Publications**  
800-223-3431  
[www.artsednet.getty.edu](http://www.artsednet.getty.edu)  
PB SH

**Glue Dots Int'l (GDI)**  
888-688-7131  
[www.gluedots.com](http://www.gluedots.com)  
AD HC

**Gold's Artworks**  
800-356-2306  
[www.goldsartworks.20m.com](http://www.goldsartworks.20m.com)  
PC

## CODES

<b>AB</b>	Airbrush*
<b>AD</b>	Adhesives/Fixatives
<b>AV</b>	Audio Visual/DVDs/Videos
<b>BR</b>	Brushes
<b>CA</b>	Calligraphy*
<b>CE</b>	Ceramics*
<b>CO</b>	Computers*/Software
<b>CT</b>	Cutting Instruments
<b>CY</b>	Crayons
<b>DE</b>	Display/Exhibit Fixtures
<b>DG</b>	Drawing*
<b>DR</b>	Drafting*
<b>DS</b>	Dispensers/Containers
<b>DY</b>	Dye/Batik*
<b>EP</b>	Easels/Palettes
<b>FD</b>	Fundraising*
<b>FI</b>	Fabrics/Fibers
<b>FN</b>	Furniture/Equipment
<b>FR</b>	Frames/Mats*
<b>GR</b>	Graphic*
<b>HC</b>	Hobby/Craft*
<b>JM</b>	Jewelry/Metal*
<b>LO</b>	Looms/Weaving*
<b>LT</b>	Leathercraft*
<b>PB</b>	Publishers/Art Reproductions
<b>PC</b>	Paper/Canvas
<b>PH</b>	Photography*
<b>PR</b>	Printmaking*
<b>PS</b>	Pastels
<b>PT</b>	Paints/Pigments
<b>RS</b>	Rubber Stamps*
<b>SA</b>	Safety Equipment*
<b>SG</b>	Stained Glass*
<b>SH</b>	Schools/Workshops
<b>SP</b>	Sculpture*

\*Equipment and supplies



**Golden Artist Colors**  
800-959-6543  
[www.goldenpaints.com](http://www.goldenpaints.com)  
CY PT

**Graber's Pottery, Inc**  
951-675-5468  
[www.graberspottery.com](http://www.graberspottery.com)  
CE

**Grafix**  
800-447-2349  
[www.grafixarts.com](http://www.grafixarts.com)  
AD DR DG GR HC

**Graphic Chemical & Ink**  
800-465-7382  
[www.graphicchemical.com](http://www.graphicchemical.com)  
PR

**Graphic Display Systems**  
800-848-3020  
[www.graphicdisplaysystems.com](http://www.graphicdisplaysystems.com)  
DE

**Graphic Products Corp.**  
847-836-9600  
[www.gpcpapers.com](http://www.gpcpapers.com)  
PC

**Graphik Dimensions Ltd.**  
800-221-0262  
[www.pictureframes.com](http://www.pictureframes.com)  
FR

**Great Lakes Clay**  
800-258-8796  
[www.greatclay.com](http://www.greatclay.com)  
AD AB AV BR CE FN HC SA SH SP

**Greenwich House Pottery**  
212-242-4106  
[www.greenwichhousepottery.org](http://www.greenwichhousepottery.org)  
CE DE HC SH SP

**Groovy Tools LLC**  
502-859-5070  
[www.groovy-tools.com](http://www.groovy-tools.com)  
CE CT HC SH SP

H

**Handy Art/Rock Paint Dist.**  
800-236-6873  
[www.handyart.com](http://www.handyart.com)  
AD BR DS PT PR

**Harrisville Designs/  
Friendly Loom**  
800-338-9415  
[www.harrisville.com](http://www.harrisville.com)  
FI HC LO

**Hash Inc.**  
360-750-0042  
[www.hash.com](http://www.hash.com)  
CO DG

**Haystack Mountain School  
of Crafts**  
207-348-2306  
[www.haystack-mtn.org](http://www.haystack-mtn.org)  
SH

**Hemlocks Studio**  
828-885-2831  
[www.hemlocks.com](http://www.hemlocks.com)  
SH

I

**iLoveToCreate, Duncan Ent. Co.**  
800-438-6226  
[www.ilovetocreate.com](http://www.ilovetocreate.com)  
AD BR CE DY PC HC JM PT SH

**Inovart Inc.**  
800-292-7622  
[www.inovart.net](http://www.inovart.net)  
CA CT DG EP FR HC LO PR RS

**Interlochen Ctr for Arts**  
800-681-5912  
[www.interlochen.org](http://www.interlochen.org)  
SH

J

**Jack Richeson & Co., Inc.**  
800-233-2404  
[www.richesonart.com](http://www.richesonart.com)  
AV BR DS DG EP FN PC PS HC PT PR  
SH SP

**Jacquard/Rupert, Gibbon &  
Spider**  
800-442-0455  
[www.jacquardproducts.com](http://www.jacquardproducts.com)  
AB BR DY FI HC PT

