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UNTITLED (detail) *Cigar boxes, assorted wood items and flat black spray paint.*
Collaborative work by high-school level students at Geneva School, Winter Park, Florida.
See "Beyond Black: The Louise Nevelson Project," page 24. Photo © Kellie Harding

SUBSCRIPTIONS: (858) 605-0251; subs@artsandactivities.com. **AD SALES:** (800) 826-2216; ads@artsandactivities.com.
AD PRODUCTION: production@artsandactivities.com. **EDITORIAL:** (858) 605-0242; ed@artsandactivities.com. **FAX:** (858)
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Arts & Activities® (ISSN 0004-3931) is published monthly, except July and August, by Publishers' Development Corp., 12345
World Trade Dr., San Diego, CA 92128. Subscriptions: one year, \$24.95; two years, \$39.95; three years, \$49.95. Foreign
subscriptions, add \$20 per year for postage. Single copy, \$4. Title to this magazine passes to subscriber only on delivery to
his or her address. Change of address requires at least four weeks' notice. Send old address and new address. Periodical
postage paid at San Diego, Calif., and at additional mailing offices. Printing by Democrat Printing, Little Rock, Ark.

POSTMASTER: Send address changes to: *Arts & Activities*®, 12345 World Trade Drive, San Diego, CA 92128.



Students at all levels get excited with the prospect of working in the third dimension. They can't wait to get their hands on materials to manipulate and shape into unique 3-D art.

To begin, Dale Wayne introduces her high-school students to "the architect of shadow" in "Beyond Black: The Louise Nevelson Project" (page 24). Wanting to involve them in an exploration of the artist's work, she told them about her life and work. The teenagers then created individual assemblages within cigar boxes, which extended to a value-study composition and, ultimately, a large collaborative piece composed of everyone's monochromatic assemblage.

In "Plaster-Wrap Dragons," middle-school teacher Shelly Vance writes "If I were to choose the most memorable and motivational project I've done with my eighth-grade students over the past 10 years, it would have to be these ..." What a great sales pitch for a project in which middle-schoolers use problem-solving, creativity and craftsmanship as they form additive sculptures of mythical creatures. Check it out on page 26.

Elementary students become acquainted with mathematical nets, learn the properties of a cube and how artists can trick people's eyes, and create "slices" of cake in "Integrating the Curriculum: Let Them Eat Faux Cake" (page 33). The final step in this lesson involved a bit of writing: On index cards, these young trompe l'oeil artists gave their cakes titles and described their ingredients.



For lower-elementary students, inspiration is found in the art of Salvador Dalí and René Magritte in "Surrealistic and Under 7" (page 28). They learn about Surrealism and distinguish between two- and three-dimensional art. Then they hone their fine-motor skills by manipulating paper bags to create sculptures of trees à la Dalí's famous painting, "The Persistence of Memory." Author Jane Sutley writes, "Surrealism ... is an art movement and idea easily understood by young children, who effortlessly accept the reality of dreamlike scenarios."

Young artists benefit from the challenge of working in three dimension, and this issue is full of creative, classroom-tested 3-D lesson plans for all grade levels. We encourage you to place some materials in your students' hands, and watch them as they take off—shaping their own unique sculptures.



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Letters to the Editor Letters pertaining to the content of the magazine and art education in general are welcomed. *Arts & Activities* reserves the right to edit all published letters for space and clarity.

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Indexes/Microfilm Articles are indexed in January and June issues. Issues of *Arts & Activities* are available on microfilm and photocopies from: ProQuest Information and Learning, P.O. Box 1346, 300 N. Zeeb Rd., Ann Arbor, MI 48106. (Issues beginning with January 1977 are available in microfiche.) The full text of *Arts & Activities* is also available in the electronic versions of the Education Index.

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PRINTED IN THE U.S.A.

DREAM SOMETHING BIG: The Story of the Watts Towers (2011; \$17.99), by *Dianna Hutts Aston and Susan L. Roth*. *Dial Books for Young Readers*.

Did you know that Simon “Uncle Sam” Rodia emigrated from Italy to America at the age of 14, all alone? He spent 34 years constructing his dream. Aston’s poetic telling of the tale is storybook-style, ideal for reading aloud. Kids ages 5–8 will relate to the story, as it is narrated at first by a little girl. Roth illustrated the book with eye-catching, mixed-media collage. (And here’s a handy tip for you: To create the collages for her books, Roth uses found papers from 16 baskets in her studio, which are lined up by color.)

The fictional girl in the story grows and raises her own children as the account progresses. Rodia’s dream, of course, became a U.S. National Landmark. The hardcover book holds a heartening message of hope, determination and perseverance. There’s another important point, certainly: the importance of salvaging, recycling and repurposing.

Aston ends the book with a stepped-out, hands-on art activity, “Create Your Own Watts Tower.” This book would also be just the thing for gift-giving, to encourage a child to follow her own big dreams.—P. G.

www.penguin.com/youngreaders

CREATING CASTLES DVD/24 minutes/\$29.95. *Level: Middle and High School*. *Crystal Productions*.

The subject of castles naturally fits into both factual and imaginative aspects of the school curriculum. Castles are found in the study of history, and as aspects of themes for creative writing. The addition of visual depictions of castles can add great depth and variety to either approach to the subject.

Creating Castles, presented by Peggy Flores, guides the viewer through several different techniques for creating examples of castles, all created from very basic art materials. Ms. Flores begins by introducing the art element

of texture, as seen in different types of stones, which are brought out in a visual manner through lines and shapes. Mention is also made of introducing the idea of perspective.

Using pencil as the first medium, Ms. Flores explains the various parts of castles using very exact vocabulary, in a very natural way. The presentation continues with the addition of other mediums including ink, watercolor and—to introduce three-dimensional variations—cardboard and clay.

Castles are certainly an appropriate subject for a wide range of ages, depending on the intended context, but these projects are somewhat exacting and detailed, along with requiring patience on the part of the student. They are, thus, ultimately best suited for students interested in repetitive and detailed creative work.

Crystal and Flores previously pro-

duced a DVD called *Gargoyles: How to Create Them*, which complements this new production perfectly.

www.crystalproductions.com

HOW TO DRAW AND PAINT SCIENCE FICTION ART (2011; \$21.99), by *Geoff Taylor*. *Barron’s Educational Series, Inc.*

Science fiction art can be an extremely challenging genre, requiring many skills at the professional level. This book, a paperback, is for artists at the college level as well as high-school students. It will especially stir those with a fascination for aliens and other realms. They’ll learn how to build worlds from their imagination, city- and landscapes of the future. If they aspire to illustrate sci-fi graphic novels, computer games, books and posters,

see **REVIEWS** on page 10

SELF-PORTRAIT AS A FAMOUS ARTIST

Creating ceramic figurative sculpture using slabs and coils

by Cara Moczygemba

Self-portraiture is prevalent in the Art History tradition as many artists discovered that the one model they could always count on was themselves. Rembrandt and Van Gogh are both well-known self-portrait artists, painting hundreds if not thousands of self-portraits during their careers.

Although the subject matter may be the same, the painters themselves are quite different; from posture, palette, and painterly textures, to props and symbolism, every painter brings a new vision to the self-portrait.



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Lesson Goals and Objectives:

- Construct and sculpt a hollow bust out of clay using self to create naturalistic features.
- Translate concepts and styles of 2-D artists onto 3-D forms.
- Layer underglazes and glazes to create expressive sculptural surfaces.

Standards/Learning:

- Meets National Standards 1, 2 and 4
- This project is appropriate for advanced middle school, and 9th to 12th grade students.
- Art history awareness and research skill development.
- Structural problem-solving, building a hollow ceramic form without collapsing.

Supplies:

- Clay with Grog such as AMACO® Sculpture and Raku No. 27-M or Terra Cotta No. 77-M
- AMACO® Velvet Underglazes and assorted glazes
- 14" Plasti-bat® or wooden board
- Banding wheel
- Scoring tool, fork or toothed scraper
- Brushes
- Joining and texture tools
- Spray bottle
- Plastic to wrap work in progress



Instructions:

1. Busts should be constructed with the artists' styles and the preliminary sketches in mind.
2. Start construction by cutting a flat slab base to the desired contour and size. Cut a 1" round hole in its center for air to escape.

3. Build the sides of the form up using either slabs or coils, or a combination of both. Always "stitch" or mesh seams together well.
4. Shape the torso by adding slabs or coils and coaxing the walls while supporting with the other hand.
5. To create the shoulders and neck, construct internal structures to help support the weight through construction and firing.
6. Build the neck as a tube and attach the chin as a "chevron" tilted up.
7. Once the neck has set up enough to support the weight of the head, continue to build up until reaching the hairline. At this point, before enclosing the head, the features should be modeled and sculpted. Push out the eyebrows and nose from the inside. Cut an upside down "T" starting at the top of the nose, and then add a strip of clay to create the desired size and shape.
8. After the features have all been completed, close up the head by building it a little pointier than desired, then seal it up tightly. Gently paddle into shape.
9. Sculpt the shape of the hair, and texture with whichever tools seem appropriate. Texture the outside of the bust if desired although it is best to texture or add elements while building.
10. Velvet Underglazes may be applied to the bust before bisque firing as an "under painting" or for final decoration.
11. Allow the sculptures to dry slowly and evenly before bisque firing to cone 04.
12. Apply low fire AMACO® glazes in the style and palette of the chosen artist.
13. Glaze fire to Cone 05.

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REVIEWS

continued from page 5

they'll find the book helpful.

