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# CONTENTS

VOLUME 151, No. 5

JUNE•SUMMER 2012

## SHOWER YOUR STUDENTS WITH ART SUCCESS

- 17** VISUALIZING VOCABULARY *Karen Skophammer*
- 18** A BEAR FOR ALL SEASONS *Cheryl Crumpecker*
- 20** LEARNING FROM EXHIBITIONS, LASTING LIGHT: 125 YEARS OF GRAND CANYON PHOTOGRAPHY *Mark M. Johnson*
- 28** COMING OF AGE: TRANSITIONING FROM MIDDLE SCHOOL TO HIGH SCHOOL *Sandra Elser Ciminero*
- 30** COMIC BOOK CONFIDENTIAL *Irv Osterer*
- 46** TRIED & TRUE TIPS FOR ART TEACHERS: END ONE, ORGANIZE FOR THE NEXT *Glenda Lubiner*

## SPECIAL FEATURES AND COLUMNS

- 14** STEPPING STONES: 10 GOOD REASONS TO START A BLOG *Jessica Balsley*
- 15** ART TEACHERS I HAVE KNOWN: IRVING KAUFMAN *Jerome J. Hausman*
- 16** YOUNG ARTIST: BROOKLYN WALKER *Angela Melde*
- 27** SAILING THE SEVEN C'S TO BETTER PAINTING: ASSIGNMENT 10 IN A SERIES OF 10, COURAGE *Dan Bartges*
- 32** CHILDREN'S ART DIARY: DWELLING DESIGNERS *George Székely*

## CLIP & SAVE PRINT: MOVEMENT IN ART

- 23** CLIP & SAVE ART NOTES *Colleen Carroll*
- 24** ART PRINT: THE SWING *Jean-Honoré Fragonard*
- 26** CLASSROOM USE OF THE ART PRINT *Colleen Carroll*