**Jiffy Mixer**  
800-560-2903  
[www.jiffymixer.com](http://www.jiffymixer.com)  
CE PT

**J&J Display**  
800-347-2008  
[www.jjdisplay.com](http://www.jjdisplay.com)  
AD DE

**Jones Publishing, Inc.**  
800-331-0038  
[www.jonespublishing.com](http://www.jonespublishing.com)  
CE HC PB

**JourneyEd**  
800-874-9001  
[www.journeyed.com](http://www.journeyed.com)  
CO DR GR

K

**Kids Can Press**  
800-265-0885  
[www.kidscanpress.com](http://www.kidscanpress.com)  
DG PT PR PB SP

**KidsKards**  
888-543-7527  
[www.kidskards.com](http://www.kidskards.com)  
FD

**Kilndoctor**  
877-545-6362  
[www.thekilndoctor.com](http://www.thekilndoctor.com)  
CE

**Klopfenstein Art Equipment**  
866-899-1899  
[www.klopfensteinart.com](http://www.klopfensteinart.com)  
FN

**KopyKake Ent.**  
800-999-5253  
[www.kopykake.com](http://www.kopykake.com)  
AB GR

**KQED Public Television**  
415-553-2298  
[www.kqed.org](http://www.kqed.org)  
SH

**Krueger Pottery, Inc.**  
800-358-0180  
[www.kruegerpottery.com](http://www.kruegerpottery.com)  
AD BR CE FN SH

**Krylon Products Group**  
216-515-7693  
[www.krylon.com](http://www.krylon.com)  
HC PT

L

**Laguna College of Art & Design**  
949-376-6000  
[www.lagunacollege.edu](http://www.lagunacollege.edu)  
SH

**Laguna Clay Co.**  
800-452-4862  
[www.lagunaclay.com](http://www.lagunaclay.com)  
AD AB AV BR CE FN HC PT SA SP

**Leaning Post Productions**  
845-496-4709  
[www.leaningpost.com](http://www.leaningpost.com)  
AV CO PB

**Leslie Ceramics Supply Co**  
510-524-7363  
[www.leslieceramics.com](http://www.leslieceramics.com)  
CE

**Lightfoot Ltd.**  
951-693-5086  
[www.cartoonsupplies.com](http://www.cartoonsupplies.com)  
CO DG EP GR PC SH

**Liqui-Mark Corp.**  
800-486-9005  
[www.liquimark.com](http://www.liquimark.com)  
DG HC

**Liquitex Artist Materials**  
888-422-7954  
[www.liquitex.com](http://www.liquitex.com)  
AD AB GR HC PT SP

**L & L Kiln Mfg., Inc.**  
800-750-8350  
[www.hotkilns.com](http://www.hotkilns.com)  
CE HC JM SG

**Loew-Cornell, Inc.**  
201-836-7070  
[www.loew-cornell.com](http://www.loew-cornell.com)  
BR CE PT

**Lyra**  
888-736-5972  
[www.lyra-pencils.com](http://www.lyra-pencils.com)  
CE CY DR DG PS PT

M

**Madison Art Shop**  
732-961-2211  
[www.madisonartshop.com](http://www.madisonartshop.com)  
AB DR DG EP FR PC HC PT PR SP

**Makit Products Inc.**  
972-709-1579  
[www.makit.com](http://www.makit.com)  
FD PC HC PH

**Martin/F. Weber**  
215-677-5600  
[www.weberart.com](http://www.weberart.com)  
AV BR DG EP PC PS PT PB SH

**Maryland Inst. College of Art**  
410-225-2300  
[www.mica.edu](http://www.mica.edu)  
SH

**Marywood University**  
570-348-6207  
[www.marywood.edu](http://www.marywood.edu)  
SH

**Masters Int'l Color Wheel Co.**  
303-320-9330  
[www.mastersinternational.org](http://www.mastersinternational.org)  
AD BR CA CE CT DR DG DY EP GR  
PC PS HC PT PR SP

**Matcutter.com**  
678-513-1324  
[www.matcutter.com](http://www.matcutter.com)  
FR

**Mayco Colors**  
614-876-1171  
[www.maycocolors.com](http://www.maycocolors.com)  
BR CE HC PT SH

**McClain's**  
800-832-4264  
[www.imcclains.com](http://www.imcclains.com)  
BR PC PT PR

**Midlantic Clay**  
856-933-0022  
[www.midlanticclay.com](http://www.midlanticclay.com)  
CE

**Mile Hi Ceramics, Inc.**  
800-456-0163  
[www.milehiceramics.com](http://www.milehiceramics.com)  
AB AV BR CE DS HC JM RS SA SP

**Minn. Coll. Art/Des. Rm M105**  
612-874-3765  
[www.mcad.edu](http://www.mcad.edu)  
SH

**Minnesota Clay USA**  
952-884-9101  
[www.mm.com/mnclayus/](http://www.mm.com/mnclayus/)  
AB BR CE SA SP

**MKM Pottery Tools**  
920-830-6860  
[www.mkmpotterytools.com](http://www.mkmpotterytools.com)  
CY FN HC SP

**Modern Art Museum  
of Ft. Worth**  
817-738-9215  
[www.themodern.org](http://www.themodern.org)  
SH

**Molly Hawkins' House**  
888-446-u559  
[www.mollyhawkins.com](http://www.mollyhawkins.com)  
AD AV BR CA CE CY CT DS DR DG  
DY EP FN GR PC PS HC PT PR

**Mountain Color**  
715-312-0603  
[www.mountaincolor.com](http://www.mountaincolor.com)  
FD

**Muddy Elbows**  
316-281-9132  
[www.soldnerequipments.com](http://www.soldnerequipments.com)  
CE SP

N

**Nantucket Island School**  
508-228-9248  
[www.nisda.org](http://www.nisda.org)  
SH

**Nasco Arts & Crafts**  
800-558-9595  
[www.enasco.com](http://www.enasco.com)  
AD AB CE DS DE DG EP FN PC PT PH  
PR SA SP

**National Artcraft Co.**  
888-937-2723  
[www.nationalartcraft.com](http://www.nationalartcraft.com)  
AD AB BR CE CT DS DE DG EP PS HC

**National Art Education Assoc.**  
703-860-8000  
[www.naea-reston.org](http://www.naea-reston.org)  
PB

**National Art Supply**  
800-821-6616  
[www.nationalart.com](http://www.nationalart.com)  
AD AB BR CA CE CY CT DR DG EP  
PC HC