Geoff Taylor is clearly qualified to write such a book and he sprinkles in many images by other brilliant artists, too. In four value-packed chapters, he shows readers how to plan and render compositions with both sketching techniques and digital methods.

Beginning with the basics of gathering ideas and collecting reference images and tools, he briefly touches on anatomy, perspective and color theory. Sequential step-outs demonstrate how to depict characters, vehicles, interiors and exterior panoramas.

Each lesson includes an Idea File sidebar that offers special tips and useful hints. Additionally, interpretations of desert and jungle scenes and creatures are included.—P. G.

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THE ARTIST'S GUIDE: How to Make a Living Doing What You Love (2009; \$17.95), by Jackie Battenfield. Da Capo Press.

"Success isn't something that happens to you, it's something you create." That quote, not by the author, but by artist Joanne Mattera, is one of many valuable statements and essential advice found in this empowering sourcebook.

Author Battenfield is more than qualified, writing from experience as an artist, gallery director, lecturer and seminar organizer. Her extensive book (380 pages) is teeming with techniques and processes for navigating the art world. She explodes the myths and solves the mysteries for struggling artists.

Learn how to employ practical tools, manage an art business and sustain a career. Battenfield tells it like it is: Most artists make a living from a variety of sources, not solely from art sales. She is proactive about establishing a platform and creating one's own opportunities to move an art career forward.

If you're a visual artist and/or teach career development at the university or college level, this book is for you. High school counselors and art teachers would also find it useful. Institutions may order in bulk at special discounts.—P.G.

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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.

Seven Easy Ways to Document Student Learning

by Jessica Balsley

More and more, teachers are finding creative ways to document student learning. One of the great benefits of being art teachers is that we are sometimes afforded some flexibility in how we show and celebrate student learning.

Documentation is not limited to complicated data and percentages, there are many other ways to shout to the rooftops all of the great things your students are doing, as well as measure achievement. Take a glance at this list and get started documenting today!

1 PHOTOS Simple, easy and visual! Always keep your camera or smartphone handy to snap that key photo of a work in progress.

2 BINDERS Combine work-in-progress photos with finished products into a binder. Have it sitting out at Parent-Teacher Conferences so families can browse the great things happening in the art room while they wait.

3 STUDENT INTERVIEWS Take a brief moment to pull a student aside and shoot a quick video. This can easily be done during work time. Ask them a few questions about their project or what they are learning.

4 OBSERVATION NOTES Taking observation notes is not a new practice, but perhaps one that busy teachers have gotten away from. Walk around with a clipboard during class and take notes about what you are seeing and record what students are saying. Use your notes to reflect and fill out grades at the end of the day.

5 BLOGS Start a school blog where you can document the things happening in your art room. Does blogging feel too daunting? A new platform for blogging called “Tumblr” has a very simple interface, and will allow you to add quick tidbits about your art room without writing a novel or spending a great deal of time.

6 CHECKLISTS I am a big fan of the checklist because it allows me to see what I am looking for at a quick glance. Make checklists work for both you and your students, to help them reflect on and keep track of their progress in the art room.

7 HALLWAY DISPLAY Don’t forget the power of the hallway display. At times we take this for granted, slap up some artwork and forget about it for a few months. Revamp

*One of the great benefits
of being art teachers is that we are
sometimes afforded some flexibility in
how we show and celebrate
student learning.*

the way you think about hallway displays. Add student quotes, in-progress photos or even preliminary sketches along with the final artwork to show the processes taking place on a daily basis in art.

I see the documentation of student learning as a hybrid between assessment and advocacy. You are not only showing what students know and are able to do in the content area, but by documenting and sharing student progress and outcomes, you are also promoting your program. This promotion can help you to create an art program that is admired and supported by students and parents alike. It’s a win-win for all! ■

Jessica Balsley is a K–5 art educator and the founder of the website 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.

Many years ago, I was attending a National Art Education Association annual conference. As sometimes happens, I lost interest in one of the sessions and left to go wander the corridors, not knowing where to go. As I passed a partially open doorway to another session, I noticed Ralph Beelke seated with a few empty seats around him. I entered, not knowing the session's purpose, and sat down next to Ralph.

He greeted me warmly and quietly. "How have you been?" I inquired. We had not seen each other in over a year. We spoke. Suddenly, I realized that the session had been organized in his

attended the University of Buffalo (in a cooperative program with the Albright Art School) and received a Bachelor of Education Degree.

In my life, Marion Quin Dix was important in helping me get started. For Ralph Beelke, it was Harry Jacks, the Director of Art in the Buffalo Public Schools, who made possible his entry to the field. Jacks also edited a small publication: *The Drawing Teacher*, published by Binney and Smith Co., which included lesson plans for projects, was published monthly and distributed to teachers throughout the United States. Ralph worked on this project as a designer.

Ralph Beelke

honor and the speaker at the podium was introducing him. Ralph smiled as he rose and walked to the front of the room. As he left me, he turned and commented, "If you hang around long enough, this is the sort of thing that happens to you..."

This is only partially the case. To be sure, longevity is an important factor. But there's lots more in telling the story of a man's life. Beelke grew up in upstate New York. Like so many others in our field, he was drawn to studio activities: art making. How different the times were; how different was the teaching of art.

As he described it in his autobiographical lecture (*Autobiographical Lectures of Some Prominent Art Educators*, Ralph Ranuft, Editor, NAEA, 2001), "It was in high school that I first became aware of art education." After high school, he attended the Albright Art School, connected to what was then the Albright Museum in Buffalo, N.Y. He

I chuckle in thinking of how ideas in *The Drawing Teacher* got to him and influenced his future directions. Thinking about art education, Ralph said, "a new world was opened up to me. I found out about 'Progressive Education,' 'Educational Psychology,' 'Schools and Society' and the 'Owatonna Art Education Project.'" All of this led to his later enrolling at Teachers College, Columbia University, for graduate study.

Edwin Ziegfeld headed the art education program at that Teachers College. As Beelke opened in his autobiographical lecture, "working closely with him was one of the most rewarding experiences of my life." Following his study at Teachers College, Beelke held a number of positions: Instructor in Art Education at the Maryland State Teachers College at Towson and faculty member at Fredonia State Teachers College, N.Y.

He became Editor of the *Eastern Arts Association Bulletin* in 1955. In

1956, he accepted the position of Specialist, Education in the Arts for the United States Office of Education. For this capacity, he was involved in a wide range of issues involving the visual arts in general education.

In 1958, he accepted the position of Executive Secretary of the National Art Education Association. His initial salary was \$9,000 per year. As he described it: the NAEA office was in a basement,



Photograph courtesy of the National Art Education Association.

consisting of two small rooms. Just think of how the NAEA has grown.

In 1962 Ralph went to Purdue University to administer their art department. He resumed his work as an active artist and exhibited his works.

Ralph put it, "It still seems important to me that art teachers at any level be involved in studio activity, so that they can keep fresh in their minds and bodies what the creative process is all about." Ralph Beelke was always at work keeping alive the creative spirit that was always a part of his life. ■

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.

From the moment I first held a crayon, I have loved drawing. Fifth-grade is when I began to realize that I may be able to use art in a future career or as a hobby. I enjoy a variety of art media, including graphite and colored pencil, clay, photography and paint.



Outside of the classroom, I enjoy horseback riding, being with my family and friends, running cross-country, playing basketball, drawing, painting and playing with my guinea pigs, Rosie and Oreo.

I love being outside and hope one day to combine my love for art, animals and exploring. Perhaps I'll be a wildlife artist or photographer.

Amy Gasperlin

Amy Gasperlin, grade 8
St. Vincent de Paul School
Brooklyn Park, Minnesota
Claudia Chalmers, Art Teacher



"Under the Sea." Colored pencil.

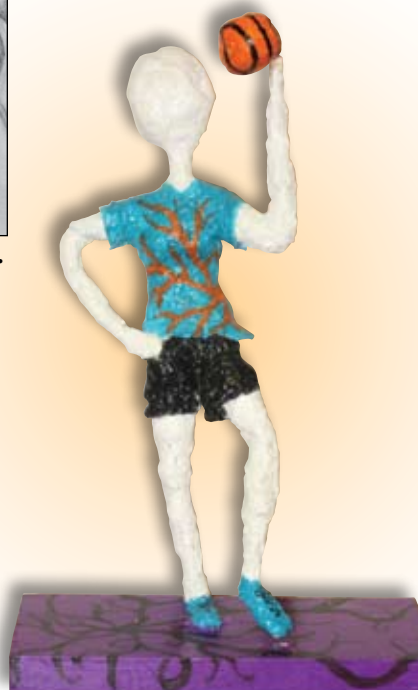


"Canopic Jar: Kiwi."
Clay pottery.



"Bird on a Nest." Graphite.

Young ARTIST



"Basketball Player." PlasterCraft®.



"Gumball Machine." Colored pencil.



"Landscape." Acrylic paint.

High-school students are a dominant force in the gaming industry, accounting for annual sales in the millions. Retailers devote large areas of commercial space to keep pace with this lucrative part of the entertainment business.

In the beginning, this industry was ruled by Nintendo with proprietary characters and gaming systems such as *The Legend of Zelda* and *Super Mario*. In today's competitive environment, part of the strategy of marketing major motion pictures is to release a companion video game compatible with a wide spectrum of commercial gaming platforms. Hence, *The Da Vinci Code* for Playstation arrived on the shelves of Toys R Us and EB Games at the same time the movie opened in major cinemas.

Recognizing the popularity of this phenomenon with our younger generation, it proved an ideal vehicle to explore packaging design with Merivale High School's senior graphic design class.