## A&A AT YOUR SERVICE

- 12** VOLUME INDEX
- 33** 2012 GUIDE TO SUMMER ORDERING
- 41** READER SERVICE/AD INDEX
- 43** CLAY CORNER

## DEPARTMENTS

- 6** EDITOR'S NOTE
- 8** MEDIA REVIEWS
- 10** SHOP TALK

## ON THE COVER

EMBRACING A RAINY DAY *Colored pencil, 17" x 14".*

*By Brooklyn Walker, Texas Middle School, Texarkana, Texas.*

*See "Young Artist," page 16.*

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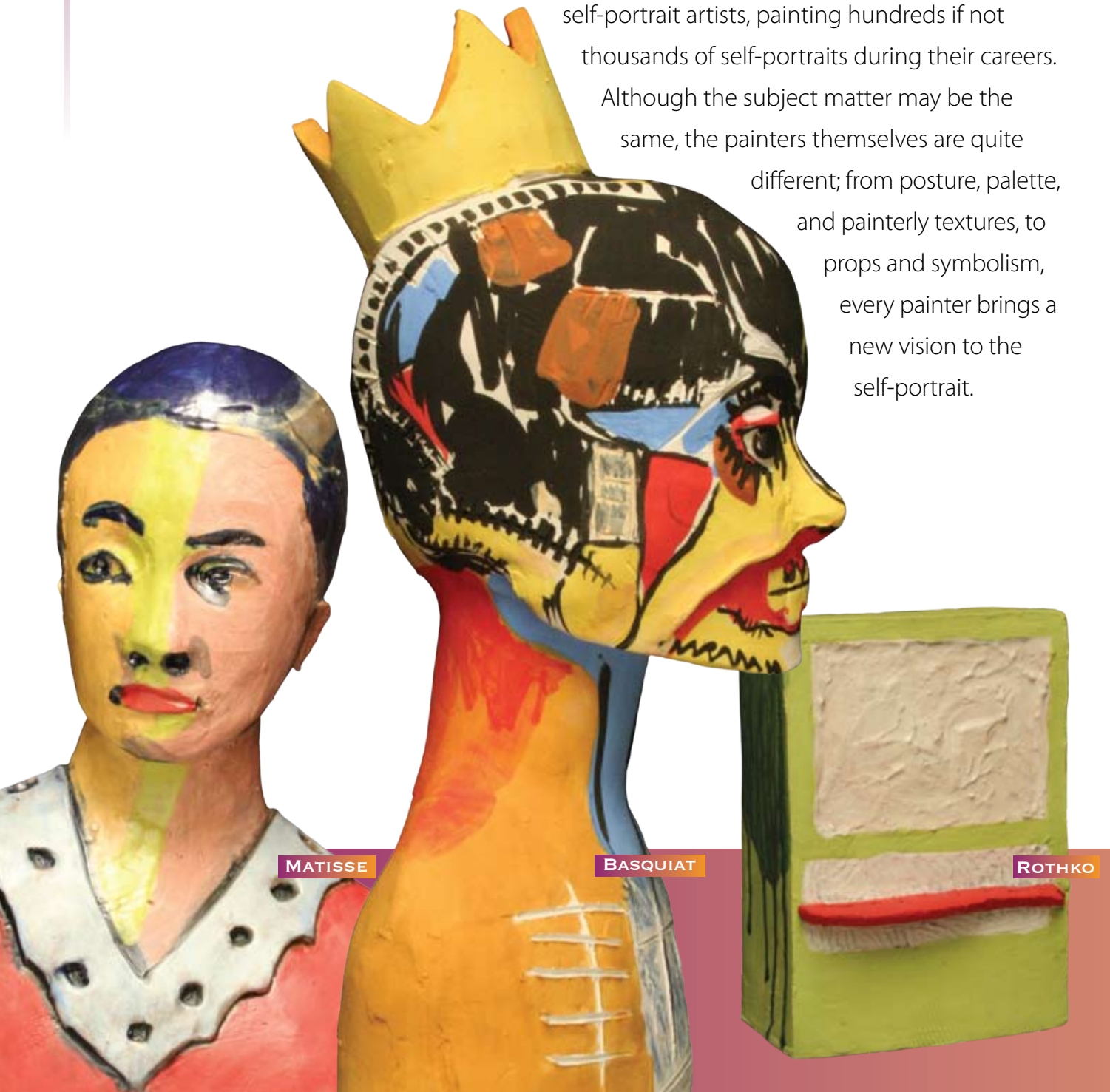
# SELF-PORTRAIT AS A FAMOUS ARTIST

## 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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*As the school year winds down and summer plans heat up, there are abundant opportunities for you to shower your art students with success, all the way to September.*

June is a traditional time to determine what's been learned, as seen in Karen Skophammer's "Visualizing Vocabulary" (page 17). In this end-of-year review, students must demonstrate an understanding of vocabulary, explain how it is important to the visual arts, and use the words in a work of art. With this project, Karen finds her middle-school students asking when they'll "do" vocabulary again! Writes Karen, "If you want to take the 'drudgery' out of vocabulary reviews and really instill the language of art in students, try these methods."

*It's no secret, school children get excited about the approach of summer. "A Bear for All Seasons" (page 18) channels that energy into whimsical watercolors that go beyond the typical seasonal depictions. Teddy bears, according to Cheryl Crumpecker, "provide an easy starting point, yet leave plenty of room for creativity." Students choose the season to portray, and pose their bears participating seasonal activities. As you might guess, summer proved to be the most popular choice!*

Moving on to secondary school is a milestone in an eighth-grader's life, and "Coming of Age: Transitioning from Middle School to High School" (page 28) helps make it all the more memorable. This project provides the creative opportunity for students to reflect on who they are, and their hopes and aspirations. Writes author Sandra Elser Ciminero, it "examines the big idea of identity and promotes the move from self-reflection to self-expression."



*High-school students will surely enjoy "Comic Book Confidential" (page 30). When Irv Osterer told his senior graphic-design class their summative project was to invent their own superheroes—complete with mythology, costume and comic book—he writes that they "happily embraced" the assignment. This project raised students' awareness of the elements appearing on comic-book covers, and challenged them to create a completely new superhero (or overhaul an existing one). Using Adobe Photoshop, they dealt with keyline art and learned how to digitally ink and fill an image. They worked in a painterly style, and learned how to render and creatively manipulate type in Photoshop.*

*Embrace this time of year and shower your students with meaningful art experiences. With your talent, power and skill—and the ideas found in this issue—you all will be dancing in the creative rain all the way to September.*



*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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# Tell us which A&A article inspired you the most!

**CELEBRATE** This September, we'll begin our 80th publication year. Help celebrate by sharing how you've used *Arts & Activities* projects in your art room.