**New Century Arts**  
206-284-7805  
[www.paperclayart.com](http://www.paperclayart.com)  
CE SP

**New Mexico Clay**  
800-781-2529  
[www.nmclay.com](http://www.nmclay.com)  
BR CE JM SP

**New York University**  
800-771-4698  
[www.education.nyu.edu](http://www.education.nyu.edu)  
SH

**North Star Equipment**  
800-231-7896  
[www.northstarequipment.com](http://www.northstarequipment.com)  
CE FN



**Ohio Ceramic Supply, Inc.**  
800-899-4627  
[www.ohioceramic.com](http://www.ohioceramic.com)

**Ohio State University, Art Dept.**  
614-292-7183  
SH

**Olsen Kiln Kits**  
760-349-3291  
[www.olsenkilns.com](http://www.olsenkilns.com)  
CE SP

**Olympic Kilns**  
800-241-4400  
[www.greatkilns.com](http://www.greatkilns.com)  
CE HC JM SP

**Oregon College of Art & Craft**  
503-297-5544  
[www.ocac.edu](http://www.ocac.edu)  
PR SH

**Original Works**  
800-421-0020  
[www.originalworks.com](http://www.originalworks.com)  
FD

**Orton Ceramic Foundation**  
614-895-2663  
[www.ortonceramic.com](http://www.ortonceramic.com)  
CE FN PB SA SH

**Otis Coll. Art/Des. Cont. Ed/Summer**  
310-665-6850  
[www.otis.edu](http://www.otis.edu)  
SH



**Pacon Corporation**  
800-333-2545  
[www.pacon.com](http://www.pacon.com)  
DG FR PC HC LO

**Paragon Industries, L.P.**  
972-288-7557  
[www.paragonweb.com](http://www.paragonweb.com)  
CE SG

**PCF Studios, Inc.**  
585-229-2976  
[www.pcfstudios.com](http://www.pcfstudios.com)  
AV CE SH SP

**PCS Books**  
[www.pcsbooks.com.au](http://www.pcsbooks.com.au)  
PB

**Peninsula Art School**  
920-868-3455  
[www.peninsulaartschool.com](http://www.peninsulaartschool.com)  
SH

**The Pennsylvania State University**  
814-865-6570  
[www.worldcampus.psu.edu](http://www.worldcampus.psu.edu)  
SH

**Pentel of America**  
800-262-1127  
[www.pentel.com](http://www.pentel.com)  
DR DG

**Peter Pugger Mfg.**  
707-463-1333  
[www.peterpugger.com](http://www.peterpugger.com)  
CE FN

**Peters Valley Craft Center**  
973-948-5200  
[www.pvcrafts.org](http://www.pvcrafts.org)  
SH

**Picasso People**  
716-684-0244  
[www.picassopeople.com](http://www.picassopeople.com)  
SH

**PMC Connection**  
866-762-2529  
[www.pmcconnection.com](http://www.pmcconnection.com)  
BR HC JM

**Polyform Products**  
847-427-0020  
[www.sculpey.com](http://www.sculpey.com)  
CE HC SP

**Popular Ceramics**  
715-445-5000  
[www.jonespublishing.com](http://www.jonespublishing.com)  
CE

**Pottery Making Illustrated**  
614-794-5890  
[www.pottermaking.org](http://www.pottermaking.org)  
CE PB

**Prime Arts Limited, Inc.**  
800-543-4251  
[www.primeartslimited.com](http://www.primeartslimited.com)  
FR PC HC

**Printmakers Machine Co.**  
800-992-5970  
[www.printmakersmachine.com](http://www.printmakersmachine.com)  
PR



**Quarry Books**  
[www.quarrybooks.com](http://www.quarrybooks.com)  
PB

**Quinlan Visual Arts Center**  
770-536-2575  
[www.quinlanartscenter.org](http://www.quinlanartscenter.org)  
DE SH



**Rembrandt Graphic Arts**  
800-622-1887  
[www.rembrandtgraphicarts.com](http://www.rembrandtgraphicarts.com)  
PR

**Renaissance Graphic Arts, Inc.**  
888-833-3398  
[www.printmaking-materials.com](http://www.printmaking-materials.com)  
PR

**Rhode Island School of Design**  
401-454-6201  
[www.risd.edu](http://www.risd.edu)  
SH

**Ringling College/Art & Design**  
941-955-8866  
[www.ringling.edu](http://www.ringling.edu)  
SH

**Rockland Colloid**  
503-655-4152  
[www.rockaloid.com](http://www.rockaloid.com)  
GR HC PH PR

**Rock Paint Distr./Handy Art**  
800-236-6873  
[www.handyart.com](http://www.handyart.com)  
AD BR DS PT PR

**Rocky Mtn. College of Art & Design**  
303-753-6046  
[www.rmcd.edu](http://www.rmcd.edu)  
SH

**Royal & Langnickel Brush Mfg.**  
219-660-4170  
[www.royalbrush.com](http://www.royalbrush.com)  
BR CE EP PS HC PT

**Royalwood Ltd.**  
800-526-1630  
[www.royalwoodltd.com](http://www.royalwoodltd.com)  
FI HC LO

**Roylco**  
800-362-8656  
[www.roylco.com](http://www.roylco.com)  
FR PC HC

**Runyan Pottery Supply, Inc.**  
810-687-4500  
[www.runyanpotterysupply.com](http://www.runyanpotterysupply.com)  
AB BR CE FN HC SA SP



**Sakura of America**  
800-776-6257  
[www.gellyroll.com](http://www.gellyroll.com)  
DR DG GR PS SH

**Sanford Corp.**  
800-323-0749  
[www.sanfordcorp.com](http://www.sanfordcorp.com)  
BR CA CY DR DG PS PT

**Saral Paper Corp.**  
212-247-0460  
[www.saralpaper.com](http://www.saralpaper.com)  
CA CE DR DG GR PC HC SG

**Sargent Art Inc.**  
800-424-3596  
[www.sargentart.com](http://www.sargentart.com)  
AD AB BR CE CY DS DG DY EP PC PS  
HC JM PT SG SP

**Savannah College of Art & Design**  
912-525-5000  
[www.scad.edu](http://www.scad.edu)  
SH

**School of the Art Inst. of Chicago**  
312-899-5100  
[www.artic.edu](http://www.artic.edu)  
SH

**Sax/School Specialty**  
888-388-3224  
[www.saxarts.com](http://www.saxarts.com)  
AD AB AV BR CA CE CY CT DS DE DR  
DG DY EP FI FR FD FN PC PS HC JM  
LT LO PT PH PR RS SA SH SG SP