The students were asked to create a new video game based on a character they fashioned after their own image. Since almost every student in the class had facility with some aspect of video games, the project was enthusiastically accepted.

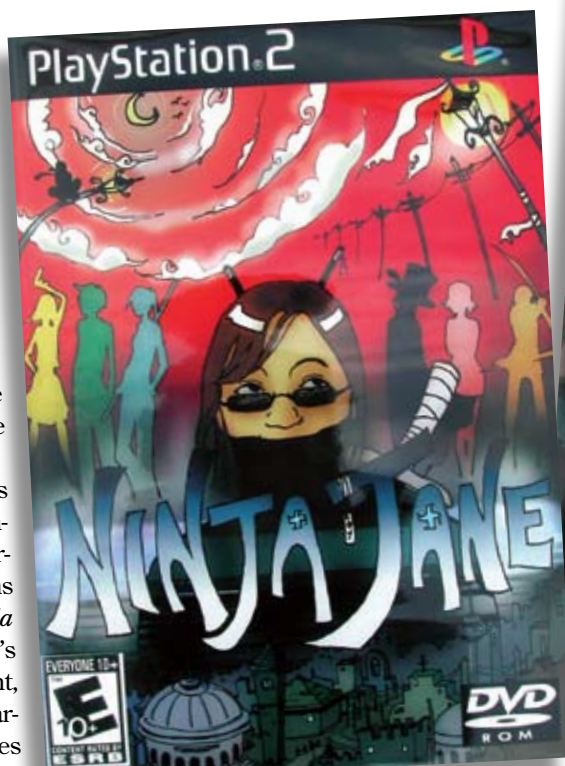
Students began by checking existing packaging and graphics—easily done online using Google or other search engines. We also were fortunate in hav-

ing an EB Games store across the street from the school as an alternate resource for this project.

Students were required to do several pencil sketches on worksheets that were provided to assist with the proper proportions of a final project to fit the DVD keep-case format. Students brought fashion accessories and specific clothing and were photographed with the art department's digital camera to provide a starting point for the creation of their characters.

Using these exploratory photos as a reference, students began to create their characters and DVD case-cover designs using a variety of creative approaches.

Some of the class used the vector drawing tools in QuarkXPress® to create a linear outline, which was easy to digitally ink and fill with the colors of their choice. This was the method chosen by David for his very successful



▲ "Warplines: The Brendon Story."
 ◀ "Ninja Jane."
 ▼ "The Metropolitan."



VIDEO GAME PACKAGING DESIGN

by Irv Osterer

LEARNING OBJECTIVES

High-school students will ...

- explore packaging design by creating art for a video game based on themselves as characters.

MATERIALS

- Workbooks and pencils
- Computers with QuarkXpress® and Adobe® Photoshop® Elements (or similar programs)
- High-resolution printer
- Digital camera
- Empty DVD keep cases (190 mm x 135 mm when closed)

NOTE

It is possible to save artwork in JPEG format if space becomes an issue. Most inkjet printers do not resolve EPS or Illustrator vector files very well. Unless JPEG files are carefully checked and resampled, they can also cause difficulties in the printing process in the school environment. None of these is an issue if the files are sent to a high-resolution printer outside of the school.



"TKO David" (front and back).



"David TKO" project.

Others, like Natalie, preferred to render the entire image with a variety of traditional drawing and painting tools. Her "Natalie's Safari Adventure" artwork was scanned at 300 dpi TIFF file and saved for insertion in her final Quark document.

Michele ("The Metropolitan"), Jane ("Ninja Jane") and Brendon ("Warplines: The Brendon Story") preferred to create their entire image in Adobe®

Photoshop® Elements, using its useful layers function. When the designs were complete, they were inserted into background artwork, flattened and saved as TIFF files. Students had to exercise extreme care in creating all Photoshop files at actual size at 300 dpi.

A QuarkXPress DVD template, the Nintendo® and PlayStation® logos, barcode graphic and content waiver was available on the school server. Students downloaded these files to their workspace and then finished their project by creating picture boxes for their graphics, and text boxes for all relevant headlines and text that appear on each case.

All artwork was saved using Quark's "collect for output" function, and sent to print on the art department's ink-jet printer. The projects included appropriate crop and fold marks visible in the margins to facilitate cutting and assembly.

Memorex DVD 120 recordable blank disks come with cases that were perfect for this project at a very reasonable cost.

The results were quite stunning, and indistinguishable from the games on retail shelves. Each had a recognizable signature image of its creator and proved to be very popular with Merivale students when on display in our showcases. ■



"Princess Holly and the Missing Crown." ^

"Natalie's Safari Adventure." >



Irv Osterer is Department Head of Fine Arts and Languages at Merivale High School in Ottawa, Ontario, Canada.

THE ART OF VIDEO

by Mark M. Johnson



ERA 1 - START! *Donkey Kong™*, 1982. Shigeru Miyamoto, creator; Garry Kitchen, Programmer. System: ColecoVision. Genre: Action.



ERA 3 - BITWARS! *Earthworm Jim*, 1994. Doug TenNapel, original concept, character designer and voice actor; Tommy Tallarico, composer; Steve Crow, lead artist; David Luehmann, producer. System: SEGA Genesis. Genre: Action. © 1994 Interplay Entertainment Corp.

The Smithsonian American Art Museum has created and will tour an exhibition on a most unusual but extremely popular art form—*The Art of Video Games*.

As one of the largest and first of its type, this exhibition will document and explore a 40-year evolution of video games as an artistic medium, with a focus on striking visual effects and the creative effects of new technologies. Chris Melissinos, founder of Past Pixels and collector of video games and gaming systems, is the curator of this unique exhibition.

In an effort to present the widest variety of video games—and to attract a widely diverse and enthusiastic audience—an exhibition website was created which offered participants an opportunity to help select the best video games to include in the exhibition. Each participant was allowed to vote for 80 games from a pool of 240 proposed choices in a variety of categories. The winning games are presented in the exhibition as screen shots and short video clips.

The games on the voting site were selected for their graphic excellence, artistic intent and innovative game design. “*Playing video games involves many personal choices, so, in keeping with the spirit of the exhibition’s content, we want to involve the public in helping us select games for the exhibition,*” said Elizabeth Broun, The Margaret and Terry Stent Director of the Smithsonian



ERA 2 - 8-BIT *Attack of the Mutant Camels*, 1983. Jeff Minter. Llamasoft. System: Commodore 64. Genre: Target.

GAMES

BECOMING A VIDEO GAMES CURATOR

Most art exhibition curators have a rather traditional education in art history and the humanities and significant museum experience.

Video games are a new and unusual genre in the art world however, so it's not surprising that Chris Melissinos pursued an alternate path to become the curator of the *The Art of Video Games* at the Smithsonian American Art Museum in Washington, D.C.

Chris Melissinos, founder of Past Pixels and collector of video games and gaming systems, has been an avid gamer since he began programming his own games at age 10. His personal collection

includes more than 40 systems, as well as hundreds of games and artifacts.

Melissinos has been engaged in the ongoing dialogue about video-game technology, social trends and the application of technology for more than a decade, and he is a frequent speaker at game and technology conferences. He is currently vice president of corporate marketing for Verisign. Previously, he served as chief gaming officer and chief evangelist at Sun Microsystems.

An impressive resume for a video game curator.

—M.M.J.

American Art Museum.

"I want this exhibition to include the collective voice of the video game world, which is not limited to the developers, designers and artists, but also the game players," said exhibition curator, Chris Melissinos.

"It is important to me that when gamers visit the exhibition, they find the experiences that most matter to them."

> ERA 4 - TRANSITION *Tomb Raider*, 1996.

Jeremy H. Smith, executive producer; Toby Gard, Heather Gibson and Neal Boyd, graphic artists; Jason Gosling, Paul Douglas and Gavin Rummery, programmers. System: SEGA Saturn. Genre: Action. © 1996 SQUARE ENIX CO., LTD. All Rights Reserved.

✓ ERA 4 - TRANSITION *Panzer Dragoon II: Zwei*, 1996. Yukio Futatsugi and Manabu

Kusunoki, original design; Kentaro Yoshida, art director. System: SEGA Saturn. Genre: Target. © SEGA. All Rights Reserved.





^ **ERA 5 - NEXT GENERATION** *Fallout 3*, 2008. Todd Howard, executive producer; Emil Pagliarulo, lead designer; Istvan Pely, lead artist. System: Modern Windows. Genre: Adventure. Bethesda Softworks, a ZeniMax company.

< **ERA 5 - NEXT GENERATION** *Metal Gear Solid 2: Sons of Liberty*, 2001. Hideo Kojima, director. System: Sony PlayStation 2. Genre: Tactics. © 2001 Konami Digital Entertainment.

ITINERARY

American Art Museum, Smithsonian Institution
Washington, D.C.

March 16–September 30, 2012

Boca Raton Museum of Art

Boca Raton, Florida

October 24, 2012–January 20, 2013

EMP Museum

Seattle, Washington

February 16–May 13, 2013

Hudson River Museum

Yonkers, New York

February 15–May 18, 2014

Flint Institute of Arts

Flint, Michigan

October 25, 2014–January 18, 2015

Memphis Brooks Museum of Art

Memphis, Tennessee

June 6–September 13, 2015

Video games utilize imagery, actions and, most importantly, player participation to present a story that to varying degrees, engages the player. Like film or animation, video games are considered a compelling, influential and engaging form of narrative art. The earliest screen games included “Tic-Tac-Toe,” programmed on a vacuum-tube computer with a cathode ray tube display, and “Tennis for Two” that played on an oscilloscope. Games like “Spacewar!” were created for computer use, vintage 1960s.