**HOW** Send us high-res photos of student work, the title and issue of the article that inspired you, and a 50- to 150-word statement of how you used the idea.

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**DEADLINE IS JANUARY 10, 2013**

which allows you time to photograph a project you've already tried or will be trying as the new school year begins in September.

**CLICK CLICK CLICK! Photography for Children** (2011; \$14.95), by George Sullivan. Prestel Publishing.

Don't let the pedestrian cover of this book fool you. Inside is an edifying, informative resource printed on heavy-weight paper. Although there's nothing new about the suggested projects, the numerous tips are helpful and the images are sublime.

The prolific author (he has written over 100 books for young readers) includes information about master photographers Ansel Adams, Walker Evans, Lewis Hine and other principal figures. He shares quotes as well as insights into their lives and their work.

Teachers at the middle- and high-school levels will most appreciate this hardcover book. It is 96 pages long, and includes an instructive section on the pinhole camera. Too, there's a chapter covering the history of pho-

tography and the men credited with inventing it. Among the 130 illustrations are those photos documenting key events in time, e. g. first flight, first atomic explosion and so on.

One of the more enjoyable projects a photography teacher can schedule is to book a computer lab and ask the class to work at a photo-editing site online. Sullivan makes brief mention of the many free, fun sites available.—P. G.

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

**WIDENESS AND WONDER: The Art and Life of Georgia O'Keeffe** (2011; \$16.99), by Susan Goldman Rubin. Chronicle Books.

She hated publicity and considered herself "a lucky person." Georgia O'Keeffe certainly was that, living a long and marvelous life. Most of us are famil-

iar with her iconic paintings of large flowers and the Southwest, but most of us don't know the story as told here. Too, we may remember her appearance as an older woman; the serious-looking portrait of a Wisconsin farm girl in this little book surely will stay with us.

Just 6.5" x 8.25" and only 112 pages long. This reviewer read the book cover-to-cover, feasting on the full-color reproductions and the fascinating vignettes from another time. To use a non-word, it was *un-put-downable*. The title is taken from a quotation of the artist herself, and the story comes to riveting life with recollections in her own words and those of many others. One striking example: O'Keeffe vividly relates her first meeting with Alfred Stieglitz.

O'Keeffe was a mischievous young girl, which presaged scandalous behavior to come. She was an unusual creature, unique, original, even ascetic. As was her work. Beginning with images you may never have seen—personal family photos and early drawings—the book details the artist's first exhibit, her career as an art teacher, and her transformation into a beloved and important painter.

The hardcover can be enjoyed by anyone aged 9 and up. Its author, Susan Goldman Rubin, has written numerous nonfiction books for children.—P.G.

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

**LANDSCAPE PAINTING: Essential Concepts and Techniques for Plein Air and Studio Practice** (2009; \$35), by Mitchell Albala. Watson-Guption Publications.

*Plein air*, French for "open air," refers to painting outdoors. Nature is so very complex, so varied, that artists must delve deeply into technique and process to become truly successful landscape painters.

In his introduction, author/artist Mitchell Albala discusses the challenges of such subject matter. He believes in direct observation and in creating the illusion, on canvas, of depth and natural light. While

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he embraces realism, he deals with abstraction as well. Albala is an oil painter, so many of the processes in his book are oil-based, but he addresses alkyds and acrylics too.

Instructors of high-school painters can surely use, as three separate lessons, the shape and mass exercises in the book. Too, they can employ the section on digital effects as tools to benefit painters.

One of the great messages in this valuable resource is the importance of observing rather than imitating. Interpreting rather than copying. "Don't let a photo become a crutch," the author writes. There are knowledgeable quotations throughout the book, and sidebars with helpful advice. Back matter includes a glossary.

At 192 pages, the hardcover boasts 230 illustrations, many full-page (and many more are smaller). You'll also

find numerous color charts, value scales and diagrams.—P. G.

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

**LIGHT DESIGNS** (2011; \$24.95), by Cecil Simpson. AuthorHouse.

Light-painting or -drawing with flashlights has been known for a long time, but high-school photography teachers will find it a fascinating way to demonstrate timed exposure. Adults will enjoy experimenting with the method, too.