**Scottsdale Artists' School**  
800-333-5707  
[www.scottsdaleartschool.org](http://www.scottsdaleartschool.org)  
SH

**Scratch-Art Co., Inc.**  
203-762-4500  
[melissaanddoug.com](http://melissaanddoug.com)  
CY DG PC HC PR

**Segmation**  
858-206-3289  
[www.segmation.com](http://www.segmation.com)  
DG HC SH

**Sheffield Pottery**  
888-774-2529  
[www.sheffield-pottery.com](http://www.sheffield-pottery.com)  
BR CE SA

**Shimpo Ceramics**  
800-237-7079  
[www.shimpoceramics.com](http://www.shimpoceramics.com)  
CE HC SH

**Sierra Nevada College**  
775-831-7799  
[www.sierranevada.edu/workshops](http://www.sierranevada.edu/workshops)  
SH

**Silvergraphics Studio**  
866-366-5700  
[www.silvergraphics.com](http://www.silvergraphics.com)  
FD GR

**Skidmore College Summer 6**  
518-580-5052  
[www.skidmore.edu](http://www.skidmore.edu)  
SH

## CODES

**AB** Airbrush\*  
**AD** Adhesives/Fixatives  
**AV** Audio Visual/DVDs/Videos  
**BR** Brushes  
**CA** Calligraphy\*  
**CE** Ceramics\*  
**CO** Computers\*/Software  
**CT** Cutting Instruments  
**CY** Crayons  
**DE** Display/Exhibit Fixtures  
**DG** Drawing\*  
**DR** Drafting\*  
**DS** Dispensers/Containers  
**DY** Dye/Batik\*  
**EP** Easels/Palettes  
**FD** Fundraising\*  
**FI** Fabrics/Fibers  
**FN** Furniture/Equipment  
**FR** Frames/Mats\*  
**GR** Graphic\*  
**HC** Hobby/Craft\*  
**JM** Jewelry/Metal\*  
**LO** Looms/Weaving\*  
**LT** Leathercraft\*  
**PB** Publishers/Art Reproductions  
**PC** Paper/Canvas  
**PH** Photography\*  
**PR** Printmaking\*  
**PS** Pastels  
**PT** Paints/Pigments  
**RS** Rubber Stamps\*  
**SA** Safety Equipment\*  
**SG** Stained Glass\*  
**SH** Schools/Workshops  
**SP** Sculpture\*  
\*Equipment and supplies



**Skutt Ceramic Products**  
503-774-6000  
[www.skutt.com](http://www.skutt.com)  
CE FN JM SA SG SP

**Smooth-On, Inc.**  
800-762-0744  
[www.smooth-on.com](http://www.smooth-on.com)  
CE HC SP

**Spectrum Glazes, Inc.**  
800-970-1970  
[www.spectrumglazes.com](http://www.spectrumglazes.com)  
CE PT

**Speedball Art Products**  
800-898-7224  
CA DG PC PT PR RS

**Split Rock Arts Program**  
612-625-8100  
[www.cce.umn.edu/splitrockarts/](http://www.cce.umn.edu/splitrockarts/)  
SH

**Square 1 Art**  
888-332-3294  
[www.square1art.com](http://www.square1art.com)  
FD

**SRA/McGraw-Hill**  
972-224-1111  
PB

**S&S Worldwide**  
800-243-9232  
[www.sswww.com](http://www.sswww.com)  
CE CY EP PC HC PT

**Staedtler-Mars, Limited**  
800-776-5544  
[www.staedtler.ca](http://www.staedtler.ca)  
DR DG GR PS HC

**Standard Ceramic Supply**  
412-276-6333  
[www.standardceramic.com](http://www.standardceramic.com)  
CE

**Strathmore Artist Papers**  
800-353-0375  
[www.strathmoreartist.com](http://www.strathmoreartist.com)  
PC

**Studio Sales Pottery**  
585-226-3030  
[www.studiosalespottery.com](http://www.studiosalespottery.com)  
CE HC



**Taos Art School**  
575-758-0350  
[www.taosartschool.org](http://www.taosartschool.org)  
SH

**Tara Materials**  
800-241-8129  
[www.taramaterials.com](http://www.taramaterials.com)  
BR FR PC PT PH

**Teachers College Columbia Univ.**  
212-278-3270  
[www.tc.columbia.edu](http://www.tc.columbia.edu)  
SH

**Teachers, Art Center College**  
626-396-2319  
[www.artcenter.edu/teachers](http://www.artcenter.edu/teachers)  
SH

**Texas Pottery**  
800-639-5456  
[www.texaspottery.com](http://www.texaspottery.com)  
BR CE HC SH SP

**Triarco Arts & Crafts, Inc.**  
800-328-3360  
[www.etriarco.com](http://www.etriarco.com)  
AB BR CE DS DG EP PC PS PT PR SP

**Trinity Ceramic Supply**  
214-631-0540  
CE

**Truro Center for the Arts**  
508-349-7511  
[www.castlehill.org](http://www.castlehill.org)  
SH

**TTU Appalachian Center for Craft**  
931-372-3051  
[www.intech.edu/craftcenter](http://www.intech.edu/craftcenter)  
SH



**Union Rubber Co.**  
800-334-8219  
[www.best-testproducts.com](http://www.best-testproducts.com)  
AD

**United Art and Education**  
800-322-3247  
[www.unitednow.com](http://www.unitednow.com)  
AD AB BR CA CE CY CT DS DR DG  
EP FI FN PC PS HC JM LO PT PR SG  
SP

**Universal Color Slide**  
800-326-1367  
[www.universalslide.com](http://www.universalslide.com)  
AV

**University of the Arts**  
215-717-6000  
[www.uarts.edu](http://www.uarts.edu)  
SH

**U.S. Artquest, Inc.**  
517-522-6225  
[www.usartquest.com](http://www.usartquest.com)  
AD BR HC RS

**Utrecht Mfg. Corp.**  
800-223-9132  
[www.utrecht.com](http://www.utrecht.com)  
AD BR CT DR DG DY EP FR FN GR PC  
PS PT PR SP



**Vanguard Crafts**  
800-662-7238  
[www.vanguardcrafts.com](http://www.vanguardcrafts.com)  
AD BR CE CY DY PC PS HC LT PT