The arcade game “Pong” was created in 1972, and a couple years later Atari released it as a home video game. The initial home systems were equally successful, even though the graphics and animation were simple and basic. In the mid-1970s they seemed quite sophisticated. However, the initial excitement for home games declined as the quality of arcade games increased. By the mid-1980s, Nintendo sparked a revival in the home video game market that continues today.

Since then, hundreds of new systems and thousands of new games have been invented to be played on ever-changing and improving technology systems, with

increasingly spectacular animation, graphics, sound and three-dimensional effects.

The Art of Video Games features some of the most influential artists and designers during five eras of game technology, from early developers such as David Crane and Warren Robinett, to contemporary designers like Kellee Santiago and David Jaffe. New technologies have allowed designers to create increasingly interactive and sophisticated game environments, while staying grounded in traditional game types.

The Art of Video Games presents 80 games and 20 gaming systems, ranging from the Atari VCS to the PlayStation 3. *The Art of Video Games* is organized by the Smithsonian American Art Museum with generous support from the Entertainment Software Association Foundation; Sheila Duignan and Mike Wilkins; Mark Lamia; Ray Muzzka and Greg Zeschuk; Rose Family Foundation; Betty and Lloyd Schermer; and Neil Young. ■

Mark M. Johnson is Director of the Montgomery Museum of Fine Arts, Montgomery, Ala., and serves on the Arts & Activities Editorial Advisory Board.

PRIMARY

Primary-level children love to dance. Use this month's Clip & Save Art Print to inspire a collaboration with your colleagues in physical education. Share the Art Print with students and explain that the dancer depicted on the left is the famous Russian ballerina, Anna Pavlova, who was born in 1881.

Plan a day with the PE teachers to have a visiting ballet dancer give a demonstration of basic ballet movements and positions, or organize a field trip to a local ballet performance. (If either of the above are unavailable in your area, research and select on-line ballet productions to screen in class).

Back in the art room, have students create a drawing that depicts dancers in motion. Display students' work alongside the Art Print. (For more information on Anna Pavlova, visit: www.russianballethistory.com/annapavlovathelegend.htm).

ELEMENTARY

The sculpture, *Russian Dancers*, "freezes" a moment in time as two ballet dancers perform, much like a still photograph captures an instant of a subject in motion. Take students to the gym or open space. Play a few popular songs and let students dance! While students are dancing, take a series of photographs with a digital camera. (The more, the better). Be sure to get shots from various angles, close-ups, long shots, etc. The goal is to capture students in motion. Inform students that the images will be used in a future art project.

Upload all images onto your computer and create a slide show to the same music used in the dancing lesson. Print out multiple copies of each image. Play the slide show for students during your next class session. Give students time to discuss which images are the most successful at capturing motion. Next, place students in small groups. Pass out packets of printouts to each group, and allow plenty of time for students to plan and create a collaborative, mixed-media work of art, using the images as the main content.

MIDDLE SCHOOL

Share the Art Print with students. Explain that the dancer on the left is the late 19th-century/early 20th-century ballet star, Anna Pavlova. Impress on students that Pavlova was a huge celebrity in her day. (Search Google for images and film footage of the dancer and share these artifacts with your class).

Ask students to come up with a list of contemporary dancers who they consider are representative their generation's style of dance. Give students an opportunity to go online to locate and print out appropriate images of their chosen dancer. Back in the art studio, give students time to use their printouts to create an original collage celebrating contemporary dance.

HIGH SCHOOL

Share the Art Print with students and the pertinent information found in the Art Notes on the reverse side. Use the Art Print to do a lesson on gesture drawing.

To get started, show students the following online tutorials www.youtube.com/watch?v=eRTqjMs98E and www.youtube.com/watch?v=QnrOFHiSzRU. Give students time to study the Art Print and examine the lines of the figural pair.

Next, have students pick either figure to sketch. Give students no more than three minutes to complete a quick gesture drawing. After the first sketch is complete, give students a moment to study their work, offering comments on and asking questions about the process.

Next, have students do another 3-minute drawing of the other figure. After students have the hang of the technique, ask for a volunteer to pose in a action stance. Have students continue the gesture drawing process with a variety of student models. Display a selection of the students' gesture drawings alongside the Art Print.





arts & activities[®]
MAY 2012

**Malvina Hoffman (American; 1887–1966).
Russian Dancers, 1911. Bronze; 10 inches
high (base: 11" x 5.5"). Detroit Institute of
Arts. Gift of George G. Booth.**

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, MALVINA HOFFMAN

The woman who became known as “America’s Rodin,” is the sculptor of this month’s featured work, *Russian Dancers* (1911). Born in New York City, Malvina Hoffman showed an early interest in art: first in painting, and then sculpture. After presenting a clay sculpture she had created of her ailing father, Richard Hoffman famously stated, “My child, I’m afraid you are going to be an artist.”

After her father’s death in 1910, Hoffman moved with her mother to Paris. Hoping to study with the master Auguste Rodin, she attempted to meet him, yet was rejected at least five separate times. After she refused to leave the studio doorstep, he agreed to see her. After viewing her sketches, the master took her on as his student.

Rodin would often take his young student to the Louvre, touring the galleries with her and offering such

insight as, “*Watch the sharp edge of light as I move it over the flowing contours ... see how continuous and unbroken are the surfaces, how the forms flow into one another without a break.*” (From July 11, 1966 *New York Times* obituary).

Hoffman studied in the Atelier Rodin through 1917, after which she set up her own Paris studio. It was during this period that she produced *Russian Dancers*.

After the start of World War I in 1914, Hoffman returned to the United States, setting up a studio in Manhattan’s Murray Hill neighborhood. She also enrolled at the College of Physician’s and Surgeons, where she took classes in anatomy. In addition to studying and making art, Hoffman was actively involved in home-front relief efforts with the Red Cross and the American Relief Administration.

Following the war, she worked on

her first major commission, *The Sacrifice* (1923), to honor Harvard University’s war dead. In 1930, Hoffman received the commission that would be the hallmark of her career.

Approached by Stanley Field, Hoffman won the commission to create over 100 bronze figures for a massive sculptural undertaking to be called *The Races of Mankind*. She spent eight months touring the world, sketching people from varying ethnic groups and races. After this research, she returned to her Paris studio, where in 1932, she completed the project. The work was showcased at the 1933 World’s Fair in Chicago.

In addition to her artistic prowess, Hoffman penned five books, including a sculptural methods text, a memoir of her travels and an autobiography. At age 81, she died of a heart attack in her Manhattan studio.

ABOUT THE ARTWORK

Sculptors since antiquity have been fascinated by dance as a way to depict movement. This month’s Clip & Save Art Print, *Russian Dancers*, depicts the famed prima ballerina, Anna Pavlova. Cast in bronze, it shows Pavlova and her partner in a highly dramatic moment.

As with her antique predecessors, Hoffman celebrates human move-

ment via flowing drapery, rippling musculature and the sense of motion as the dancers reach and balance toward and against one another. The highly polished bronze produces a sheen that serves to heighten the sense of lightness of the dance.

As was common with Hoffman, she took ballet lessons to become more intimately acquainted with the movements of the discipline, so that her sculptures would be more authentic. The piece won Hoffman

first prize in a prestigious international art exhibit and subsequent international acclaim.

ONLINE RESOURCES

- www.soapstonesculpture.com/malvhoff.html
- www.fieldmuseum.org/about/malvina-hoffman
- www.biodiversitylibrary.org/page/2777476
- www.youtube.com/watch?v=NhF_TcREdkU



Go to artsandactivities.com and click on this button for links to websites related to this article.

Sailing the Seven C's to Better Painting

by Dan Bartges



Lesson 9 in a series of 10

Concept, Composition, Confidence, Contrast, Color Harmony, **Character**, Courage

This month's lesson is entitled "Character," because a student's best art is an expression of her or his own unique set of thoughts, feelings, values and interests. In other words, their *character*.

What, why and how they paint to express themselves will eventually coalesce as their artistic style. So in a way, developing a painting style is an adventure in self discovery and expression.

Why is style important? And how can your students develop their own styles of painting? Those questions are what this month's voyage will explore.

As you know, each article in this 10-part series is designed as a self-directed lesson for your students and makes it easy for them 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, then click on the "Sailing the Seven C's" icon, 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.) ■

Full-time artist Dan Bartges is the author of the book "Color Is Everything" (www.coloriseverything.net). Visit his website at www.danbartges.com.

MUSEUM CONNECTION You've taken a look at Edward Hopper's painting *Cape Cod Morning* from the collection of the Smithsonian American Art Museum. Did you know he also made a painting called *Cape Cod Evening*? Think about how an artist might approach painting the same place under different conditions, taking into consideration variables such as light, weather or time of day, while still capturing the character of a particular place. To learn more about the artist and his work, visit "Edward Hopper's Scrapbook," Smithsonian American Art Museum's online resource about the places and people Edward Hopper painted: www.americanart.si.edu/exhibitions/online/hopper/



Go to artsandactivities.com and click on this button to access a link to the Smithsonian's Web page mentioned above.



Lois Mailou Jones (American; 1905–1998). *Les Fetiches*, 1938. Oil on linen; 25.5" x 21.25". Smithsonian American Art Museum. Museum purchase made possible by Mrs. Norvin H. Green, Dr. R. Harlan and Francis Musgrave.