Parts I and II comprise striking symmetrical designs—ellipses, spirals and more. In Part I, Simpson briefly explains his procedure for photographing a swinging point of light from below in a blacked-out room. The many examples boast vibrant, multiple colors on a black background. (The color of the light is changed in mid-orbit.)

Note: If you try this at school or at home, you'll also need a string, a ceiling hook and perhaps a piece of cardboard to slide over the lens while changing colors. We recommend a cable release and a small aperture as well.

The second portion of the softcover book concerns actual line drawings, harmonographic images similar to the previous photographs. They were made with a mechanical rotary device that also employs swinging pendulums. The geometric images shown are dark ink lines on light or bright background paper.

Author Simpson published his gorgeous work through a subsidy publisher, without benefit of a copy editor. He added 12 pages of his own spiritual, devout prose and poems at the end of the book.—P.G.

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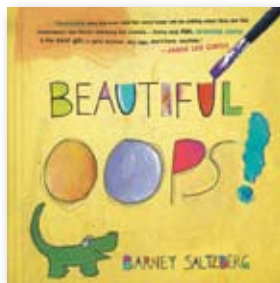
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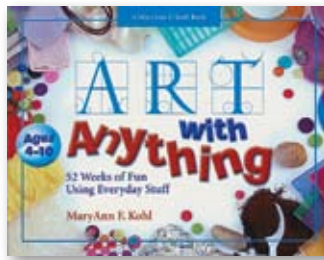




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# volume index

recommend that you keep copies of the Volume Indexes in a binder for reference when looking for articles and information dealing with a particular topic, medium, artist, art technique, etc.

In every January and June/Summer issue, Arts & Activities magazine publishes a Volume Index. The Index lists, by category and author, the articles that ran during a particular five-issue volume. We

VOLUME 151, FEBRUARY –JUNE 2012

## ART APPRECIATION/ART HISTORY

Beyond Black: The Louise Nevelson Project, May, p. 24  
Building Bridges One Line at a Time, Mar., p. 36  
Clip & Save Art Print: Carr, Emily, *Surge of Spring*, Mar., p. 27  
Clip & Save Art Print: Fragonard, Jean-Honoré, *The Swing*, June, p. 23  
Clip & Save Art Print: Hoffman, Malvina, *Russian Dancers*, May, p. 19  
Clip & Save Art Print: Lichtenstein, Roy, *In the Car*, Feb., p. 21  
Clip & Save Art Print: Manet, Edouard, *The Races at Longchamp*, Apr., p. 19  
Emotions Unleashed in Paint, Apr., p. 26  
Integrating the Curriculum: Art & Reading Puppets, Apr., p. 24  
Integrating the Curriculum: Kindergarten Monets, Apr., p. 28  
Learning From Exhibitions, The Art of Video Games, May, p. 16  
Learning From Exhibitions, Lasting Light: 125 Years of Grand Canyon Photography, June, p. 20  
Learning From Exhibitions, Pueblo to Pueblo: The Legacy of Southwest Indian Pottery, Feb., 18  
Narrative Necklaces ... and Beyond, May, p. 30  
Pop-Art Panels, Mar., p. 34  
Reflective Object: Capturing the Look of Metal, Mar., p. 24  
Self-Portraits and Popular Culture, Apr., p. 18  
Silky Sunflowers & Swirly Skies, Mar., p. 22  
Surrealistic and Under 7, May, p. 28  
"Wild Beasts" Roam the Art Room, Mar., p. 26

## ART LESSONS FOR PRESCHOOLERS

Building Bridges One Line at a Time, Mar., p. 36  
Integrating the Curriculum: Kindergarten Monets, Apr., p. 28

## ART TEACHERS I HAVE KNOWN

Guy Hubbard, Apr., p. 12  
Irving Kaufman, June, p. 15  
J. Eugene Grigsby, Jr., Mar., p. 18  
June K. McFee, Feb., p. 13  
Ralph Beelke, May, p. 12

## CERAMICS AND CLAY

Clay Mask Workshop, Feb., p. 14  
Garden Gnomes: Magical or Tacky?, Feb., p. 32  
Learning From Exhibitions, Pueblo to Pueblo: The Legacy of Southwest Indian Pottery, Feb., 18  
Teapots With a Twist, Feb., p. 26  
Tried & True Tips for Art Teachers: Pottery and Ceramics, Feb., p. 42  
What a Character!, Feb., p. 36