**Vent-A-Kiln Corp.**  
716-876-2023  
[www.ventakiln.com](http://www.ventakiln.com)  
CE SA

**Video Learning Library**  
541-479-7140  
[www.art-video.com](http://www.art-video.com)  
AV

**Visual Manna**  
573-729-2100  
[www.visualmanna.com](http://www.visualmanna.com)  
DG GR PT PB



**Wacom Technology Corp**  
360-896-9833  
[www.wacom.com](http://www.wacom.com)  
CO DG HC PT PH

**The Wallace Foundation**  
[www.wallacefoundation.org](http://www.wallacefoundation.org)  
SH

**Watson Gupitill Publications**  
800-278-8477  
[www.watongupitill.com](http://www.watongupitill.com)  
PB

**Welsh Products, Inc.**  
800-745-3255  
[www.welshproducts.com](http://www.welshproducts.com)  
CO FD GR PR

**Whittemore-Durgin Glass**  
800-262-1790  
[www.whittemoredurgin.com](http://www.whittemoredurgin.com)  
HC SG

**Winsor & Newton**  
800-445-4278  
[www.winsornewton.com](http://www.winsornewton.com)  
BR CA CY EP PC PS HC PT

**Rabinowitz Design Workshop LLC**  
203-393-2397  
[www.twisteezwire.com](http://www.twisteezwire.com)  
CY DY FI HC JM SP

**Women's Studio Workshop**  
845-658-9133  
[www.wsworkshop.org](http://www.wsworkshop.org)  
FI SH

**Woodstock School of Art**  
845-679-2388  
[www.woodstockschoolofart.org](http://www.woodstockschoolofart.org)  
SH

**World Class Learning Materials**  
800-638-6470  
[wclm.com](http://wclm.com)  
AD BR CY DS DR DY EP PS PT PR



\* Denotes "equipment and supplies"

**(AB) AIRBRUSH**  
Aardvark Clay & Supplies  
American Ceramic Supply Co.  
A.R.T. Studio Clay Co.  
Axner Pottery Supply  
Bailey Ceramic Supply  
BigCeramicStore.com  
Blick Art Materials  
Continental Clay Co.  
Createx Colors  
Florida Clay Art Co.  
Great Lakes Clay  
Jacquard/Rupert, Gibbon & Spider  
KopyKake Ent.  
Laguna Clay Co.  
Liquitex Artist Materials  
Madison Art Shop  
Mile Hi Ceramics, Inc.  
Minnesota Clay USA  
Nasco Arts & Crafts  
National Artcraft Co.  
National Art Supply  
Runyan Pottery Supply, Inc.  
Sargent Art Inc.  
Sax/School Specialty  
Triarco Arts & Crafts, Inc.  
United Art and Education

**(AD) ADHESIVE/FIXATIVES**  
Activa Products, Inc.  
American Ceramic Supply Co.  
Blick Art Materials  
ColArt Americas, Inc.  
The Compleat Sculptor, Inc.  
Continental Clay Co.  
Delphi  
Discount School Supply

Earth Guild  
Ed Hoy's International  
Elmer's Products, Inc.  
Evans Ceramic Supply  
Glue Dots Int'l (GDI)  
Grafix  
Great Lakes Clay  
Handy Art/Rock Paint Dist.  
iLoveToCreate, Duncan Ent. Co.  
J&J Display  
Krueger Pottery, Inc.  
Laguna Clay Co.  
Liquitex Artist Materials  
Masters Int'l Color Wheel Co.  
Molly Hawkins' House  
Nasco Arts & Crafts  
National Artcraft Co.  
National Art Supply  
Rock Paint Distr./Handy Art  
Sargent Art Inc.  
Sax/School Specialty  
Union Rubber Co.  
United Art and Education  
U.S. Artquest, Inc.  
Utrecht Mfg. Corp.  
Vanguard Crafts  
World Class Learning Materials

## (AV) AUDIO/VISUAL

Artograph, Inc.  
Arts Attack  
Artsania  
Axner Pottery Supply  
Bags Unlimited  
Bailey Ceramic Supply  
Blick Art Materials  
The Color Wheel Co.  
Coyote Creek Productions  
Crystal Productions  
Embrace Art  
Getting To Know, Inc.  
Great Lakes Clay  
Jack Richeson & Co., Inc.  
Laguna Clay Co.  
Leaning Post Productions  
Martin/F. Weber  
Mile Hi Ceramics, Inc.  
Molly Hawkins' House  
PCF Studios, Inc.  
Sax/School Specialty  
Universal Color Slide  
Video Learning Library

## (BR) BRUSHES

Aardvark Clay & Supplies  
AMACO/Brent  
American Ceramic Supply Co.  
Armada Art, Inc.  
Artisan  
Art Supplies Wholesale  
Bailey Ceramic Supply  
BigCeramicStore.com  
Blick Art Materials  
Capital Ceramics  
Cascade School Supplies, Inc.  
Ceramic Supply Chicago  
ColArt Americas, Inc.  
Continental Clay Co.  
Daler-Rowney, USA  
Discount School Supply  
Earth Guild  
Ed Hoy's International  
Evans Ceramic Supply  
FM Brush Co.  
Funke Fired Arts  
Great Lakes Clay  
Handy Art/Rock Paint Dist.  
iLoveToCreate, Duncan Ent. Co.  
Jack Richeson & Co., Inc.  
Jacquard/Rupert, Gibbon & Spider  
Krueger Pottery, Inc.  
Laguna Clay Co.  
Loew-Cornell, Inc.  
Martin/F. Weber  
Masters Int'l Color Wheel Co.