Child Hassam (American; 1859–1935). *The South Ledges, Appledore*, 1913. Oil on canvas; 34.25" x 36.125". Smithsonian American Art Museum. Gift of John Gellatly.

TEACHER'S ANSWERS TO THIS MONTH'S STUDENT QUESTIONS

1Q Of the paintings included with this article, which one is your favorite? **1A** Students can name one of the following: "The South Ledges, Appledore," by Child Hassam; "Roses," by Abbott Handerson Thayer; "Les Fetiches," by Lois Mailou Jones; "Only One," by Georgia O'Keeffe; "Small's Paradise," by Helen Frankenthaler; "Cape Cod Morning," by Edward Hopper; or "Cumulus Clouds, East River," by Robert Henri. **2Q** Do most artists develop one style and stick with it? **2A** No, most artists change or modify their styles as they mature. **3Q** Who was Harvey Dunn? **3A** An American artist (1884–1952). Dunn was a prolific painter who once completed 55 paintings in 11 weeks for various clients.

“One of the reasons I originally started with black was to see the forms more clearly. Black seemed the strongest and the clearest. You see, one way about my thinking—I didn’t want it to be sculpture and I didn’t want it to be painting ... But—the thing is that it’s something beyond that we make. My work has never been black to me to begin with. I never think of it that way. I don’t make sculpture and it isn’t black and it isn’t wood or anything, because I wanted something else. I wanted an essence.”—Louise Nevelson

I was fortunate enough to visit our local art museum during an exhibit of Louise Nevelson’s haunting assemblages and boxes entitled *Nevelson by Night*. As I walked from room to room contemplating the subtleties of value, I came to understand why she is called the “architect of shadow.” I knew I wanted to involve my high-school students in an exploration of her work.

We began our lesson with a brief overview of her art career. With my museum brochure and the newspaper’s review of the exhibit, I learned that recognition evaded Nevelson until she created *Mood Garden + One* (1958), when she was almost 60 years old. The students enjoyed learning that she was a “dumpster diver” of her time, collect-

ing found objects in the wee hours of the morning before trash pickup. We looked at several images of her pieces, including *End of Day Nightscape* (1973), *North Floral* (1976), *Night Flower One* (1958) and her Chicago-loop inspired *Dawn Shadows* sculpture (1983).

I was able to get wooden cigar boxes from a cigar shop for a nickel each. (The proprietor would have given them to me for free, but for a regulation regarding tobacco products and schools.) I then searched online for a source of woodturning factory seconds. Soon, our class of 20 students was in business!

Each student chose a cigar box, making sure the tops of the boxes had a lip. Since we wanted to fill both sides, we avoided cigar boxes with lids that were flat boards.

Next, students created their own assemblage using woodturnings, toothpicks, clothespins and craft sticks. It was interesting to watch them make design choices as they filled both sides of their boxes with turnings.

Once they were sure of their composition, they glued their pieces in place using wood glue. We used glue guns as needed. (I have since worked with tile adhesive.

High-schoolers created assemblages within cigar boxes, which were ultimately incorporated into a larger collaborative work (below). All photos © Kellie Harding.



BEYOND BLACK:

The Louise Nevelson Project

by Dale Wayne

It is thick and sets quickly. It would be a good alternative to the wood glue.)

After the glue dried, students sprayed the assemblages with flat black paint. They were pleased to watch their compositions emerge as the black unified the shapes. The boxes proved to be a perfect traditional, monochromatic geometric still life.

Next, I gave the students small paper mats that acted as viewfinders, so students could define a section of the box

they were going to draw. I taught them how to create a ground using a medium to light coating of charcoal on a large sheet of white charcoal paper. Students then drew their "Nevelsons," focusing on seeing and depicting shadow shapes. The drawings turned out very dramatic and beautiful.

By happy accident, we had a piece of hardy board in our classroom, and decided to create a collaborative piece. We took the boxes apart and removed the hardware, and then glued them to the board using liquid nail adhesive. After a little touch up with spray paint,

we ended up with a dramatic piece that some people in our school community inquired about purchasing!

We did not part with our masterpiece. It presides over our classroom, as does Louise. I happened upon a Lynn Gilbert portrait of her, hands cradling pieces of flat black wood. She sternly looks out from the photograph and seems to watch everything we do. I think she likes what she sees. ■

Dale Wayne is the director of visual arts education at the Geneva School in Winter Park, Fla.



Go to artsandactivities.com and click on this button for links to some of the Nevelson artworks mentioned in this article.



LEARNING OBJECTIVES

High-school students will ...

- learn about the life and work of Louise Nevelson.
- create an assemblage with an eye toward form and shadow.
- discover how eliminating color illuminates other elements of design.
- create a value study composition from a detail of their assemblage.
- contribute to a larger collaborative work.

MATERIALS

- Cigar boxes
- Wood glue or tile adhesive
- Woodturnings, toothpicks, craft sticks, spools and other wooden materials
- Flat black spray paint
- Compressed charcoal and charcoal paper
- Black mats

NATIONAL ART STANDARDS

- Understand and apply media techniques and processes.
- Use knowledge of structures and functions.



Student charcoal drawings focused on shadow shapes.
All photographs
© Kellie Harding.



PLASTER-WRAP

DRA-GONS

by Shelly Vance

If I were to choose the most memorable and motivational project I've done with my eighth-grade students over the past 10 years, it would have to be these wonderful plaster dragons.

The first day I showed my students my own dragon example, they were hooked. Every year, I'd get asked the same two questions: "Do we really get to make one of those?" and "Do we really get to take them home?" Plus, after beginning the project, I always noticed the sixth- and seventh-graders gazing longingly at the evolving white-winged creatures, wondering when it would be their turn to make them.

The first step in the dragon-making process was to watch Tina Cintron's *Dragons for All* DVD (Crystal Productions; 2005) to see a demonstration of how to use plaster wrap, and the various techniques employed in creating sculptures. The video did an excellent job of motivating the students by showing numerous dragon examples and a variety of interesting embellishments. Next, we used basic shapes to draw pictures of our dragons to determine what the students wanted them to look like, and in what positions



Nick's dragon, prior to being painted.

their arms and legs would be.

Finally, we were ready to start creating. Our two-dimensional representations were about to become 3-D! The dragons were formed from modest means—using only a toilet-paper tube, newsprint, tape and wire. Once the armatures were complete, students began the plastering by putting the white, slithery, wet gauze onto their dragons' skeletal structures layer by layer. Plaster wrap by nature is very powdery and messy, but the students soon overcame this, and became com-

fortable with soaking the pieces in water and getting their hands completely covered with the slimy, gloppy mixture.

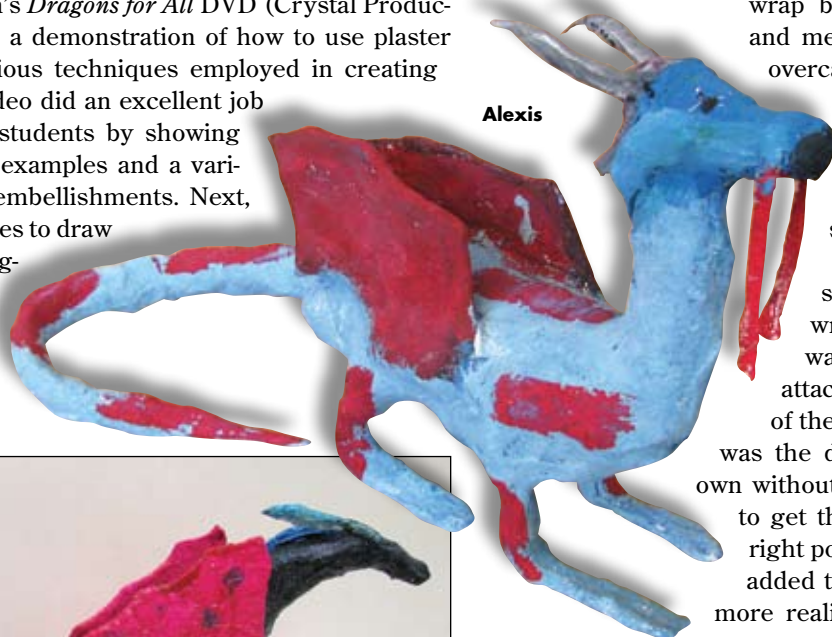
After the basic body structures were completely wrapped with plaster, wire was used again to form and attach the arms and legs. One of the requirements of the lesson was the dragon had to stand on its own without wobbling, so it was tricky to get the legs attached in just the right position. Toes and claws were added to make the dragons appear more realistic, and to add additional support to the feet and legs.

Once the dragons were standing, students began adding additional details, such as horns, eyes, spikes, ruffles and wings. The wings were cut from tag board and were simply covered with plaster wrap, allowed to dry, then painstakingly attached.

By now, the dragons began to take on personalities of their own. Some resembled dinosaurs, while others looked like dogs, cats or ducks. Some were ferocious, fire-breathing beasts, while others looked like silly cartoon characters with bulging or crossed eyes. A few students went one

see **DRA-GONS** on page 32

Alexis



Judit



Dale carefully paints his dragon.



Stephanie



Beth



^ Gaby balanced her dragon on a pedestal.

LEARNING OBJECTIVES

Middle-school students will ...