## CHILDREN'S ART DIARY

Drawing Inventors, Mar., p. 51  
Dwelling Designers, June, p. 32

## CLIP & SAVE ART PRINTS

Carr, Emily, *Surge of Spring*, Mar., p. 27  
Fragonard, Jean-Honoré, *The Swing*, June, p. 23  
Hoffman, Malvina, *Russian Dancers*, May, p. 19  
Lichtenstein, Roy, *In the Car*, Feb., p. 21  
Manet, Edouard, *The Races at Longchamp*, Apr., p. 19

## DIGITAL ART AND MEDIA

Comic Book Confidential, June, p. 30  
On the Art Career Track: Video Game Packaging Design, May, p. 14  
Learning from Exhibitions: The Art of Video Games, May, p. 16

## DRAWING AND PAINTING

A Bear for All Seasons, June, p. 18  
Beyond Black: The Louise Nevelson Project, May, p. 24  
Building Bridges One Line at a Time, Mar., p. 36  
Children's Art Diary: Drawing Inventors, Mar., p. 51  
Contour Line Drawings: Excited About Artistic Abilities, Mar., p. 32  
Emotions Unleashed in Paint, Apr., p. 26  
Integrating the Curriculum: Art & Reading Puppets, Apr., p. 24  
Integrating the Curriculum: Kindergarten Monets, Apr., p. 28  
Narrative Necklaces ... And Beyond, May, p. 30  
On the Art Career Track: Expressive Typography, Mar., p. 39  
Pop-Art Panels, Mar., p. 34  
Reflective Object: Capturing the Look of Metal, Mar., p. 24  
Sailing the Seven C's to Better Painting: Assignment 6 in a Series of 10, Contrast, Feb., p. 25  
Sailing the Seven C's to Better Painting: Assignment 7 in a Series of 10, Contrast II, Mar., p. 31  
Sailing the Seven C's to Better Painting: Assignment 8 in a Series of 10, Color Harmony, Apr., p. 23  
Sailing the Seven C's to Better Painting: Assignment 9 in a Series of 10, Character, May, p. 23  
Sailing the Seven C's to Better Painting: Assignment 10 in a Series of 10, Courage, June, p. 27  
Self-Portraits and Popular Culture, Apr., p. 18  
Silky Sunflowers & Swirly Skies, Mar., p. 22  
Teapots With a Twist, Feb., p. 26  
Tried & True Tips for Art Teachers: Painting and Composition, Apr., p. 38  
Visualizing Vocabulary, June, p. 17  
Wheels Don't Have to be Round, Apr., p. 16  
"Wild Beasts" Roam the Art Room, Mar., p. 26

## ELEMENTARY (grades K-5)

A Bear for All Seasons, June, p. 18  
Contour Line Drawings: Excited About Artistic Abilities, Mar., p. 32  
Integrating the Curriculum: Art & Reading Puppets, Apr., p. 24  
Integrating the Curriculum: Let Them Eat Faux Cake, May, p. 33  
Silky Sunflowers & Swirly Skies, Mar., p. 22  
Surrealistic and Under 7, May, p. 28

Teapots With a Twist, Feb., p. 26  
Visualizing Vocabulary, June, p. 17  
"Wild Beasts" Roam the Art Room, Mar., p. 26

## FORUM

London: An Art Teacher's Inspiration, Mar., p. 42  
"Oops!" Makes for Creative Opportunities, Mar., p. 41

## INTEGRATING THE CURRICULUM

Art & Reading Puppets, Apr., p. 24  
Kindergarten Monets, Apr., p. 28  
Let Them Eat Faux Cake, May, p. 33

## LEARNING FROM EXHIBITIONS

The Art of Video Games, May, p. 16  
Pueblo to Pueblo: the Legacy of Southwest Indian Pottery, Feb., 18  
Lasting Light: 125 Years of Grand Canyon Photography, June, p. 20