Mayco Colors  
McClain's  
Mile Hi Ceramics, Inc.  
Minnesota Clay USA  
Molly Hawkins' House  
National Artcraft Co.  
National Art Supply  
New Mexico Clay  
PMC Connection  
Rock Paint Distr./Handy Art  
Royal & Langnickel Brush Mfg.  
Runyan Pottery Supply, Inc.  
Sanford Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Sheffield Pottery  
Tara Materials  
Texas Pottery  
Triarco Arts & Crafts, Inc.  
United Art and Education  
U.S. Artquest, Inc.  
Utrecht Mfg. Corp.  
Vanguard Crafts  
Winsor & Newton  
World Class Learning Materials

### **(CA) CALLIGRAPHY**

Blick Art Materials  
ColArt Americas, Inc.  
Earth Guild  
Inovart Inc.  
Masters Int'l Color Wheel Co.  
Molly Hawkins' House  
National Art Supply  
Sanford Corp.  
Sara Paper Corp.  
Sax/School Specialty  
Speedball Art Products  
United Art and Education  
Winsor & Newton

### **(CE) CERAMICS**

Aardvark Clay & Supplies  
Activa Products, Inc.  
Aftosa  
AMACO/Brent  
American Ceramic Supply Co.  
Amersand Art Supply  
Armory Art Center  
Artefakes  
A.R.T. Studio Clay Co.  
Aves Studio  
Axner Pottery Supply  
Bailey Ceramic Supply  
Baltimore Clayworks  
BigCeramicStore.com  
Bisque Imports  
Blick Art Materials  
Bluebird Mfg. Inc.  
Bracker's Good Earth Clays, Inc.  
Brent Pottery Equipment  
Capital Ceramics  
Carbondale Clay Center  
Carolina Clay Connection  
Ceramic Supply Chicago  
Clay Planet  
Clay Stamps from Socwell Ilc  
The Compleat Sculptor, Inc.  
Continental Clay Co.  
Creative Industries  
Creative Paperclay Co., Inc.  
Cress Mfg. Co.  
Decor, Inc.  
Dry Creek Pottery  
Ed Hoy's International  
Euclid's Elements  
Evans Ceramic Supply  
Evenheat Kiln  
Florida Clay Art Co.  
Free Form Clay And Supply  
Funke Fired Arts  
Graber's Pottery, Inc.  
Great Lakes Clay  
Greenwich House Pottery  
Groovy Tools LLC

iLoveToCreate, Duncan Ent. Co.  
Jiffy Mixer  
Jones Publishing, Inc.  
Kiln Doctor  
Krueger Pottery, Inc.  
Laguna Clay Co.  
Leslie Ceramics Supply Co  
L & L Kiln Mfg., Inc.  
Loew-Cornell, Inc.  
Lyra  
Masters Int'l Color Wheel Co.  
Mayco Colors  
Midlantic Clay  
Mile Hi Ceramics, Inc.  
Minnesota Clay USA  
Molly Hawkins' House  
Muddy Elbows  
Nasco Arts & Crafts  
National Artcraft Co.  
National Art Supply  
New Century Arts  
New Mexico Clay  
North Star Equipment  
Olsen Kiln Kits  
Olympic Kilns  
Orton Ceramic Foundation  
Paragon Industries, L.P.  
PCF Studios, Inc.  
Peter Puggler Mfg.  
Polyform Products  
Popular Ceramics  
Pottery Making Illustrated  
Royal & Langnickel Brush Mfg.  
Runyan Pottery Supply, Inc.  
Sara Paper Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Sheffield Pottery  
Shimpo Ceramics  
Skutt Ceramic Products  
Smooth-On, Inc.  
Spectrum Glazes, Inc.  
S&S Worldwide  
Standard Ceramic Supply  
Studio Sales Pottery  
Texas Pottery  
Triarco Arts & Crafts, Inc.  
Trinity Ceramic Supply  
United Art and Education  
Vanguard Crafts  
Vent-A-Kiln Corp.

### **(CO) COMPUTERS/SOFTWARE**

Blick Art Materials  
Core Learning Inc.  
Hash Inc.  
JourneyEd  
Leaning Post Productions  
Lightfoot Ltd.  
Wacom Technology Corp  
Welsh Products, Inc.

### **(CT) CUTTING INSTRUMENTS**

American Ceramic Supply Co.  
Armada Art, Inc.  
Blick Art Materials  
Cascade School Supplies, Inc.  
Earth Guild  
Ed Hoy's International  
Fiskars  
Groovy Tools LLC  
Inovart Inc.  
Masters Int'l Color Wheel Co.  
Molly Hawkins' House  
National Artcraft Co.  
National Art Supply  
Sax/School Specialty  
United Art and Education  
Utrecht Mfg. Corp.

### **(CY) CRAYONS**

Art Supplies Wholesale  
Blick Art Materials  
ColArt Americas, Inc.  
Crayola

Discount School Supply  
Dixon Ticonderoga Co.  
Faber-Castell USA  
Finetec USA  
General Pencil Co.  
Golden Artist Colors  
Lyra  
MKM Pottery Tools  
Molly Hawkins' House  
National Art Supply  
Sanford Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Scratch-Art Co., Inc.  
S&S Worldwide  
United Art and Education  
Vanguard Crafts  
Winsor & Newton  
Rabinowitz Design Workshop LLC  
World Class Learning Materials

### **(DE) DISPLAYS**

Aftosa  
Amon Carter Museum  
Artsonia  
Art Teacher on the Net  
Blick Art Materials  
Ed Hoy's International  
Flourish Company  
Graphic Display Systems  
Greenwich House Pottery  
J&J Display  
Nasco Arts & Crafts  
National Artcraft Co.  
Quinlan Visual Arts Center  
Sax/School Specialty

### **(DG) DRAWING**

Amersand Art Supply  
Armory Art Center  
Artograph, Inc.  
Art Stamps  
Art Supplies Wholesale  
Art Teacher on the Net  
Blick Art Materials  
Cascade School Supplies, Inc.  
ColArt Americas, Inc.  
Crayola  
Daler-Rowney, USA  
Discount School Supply  
Dixon Ticonderoga Co.  
Faber-Castell USA  
Finetec USA  
General Pencil Co.  
Grafix  
Hash Inc.  
Inovart Inc.  
Jack Richeson & Co., Inc.  
Kids Can Press  
Lightfoot Ltd.  
Liqui-Mark Corp.  
Lyra  
Madison Art Shop  
Martin/F. Weber  
Masters Int'l Color Wheel Co.  
Molly Hawkins' House  
Nasco Arts & Crafts  
National Artcraft Co.  
National Art Supply  
Pacon Corporation  
Pentel of America  
Sakura of America  
Sanford Corp.  
Sara Paper Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Scratch-Art Co., Inc.  
Segmation  
Speedball Art Products  
Staedtler-Mars, Limited  
Triarco Arts & Crafts, Inc.  
United Art and Education  
Utrecht Mfg. Corp.  
Visual Manna  
Wacom Technology Corp