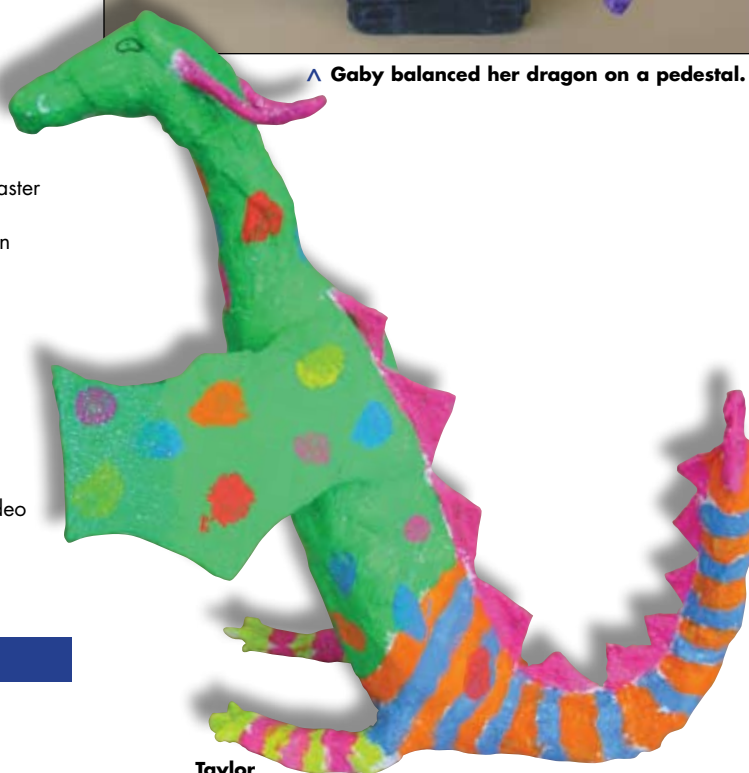
- construct a three-dimensional sculpture of a dragon using plaster wrap and other materials.
- use problem solving, creativity and excellent craftsmanship in forming their sculptures.
- learn important sculptural additive techniques.

MATERIALS

- Plaster wrap, several rolls per student
- No-rust aluminum wire
- Newsprint
- Tag board
- Masking tape
- Toilet-paper rolls
- Tempera or acrylic paint
- Glitter paint
- *Dragons for All*. DVD/video by Tina Cintron (Crystal Productions)

NATIONAL ART STANDARDS

- Understand and apply media techniques and processes.
- Use knowledge of structures and functions.



Taylor

Surrealistic and

by Jane Sutley

It's a no-brainer that teenagers and Surrealism go together like macaroni and cheese. What teenager *wouldn't* be attracted to a world full of nightmarish randomness, peculiar juxtapositions and imagery that delves deep into the recesses of our collective subconscious?

But what about the early childhood set? Would they be able to appreciate the strange, confusing landscapes of Dalí? The mind-bending imagery of Magritte's large, levitating fruit? The boots that effortlessly morph into feet? That locomotive making a beeline for a fireplace? As I recently discovered, the answer to all these questions is "yes."

Long before children enter school, it is their imagination that informs their play. Their drawing, too, relies heavily on their natural, unfettered ability to portray both the world around them and their own experiences within that world, without the conventional boundaries between "real" and "imaginary."

Surrealism then, is an art movement and idea easily understood by young children, who effortlessly accept the reality of dreamlike scenarios.

Reproductions of the work of Dalí, Magritte, Chagall and de Chirico that I displayed for my young students sparked an excited discussion about all the nonsensical images and details. In addition to this standard historical art fare, I wanted to convey to them that Surrealism was something that could be found in their own familiar literature.

Crockett Johnson's *Harold and the Purple Crayon* (Harper-Collins; 1998) was the perfect vehicle for this exercise. The book tells the story of young Harold who travels (in his pajamas) through fantastic adventures with the help of a purple crayon he uses to bring his daring ideas to life. As I had hoped, the students now thought of this classic tale as a surrealistic story.

TREES IN 3-D Salvador Dalí's ubiquitous *The Persistence of Memory*, which had been previously displayed for the class, was the inspiration for this sculpture project. The children were fascinated by the limp clocks draped over the bare branches of the peculiar tree.

Their three-dimensional trees wouldn't have leaves on them, either. Instead, like Dalí, their trees would have bizarre, random objects hanging on their branches. Those details, though, would come later.

MAKING THE BRANCHES AND TRUNK The first step was creating the tree. Cue the paper grocery bags! After opening the bags, students were instructed to tear the upper por-

LEARNING OBJECTIVES

Lower-elementary students will ...

- become familiar with the early 20th-century art movement of Surrealism.
- develop an awareness of the artwork of Salvador Dalí and René Magritte.
- distinguish between two-dimensional and three-dimensional art.
- hone their fine-motor skills by manipulating paper bags to create sculptures of trees.
- follow directions to cover their armature with papier-mâché.
- practice their painting skills.
- refine their decision-making skills by selecting images to be hung on their trees.
- enhance their self-esteem by creating a unique Surrealistic tree based on Salvador Dalí's *The Persistence of Memory*.

tion of them into strips. Because these strips would eventually become the branches of their trees, it was important to stress the strips needed to be torn to almost the middle of the paper bag. (Indeed, if the strips were too short, the tree would resemble a large bunch of broccoli.)

Although some children were concerned their strips were not uniform, a quick look outside and a discussion regarding the organic and unique shapes of trees and branches quickly put these anxieties to rest.

The next step was to tightly twist (or coil) each of the strips. I directed the students to have a "holding" hand and a "twisting" hand. Following my demonstration, with their thumbs and forefingers, students tightly gripped the paper strip where it met the rest of the bag, and twisted it with their other hand, beginning at the base of it.

It was challenging for some students to methodically move their fingers together along the length of the strip. Also, some of their strips were too thin and ripped during the twisting.

Other narrow strips were so weightless that, even when twisted correctly, they hung limply, suggesting the sad

The children's 3-D trees didn't have leaves on them. Instead, as with Salvador Dalí's *The Persistence of Memory*, their trees would have bizarre random objects hanging on their branches.



VOCABULARY

Acrylic paint
Armature
Coil
Dreamlike
Fantasy

Imagination
Papier-mâché
René Magritte
Salvador Dalí
Sculpture

Surrealism
Twist
Two- and three-dimensional

Under 7

MATERIALS

- Reproductions of Surrealistic artwork, including Dalí's *The Persistence of Memory*
- Containers for glue and water mixture
- Large paper grocery bags
- Newspaper
- Water
- Liquid white glue
- Scissors
- Acrylic paint and brushes
- Magazines
- Construction paper
- Yarn

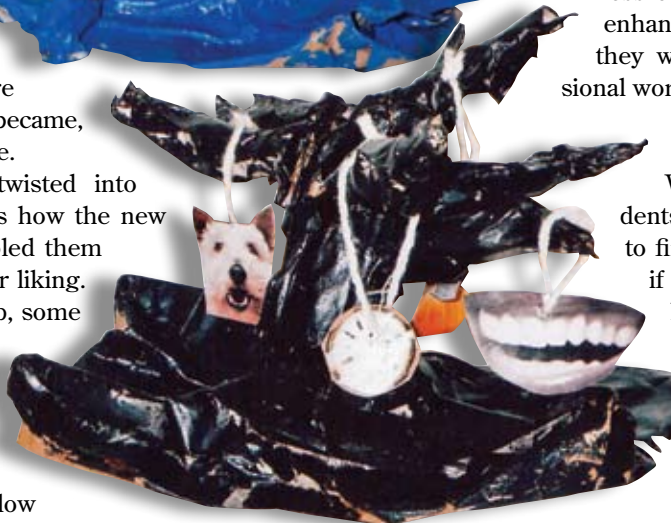
branch of a weeping willow. When confronted with this situation, a little girl discovered that two narrow twisted strips could be twisted together to become one. The more weight to the strip, the sturdier it became, and the easier it was to manipulate.

When all the strips were twisted into branches, I showed the students how the new firmness of the “branches” enabled them to be bent and positioned to their liking. The branches—some pointing up, some accusingly pointing out—took on an eeriness that hadn’t previously existed.

The final step for turning the paper bag into a tree was to grasp the bag immediately below the base of the branches, and to again hold and twist it to form the trunk of the tree. The flat bottom of the grocery bag provided a natural base for the sculpture.

PAPIER-MACHE AND PAINT The trees now needed to be covered with papier-mâché. Plaster gauze or a mixture of flour and water would have worked just as well, but I only had access to white glue and water. I demonstrated how to dip the strips of previously cut newspaper into the liquid, milky-looking mixture, squeegee off the excess glue, and then carefully wrap their tree in the paper strips. For some students, getting the slippery strips of newspaper into all the nooks and crannies of their paper trees proved difficult. When I reminded them that their tree was supposed to be surrealistic, their frustrations soon subsided.

When the papier-mâché had dried, students painted their trees with “surrealistic” colors, including black, dark blue, gold and pink. I showed them how to dab the end of their brush into the hard-to-reach areas of the tree—such as where



the branches attached to the trunk—in order to better cover the newspaper.

Students were also reminded to turn their trees around and look at them from all sides to see if they missed any spots with their paint. Most found if they stood while they painted, it was easier to assess the progress of their work. This discovery enhanced their understanding that they were creating a three-dimensional work of art.

ON THE HUNT FOR PICTURES

While the paint dried, students pored over old magazines to find and cut out pictures that, if hanging on a tree, would look surrealistic. When one boy found a picture of an orange, another reminded him that because oranges grow on trees, it wouldn’t be surrealistic.

After amassing five or six images, students glued each one onto a piece of construction paper. The magazine paper was too flimsy for what I had in mind, and the construction paper backing would facilitate the penultimate step of the project.