### **(DR) DRAFTING**

Artograph, Inc.  
Art Stamps  
Blick Art Materials  
General Pencil Co.  
Grafix  
JourneyEd  
Lyra  
Madison Art Shop  
Masters Int'l Color Wheel Co.  
Molly Hawkins' House  
National Art Supply  
Pentel of America  
Sakura of America  
Sanford Corp.  
Sara Paper Corp.  
Sax/School Specialty  
Staedtler-Mars, Limited  
United Art and Education  
Utrecht Mfg. Corp.  
World Class Learning Materials

### **(DS) DISPENSERS/CONTAINERS**

Blick Art Materials  
Bracker's Good Earth Clays, Inc.  
Clear Bags  
Continental Clay Co.  
Evans Ceramic Supply  
Handy Art/Rock Paint Dist.  
Mile Hi Ceramics, Inc.  
Molly Hawkins' House  
Nasco Arts & Crafts  
National Artcraft Co.  
Jack Richeson & Co., Inc.  
Rock Paint Distr./Handy Art  
Sargent Art Inc.  
Sax/School Specialty  
Triarco Arts & Crafts, Inc.  
United Art and Education  
World Class Learning Materials

### **(DY) DYE/BATIK**

Blick Art Materials  
Chicago Canvas & Supply  
The Compleat Sculptor, Inc.  
Earth Guild  
iLoveToCreate, Duncan Ent. Co.  
Jacquard/Rupert, Gibbon & Spider  
Masters Int'l Color Wheel Co.  
Molly Hawkins' House  
Sargent Art Inc.  
Sax/School Specialty  
Utrecht Mfg. Corp.  
Vanguard Crafts  
Rabinowitz Design Workshop LLC  
World Class Learning Materials

### **(EP) EASELS/PALETTES**

Art Boards  
Artisan  
Art Supplies Wholesale  
Blick Art Materials  
Cascade School Supplies, Inc.  
ColArt Americas, Inc.  
Daler-Rowney, USA  
Discount School Supply  
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**FACE-OFF** paper using light boxes or windows, with pencil. Each student now has three copies of their picture. Set the acetate tracing aside for later use.

The watercolor paper tracing will be used for the Peter Max painting, and the original drawing on the heavy drawing paper will be used for the Gilbert Stuart picture.

The Peter Max-style portrait is created first. Using strong, bright colors in tempera or acrylic, have students paint the pencil drawing in an abstract matter. When this is dry, overlay the acetate tracing over the painting, and voilà—heavy black lines and bold colors, just like Peter Max. For a modern look, I mat these in black.

To finish the more realistic Gilbert Stuart portrait, I have students draw an appropriate environment on their original drawing, then color and shade

... it's fun to test  
the children's knowledge  
during a compare-and-contrast session.

with marker. Students create their own “wooden frames” for these by drawing a border around the outside edge of manila paper, drawing a simulated wood grain with water-based markers, and moistening the paper to soften the “grain.”

After displaying the “Peter Max” and “Gilbert Stuart” portraits side by side, it's fun to test the children's knowledge during a compare-and-contrast session. I throw in questions such as: “If Gilbert Stuart painted presidential portraits and other notable people, why didn't he paint other famous presidents like Lincoln?” The younger students really have some interesting ideas!

If you need to address many standards in a short amount of time, consider giving a little comparing and contrasting a try!

Cheryl Crumpecker is a K-3 art teacher at St. Paul's Episcopal Day School in Kansas City, Mo.



## REVIEWS

continued from page 9

written resource guide complete with pertinent information, examples of visuals, and vocabulary words and definitions. In addition, Crystal Productions has seen fit to publish a hard-copy book consisting of the same story. The book is not a word-for-word copy of the DVD, but the intent and information are very similar. It is encouraging to know there are still companies that value the increasingly rare commodity known as a book.—P.H.

[www.crystalproductions.com](http://www.crystalproductions.com)

**THE ANCIENT GREEKS: Their Lives and Their World** (2010; \$17.95), by Alexandra Villing. Getty Publications.

This is a book written for students aged 12 and older. It can serve as a general introductory text: it is clearly written, well researched and beautifully illustrated. In today's world, Greece is seen as a relatively small nation, dwarfed by larger economic and political forces. It is, however, important to grasp the rich store of ideas and images that can be seen as major influences on contemporary life.

Through this book, students can come to know the people of ancient Greece, learn how the ancient Greek lived and worked, and see the wide range of art forms they created. Written by Alexandra Villing, curator of Greek antiquities at the British Museum, *The Ancient Greeks: Their Lives and Their World* can serve as an important introduction to a society that has left a significant legacy to Western civilization.

Starting with a map of Greece and a timeline dating from 3200 to 31 B.C., the book is organized into general headings: Kings and Tyrants, Democrats and Citizens, Gods and Goddesses, Heroes and Heroines, Priests and Priestesses, Families and Children, Craftsmen and Artists, Farmers, Slaves, Writers, Thinkers and Doctors, Entertainers, Athletes, Soldiers and, finally, Traders and Travelers. Students will be introduced to major figures in Greek history, such as Aristotle, Homer, Plato, Socrates and Zeus.—J.J.H.

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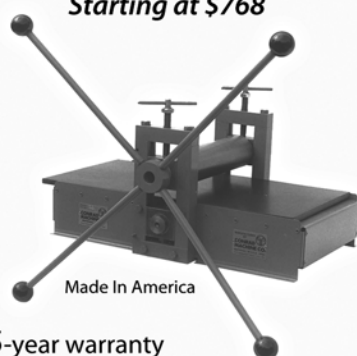


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## BUILDS

continued from page 21

Some students worked more quickly than others. Those students who finished their first section early were given a second section to reproduce, until all the sections of the *Mona Lisa* were completed. At the end of the class, I collected both the drawings and original pieces and placed them in envelopes.