I showed the children how to cut out their images, telling them it was OK if a construction paper contour was visible around their pictures. When all the images were cut out, I poked a hole in the top of each picture, and the children threaded 1.5- to 2-inch pieces of yarn through the holes, then knotted it.

Finally, they adorned their trees with wristwatches, mouths, cell phones and other “surrealistic” images. The craggy, rough texture of the branches ensured there was no danger of the pictures sliding off. Like the melted clocks in *The Persistence of Memory*, they were there to stay. ■

At the time of this lesson, Jane Sutley taught art at Clinton (N.J.) Public School. She is now an adjunct professor at Kean University in Union, N.J.

I personally started making narrative collaged necklaces about 10 years ago, after being inspired by an artist friend, LaTrecia Raffety. I would take mini images from magazines and collage them together onto laminate tile samples from a hardware store.

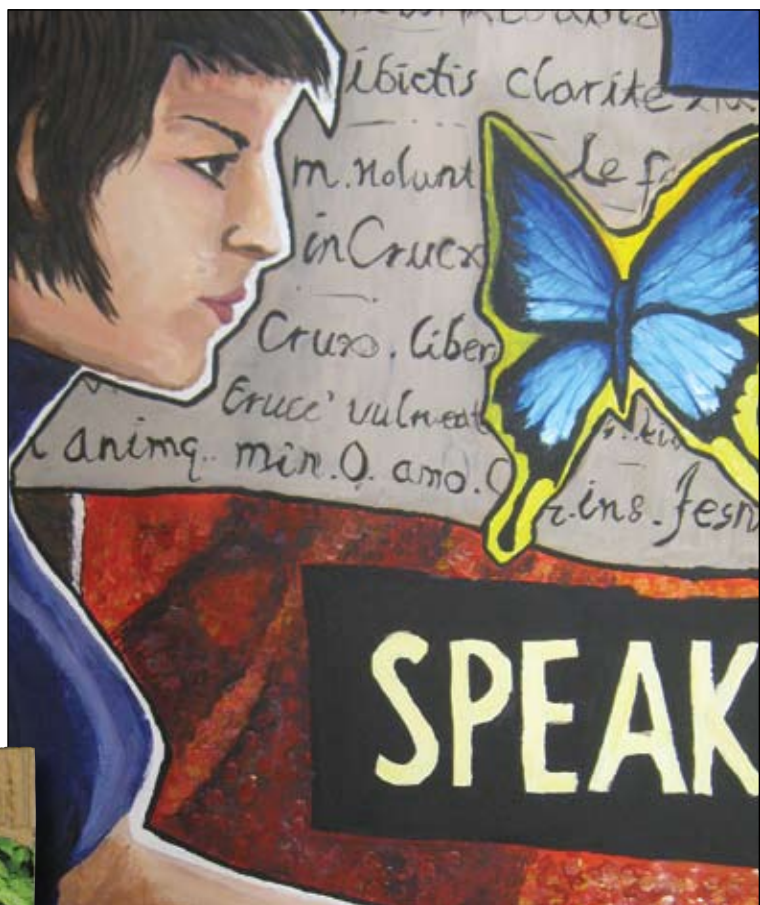
I then add colorful brads and stickers, and then paint and oil pastel over them, finally sealing them with a polyurethane sealant. I add a textural string, buttons, raffia and voilà—I have a fun piece of art that tells a story about who I am.

About four years ago, my students were asking me about my necklaces and they were excited to have the opportunity to make one themselves. The majority of my classes are drawing and painting, however, so I started brainstorming ways in which I could take this simple idea to the next level ... this is where my *Narrative Necklaces and Beyond* idea was born!

Students had the opportunity to first make their own narrative necklace, and then we took it to the next level. We talked about several collage artists throughout time, specifically modern artists who combine paint and collage into their work, such as Robert Rauschenberg, Jean-Michel Basquiat and Karen Michel. After looking at their work, students were even more inspired to let their own creativity soar!

Students created a larger collage using a 4" x 6" tile, or cut poster board. They collaged, painted and

With viewfinders they made, students looked for intriguing designs in their collages to enlarge onto canvas.



Narrative



oil pasteled these, talking about composition, emphasis and balance.

Students enjoyed taking their very small necklace idea to a larger scale.

Then the fun *really* got started! Students made viewfinders and began to look closely at areas in their collage to create a new and interesting composition. They did at least six thumbnail sketches of

different areas, creating really cool designs. They then selected their favorite, or the one that worked the best, and transferred that onto a large canvas (sizes varying from 9" x 12" to 16" x 20").

Students under-painted the lines and shapes of their thumbnail sketch, and then began to paint their piece, creating a unique and original painting based off of their unique and original collage. The results were astounding! When I started this lesson several years ago, I had 40 students, but I am now up to 70 students. When these are all hung together in a display, it really is goosebump inducing!

In fact, the results last year were *so* incredible that we were asked to do a community art exhibit at a local coffee

LEARNING OBJECTIVES

High School students will ...

- learn about the art of Robert Rauschenberg, Jean-Michel Basquiat and Karen Michel.
- learn about the art of collaging.
- create a "self portrait" using art elements and principles, as well as symbolism.
- use a viewfinder to look closely at their art and the art of others.
- learn the painting skills of under-painting, layering, texturizing and adding detail work

MATERIALS

- Pencils, sketchbooks and viewfinders
- Magazines, raffia, string, yarn, brads, stickers and miscellaneous collage materials
- Scissors, glue and polyurethane sealant
- Oil pastels, acrylic paint and paintbrushes
- Canvas (9" x 12" to 16" x 20") and black foam core



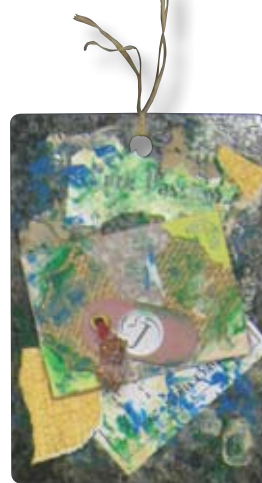
A teacher's narrative necklaces inspired a multi-layered project.

NATIONAL ART STANDARDS

- Understand and apply media, techniques and processes.
- Choose and evaluate a range of subject matter, symbols and ideas.



Students liked taking their necklace ideas to a larger scale.



Necklaces ... and Beyond

by Debi West

house gallery! Students mounted their art onto black foam core, and they priced their collages as well as their paintings.

Several "sets" were sold, and students decided to give 20 percent of their profits to the National Urea Cycle Disorder Foundation (NUCDF)—helping to find a cure for their art teacher's son's disease. This year we will be exhibiting these pieces at the local museum for a large event, with 50 percent of the profits going towards the NUCDF.

This project is now something all my students look forward to. They learn so much from it, and *every* finished piece is successful and individual. From collaging, zooming in on their work and painting, to exhibiting in the community and giving back through their art, this lesson is definitely taking the Narrative Necklace and moving it *beyond*! ■

Debi West is the Lead Art Educator at North Gwinnett High School in Suwanee, Ga., and is a Contributing Editor for Arts & Activities magazine.



Students created narrative collages using 4" x 6" tiles or poster board.




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DRAGONS step further
continued from page 26 and brought
things from
home for the dragon to hold, such as
marbles or plastic gems. One student
even made some sort of a librarian
dragon, complete with a small book
and tiny, wire-framed glasses. The
students were having fun, being cre-
ative and learning important sculp-
tural additive techniques.

Once the wings, horns and other
important details were in place, the
plaster wrapping was complete. When
this was finished, there was one task
left—and that was to get out the paint!
Some students opted for solid colors,
while some chose rainbow combina-
tions, stripes or even polka dots. For
some, the final addition was adding

*If I were to choose
the most memorable and
motivational project I've
done with my eighth-
grade students over the
past 10 years, it would
have to be these
plaster dragons.*

shimmering glitter paint over the
existing opaque tempera to give it a
sparkly, translucent look.

The students truly enjoyed this
wonderful, creative process from
start to finish. We spent about four
weeks on this project, which was
admittedly very time-consuming,
but the results were well worth the
effort. We put the dragons on display
in the library, which evoked a real
sense of pride and accomplishment
in the students as others admired
their skills and talents.

And yes, in the end, both of their
burning questions about the project
were answered. They really did get
to make one, and they really did get
to take them home!

*Shelly Vance is an art teacher for grades
6 through 8 at Nowlin Middle School,
Independence (Mo.) School District.*

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My students had just sat down for art class when I produced a luscious-looking slice of wedding cake on a plate with a fork. It was *not* what they thought it was, though. Instead, it was a *trompe l'oeil* sculpture! That means “trick of the eye” in French.

Of course, not all art terms are from the English language. Another popular French term is *faux*, or false. For example, the plastic tables in the art room have a faux wood finish. Why is that, I ask? Wood is more attractive and expensive looking, but plastic is more practical.

As the students stared at the faux cake, they analyzed why it looks so realistic and tricks their eyes. They decided it's because it is the right size, shape, color and texture as a piece of cake, and there is even a plate and fork to help pull off the illusion. The students enjoyed looking at it, and some said they wanted to taste the cake!

I reminded them this cake is a sculpture; it is a three-dimensional artwork. It is made of paper, colored with markers, and decorated with old marker caps and polystyrene packing peanuts for icing swirls.



“What kind of cake will you make?” I asked the drooling

< On index cards, students gave their cakes titles and explained their ingredients

> A delicious-looking array of cakes was produced.

NATIONAL ART STANDARDS

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

LEARNING OBJECTIVES

Elementary students will ...

- learn about and use mathematical nets.
- learn the properties of a cube.
- explore art terms that are not in the English language.
- learn how artists have the ability to trick people's eyes.

MATERIALS

- Handouts of cube nets
- Pencils and water-based markers
- Scissors and white glue
- Paper plates and plastic forks
- Items such as marker caps, beads, polystyrene packing peanuts and confetti
- 5" x 7" lined index cards

kids. They were *motivated!*

I produced a piece of paper, and told them we needed to begin with a math lesson, because we needed to use a net to make our cube cake. A “net” is a two-dimensional shape that can be folded into a three-dimensional form, and it is one of their fourth-grade math concepts.

As an example, I showed them a net for our school milk cartons. A student volunteer folded it into the three-dimensional form that we drink out of. *Ahhh!* Now students realized how handy nets are. They are stored flat until they are ready to be filled, then they are later flattened for recycling storage.

Each student received a handout printed with a net

see **CAKE** on page 36



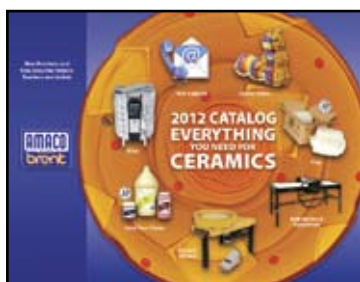
LET THEM EAT *faux* CAKE

by Suze Peace

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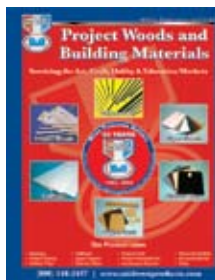
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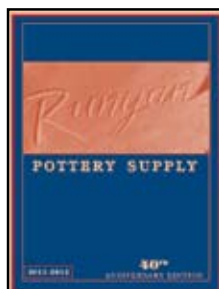
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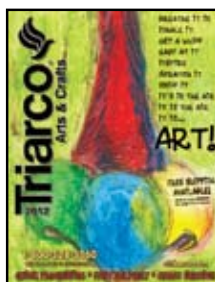
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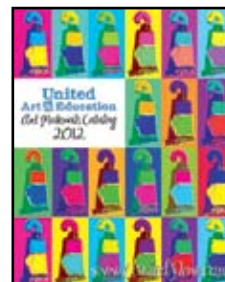


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CAKE

continued from page 33

that will fold into a cube. But, before students cut and fold it into a cube, they must draw a cube on the handout and plan their cake piece. Water-based markers are used to color—or “flavor”—their cake and icing colors. We discussed how they could make their favorite kind of cake, a themed cake or a fantasy cake. By the end of the first 40-minute class, students had nearly finished their cake designs.

During the second class, students had to cut out the net carefully to include all the tabs. Edges of the cube net were then folded neatly and “ironed” down, a term I use to indicate the folds must be strongly creased.

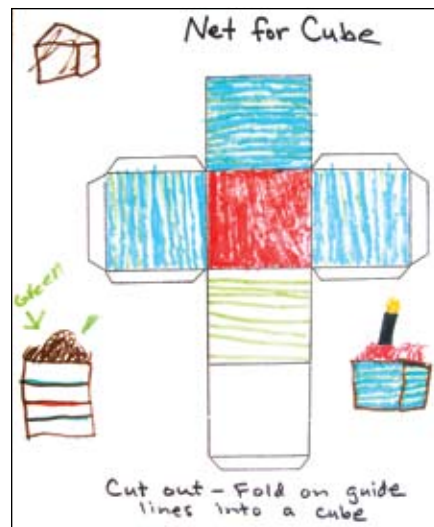
Gluing the cube together was the tedious part, but it is a good lesson in craftsmanship. Patience and holding two sides together with a fingertip

inside and outside helps. I explained what “tamping” means, and instruct students to tap the cube lightly to glue down the final surfaces. We used white glue—not glue sticks.

Finally, during the third class, the cube cake was decorated on the top and the sides. Anything can be used, but students enjoyed using small beads, old marker caps as flavored “curls” or candles, packing peanuts in various colors and shapes as icing marvels and old confetti as sprinkles. The cube cake was then glued to a small paper plate, along with a plastic fork or spoon. Names went on the underside of the paper plate.

Next, we completed a writing activity that served to evaluate and connect the concept and the final artwork. Each student received a 4" x 6" index card and a pencil. They were asked to give their cake a title and explain its ingredients in a dramatic way. The descriptive writing enhances the artwork.

A word of caution: A 3-year-old attacked a delicious-looking cube cake, which was in an art display on the prin-



The cakes were planned on net handouts.

cipal's desk. Her parents were having a conference when she decided to try to eat it! As a result of this incident, displaying the faux cakes under glass is advisable. Just be sure to periodically clean off the nose prints!

Suze Peace is a K-5 art specialist at Heathrow Elementary School in Lake Mary, Fla. She was named 2010 Teacher of the Year at Heathrow.

VOCABULARY

Cube	Net
Faux	Shape/form
Geometric	Trompe l'oeil

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We are all getting close to wrapping up another school year. Let's end it with a bang and make some magnificent 3-D pieces of art. It is now time to use up all your recyclables and scraps to create these masterpieces to display at your end-of-the-year art exhibit.

tip #1

THAT IS SO TACKY! Jeanne Anderson, from Roosevelt and Jefferson Elementary Schools in Mankato, Minn., brings to us this invaluable tip. For origami German Bells or other 3-D shapes that need to be glued together, use tacky glue. It has less water than white glue and bonds quickly. Jeanne has tried so many other things and tacky glue is "it" for her! It is much safer than hot glue for add-ons to papier-mâché masks and sculptures, too.

tip #2

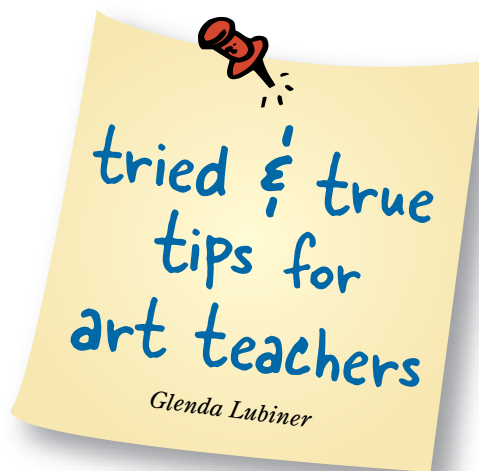
SAVE, SAVE, SAVE Another time-saving tip for papier-mâché is to use torn-up brown grocery bags instead of newspaper. Two or three layers will give a strong, hard surface and save time over using many layers of newspaper.

the 3-D out of the box."

First, the class brainstorms a long list of things that they can do to paper and cardboard using only their hands, scissors, and different methods for getting the pieces to lock together. Each student selects only one box and creates a free-standing sculpture showing interplay of form and space as well as interesting parts that move and bounce. They are aware of the balance between exposure of the printed side and the inside of the box. Students also learn how to "stick" pieces together with slots and weaving, but they do add a dot of glue at the joints for stability. Many students come in weeks and months later with creations made from boxes at home and with a good feeling about recycling and art.

tip #4

HOUSEHOLD ITEMS MAKE GREAT SCULPTURES Lark Keeler, Education Coordinator at the Museum of Contemporary Art in North Miami, Fla., is using household items like wire, panty hose and spray paint to do a sculpture unit on Zaha Hadid. The wire works great for this project to



next day, the paper cups are torn off the solidified plaster, revealing bases for her students' sculptures. The students can then paint the white plaster base with watercolor and put beads on the pipe cleaners. Donna turns the end of the pipe cleaners up so the beads don't fall off. She uses this as a counting lesson and also for her students to learn patterning.

HAPPY BIRTHDAY Salvador Dali, Yacov Agam and Henri Rousseau. What great projects you can do in honor of

Magnificent 3-D Art

Sandra Traub, from Stoneman-Douglas High School in Coral Springs, Fla., adds that saving postcards and other heavy-duty flyers you receive in the mail make great templates, whether for 2-D or 3-D artworks.

tip #3

BRING THE 3-D OUT OF THE BOX Recycling and 3-D, what a great combination! Elaine Fisher, from Westwood Heights and Dr. Martin Luther King, Jr. Elementary Schools, both in Fort Lauderdale, Fla., has her fourth- and fifth-graders bring in empty boxes (cereal, soda, tissue, cookie, cracker, etc.). These store well when flattened and stacked, and they accumulate quickly. She uses these types of boxes because they have interesting colors and are easy to cut and manipulate by bending, twisting, folding, curling, scoring and numerous other strategies to "Bring

imitate the beautiful organic forms Hadid creates in her architecture. Have students bring in everyday items to make other configurations in the styles of famous architects.

tip #5

LITTLE SCULPTURES FOR LITTLE KIDS Donna Casanas, art teacher at Coral Park Elementary School in Coral Springs, Fla., pre-pours plaster mix (plaster of Paris works great for this) into 3-ounce paper cups until they're about three-quarters full. She then places five half-length pipe cleaners in into each cup of plaster. The plaster is left to dry overnight, and the

these creative people! Try having your students make an accordion 3-D drawing/painting. Have them draw or paint two different compositions, then cut them in equal strips and glue each pictures on alternate panels of accordion-folded tag board. When viewing the picture from one angle, you will see one image, when looking at it the other way, you will see the alternate image. (By the way, 3D animals are always a great theme for elementary students to honor Rousseau.)

Thank you Jeanne, Sandra, Elaine, Lark and Donna for your great tips. Look for end-of-the-year tips in next month's column. ■

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.

ATTENTION READERS

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