As students entered the room for the next class session, I randomly handed back the *Mona Lisa* section drawings. This is also to preserve anonymity. Some students received more than one section due to the fact that there were more sections than students. Students sat down and waited for their next instructions.

In the front of the room hung a 12" x 18" piece of paper, coated with spray glue and displayed sticky-side out so we could adhere the drawn sections of the *Mona Lisa* to the paper.

I began the lesson by asking, "What famous work of art do these sections create?" To solve this puzzle, I asked the student who had section number one to bring the drawing up and stick it to the paper in the upper right corner.

I then requested piece number two be brought up and pasted to its left. Piece number three was pasted, and the process was repeated until all the sections were in place. Not all sections were drawn as accurately as others. I held an answer key in order to make slight adjustments so the pieces fit together.

Once the pieces were put together, students discovered their individual efforts produced a reproduction of the *Mona Lisa*. Students were surprised at how well their drawings worked together, creating an interesting and exciting new version of a classic.

The anonymity of this activity provided a safe environment to foster perceptual skills, and therefore boost confidence. Students realized that even though there was a variety of drawing abilities, the process of comparing proportions of basic elements enabled them to represent the images well enough to piece together an exciting work of art. ■

*Susan L. Lane is a high-school art teacher at Clyde-Savannah Junior/Senior High School in Clyde, N.Y.*

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**H**appy New Year! I hope you're rested and ready to resume the school year. This month, we'll concentrate on art history and appreciation.

## tip #1

**I'M DONE ALREADY!** We have all heard that from our students, young and old. Kelli Wilke from Crete (Neb.) Middle School always has an "I'm done, now what?" bulletin board up. This has seven or eight ideas on the board to serve as reminders of what they can do when they finish a project early. If they ask that question, she just points to the bulletin board. Ideas include: drawing in their sketchbook, playing an art game, reading a book or working on a puzzle. All of these activities can be linked to the history of art and/or multicultural projects.

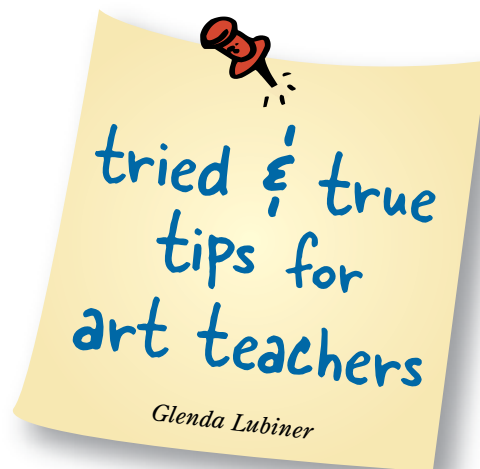
To piggyback onto Kelli's great idea, Eileen Kuchinsky, from Coral Springs,

## tip #3

**MULTICULTURAL MONTHS** Many school districts print a Multicultural Calendar at the start of the school year. For each month, you can address an artist, type of art, country or culture. For October you can talk about Italian/Hispanic Heritage month and mention such artists as Francisco Goya, Salvador Dalí, Pablo Picasso, Frida Kahlo and numerous others.

You can also discuss Mexico and *Día de los Muertos* (Day of the Dead). Native American legends and myths can be read, and students can learn about and discuss the cultural significance of totem poles, Kachina dolls and sand paintings.

Adinkra cloth, Kente cloth and Senoufo drawings—all traditional art from Africa—can be made in February for



## tip #5

**VISUALIZE THIS** Since artists are visual people, use many visual aids to teach art history. Posters or reproductions are always great. For a high-tech

# Make It a Happy New Year

Fla., always has LEGOS®, craft sticks, lanyards, books, art games, blocks, clay, "how-to-draw" books, art word search, graph paper and origami paper at her centers for students to use when they finish early.

## tip #2

**THEY DIDN'T HAVE WHAT???** Brett Thomas of Franklin Academy in Pembroke Pines, Fla., teaches his middle-school students art history by having them compare and contrast the cultures and time periods of a piece of art with today's culture. He finds that when they better understand the differences, (e.g., teenagers didn't always have mobile phones, cars and other amenities many take for granted today), the students start to better understand the relationship between the artwork and the period. He says that it also helps with discussion of the artwork.

### ATTENTION READERS

If you would like to share some of your teaching tips, email them to:  
[triedandtrue@artsandactivities.com](mailto:triedandtrue@artsandactivities.com)

Black History month. Get together with your music teacher and do a combo lesson comprising jazz music and the Harlem Renaissance artists and musicians.

## tip #4

**TIME LINE ON A CLOTHESLINE** This project can be done with any grade level. Divide the school year into periods of art, highlighting the main artists and styles. Have students re-create a period's artworks. Hang them across your room on a clothesline.

Middle- and high-school students can do this in a few weeks. Divide the class into periods of art. Have each student research a specific artist and have them re-create a work of art. One great way to do this is by making the artwork three-dimensional. Have the students draw their chosen piece on corrugated cardboard or cut up boxes.

Once the piece is sketched, the students will add pieces of cardboard to give it three-dimensional look. I would suggest no more than four layers of cardboard. When the glue is dry, have them paint it with acrylic paint. The end result is beautiful.

approach, create PowerPoint presentations with music from the era, use smart boards, or make a simulated movie using avatars as the artists and have them tell their life stories.

Dress up! Even in high school it's OK to entertain the students, especially when it helps them better remember the lesson. I have been Frida Kahlo, Vincent van Gogh, Georgia O'Keeffe and even a cave woman. Come up with some funny or weird facts about the artist you are teaching. Students will remember the lesson better and want to learn more. Sometimes I play a Jeopardy-type game with my students. If they're having fun, they will learn and they will remember the facts.

Happy birthday this month to Paul Cézanne, Édouard Manet, Berthe Morisot and Jackson Pollock. And, thank you Kelli, Eileen and Brett for these great tips for the new year. ■

*Glenda Lubiner teaches elementary art at Franklin Academy Charter School in Pembroke Pines, Fla. She is also an adjunct professor at Broward College, and coaches an after-school musical theater/drama club and art club.*



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