## MIDDLE SCHOOL (grades 6-8)

Coming of Age: Transitioning from Middle School to High School, June, p. 28  
Emotions Unleashed in Paint, Apr., p. 26  
Garden Gnomes: Magical or Tacky?, Feb., p. 32  
Plaster-Wrap Dragons, May, p. 26  
Pop-Art Panels, Mar., p. 34  
Sailing the Seven C's to Better Painting: Assignment 6 in a Series of 10, Contrast, Feb., p. 25  
Sailing the Seven C's to Better Painting: Assignment 7 in a Series of 10, Contrast II, Mar., p. 31  
Sailing the Seven C's to Better Painting: Assignment 8 in a Series of 10, Color Harmony, Apr., p. 23  
Sailing the Seven C's to Better Painting: Assignment 9 in a Series of 10, Character, May, p. 23  
Sailing the Seven C's to Better Painting: Assignment 10 in a Series of 10, Courage, June, p. 27  
Visualizing Vocabulary, June, p. 17  
What a Character!, Feb., p. 36  
Wheels Don't Have to be Round, Apr., p. 16

## MIXED MEDIA

Beyond Black: The Louise Nevelson Project, May, p. 24  
Coming of Age: Transitioning from Middle School to High School, June, p. 28  
Integrating the Curriculum: Art & Reading Puppets, Apr., p. 24  
Integrating the Curriculum: Kindergarten Monets, Apr., p. 28  
Integrating the Curriculum: Let Them Eat Faux Cake, May, p. 33  
Narrative Necklaces ... And Beyond, May, p. 30  
Plaster-Wrap Dragons, May, p. 26  
Surrealistic and Under 7, May, p. 28

## MULTICULTURAL

Learning From Exhibitions: Pueblo to Pueblo: the Legacy of Southwest Indian Pottery, Feb., 18  
Teapots With a Twist, Feb., p. 26



### PAPER/PAPIER-MACHE/COLLAGES

Integrating the Curriculum: Art & Reading Puppets, Apr., p. 24  
Integrating the Curriculum: Kindergarten Monets, Apr., p. 28  
Narrative Necklaces ... And Beyond, May, p. 30  
Plaster-Wrap Dragons, May, p. 26  
Surrealistic and Under 7, May, p. 28

### PHOTOGRAPHY

Learning From Exhibitions, Lasting Light: 125 Years of Grand Canyon Photography, June, p. 20

### RECYCLING/FOUND OBJECTS

Beyond Black: The Louise Nevelson Project, May, p. 24  
Narrative Necklaces ... And Beyond, May, p. 30

### SAILING THE SEVEN C'S TO BETTER PAINTING

Assignment 6 in a Series of 10, Contrast, Feb., p. 25  
Assignment 7 in a Series of 10, Contrast II, Mar., p. 31  
Assignment 8 in a Series of 10, Color Harmony, Apr., p. 23  
Assignment 9 in a Series of 10, Character, May, p. 23  
Assignment 10 in a Series of 10, Courage, June, p. 27

### SECONDARY (grades 9-12)

Beyond Black: The Louise Nevelson Project, May, p. 24  
Clay Mask Workshop, Feb., p. 14  
Comic Book Confidential, June, p. 30  
Narrative Necklaces ... And Beyond, May, p. 30  
On the Art Career Path: Expressive Typography, Mar., p. 39  
On the Art Career Path: Video Game Packaging Design, May, p. 14  
Reflective Object: Capturing the Look of Metal, Mar., p. 24  
Sailing the Seven C's to Better Painting: Assignment 6 in a Series of 10, Contrast, Feb., p. 25  
Sailing the Seven C's to Better Painting: Assignment 7 in a Series of 10, Contrast II, Mar., p. 31  
Sailing the Seven C's to Better Painting: Assignment 8 in a Series of 10, Color Harmony, Apr., p. 23  
Sailing the Seven C's to Better Painting: Assignment 9 in a Series of 10, Character, May, p. 23  
Sailing the Seven C's to Better Painting: Assignment 10 in a Series of 10, Courage, June, p. 27  
Self-Portraits and Popular Culture, Apr., p. 18  
Wheels Don't Have to be Round, Apr., p. 16

### STEPPING STONES

Build Your Leadership Capacity in Art Education, Feb., p. 10

Five Practical Tips to Fuel Creativity, Mar., p. 17  
Never Waste Your Prep Period Again, Apr., p. 10  
Seven Easy Ways to Document Student Learning, May, p. 11  
10 Good Reasons to Start a Blog, June, p. 14

### THREE-DIMENSIONAL DESIGN

Beyond Black: The Louise Nevelson Project, May, p. 24  
Clay Mask Workshop, Feb., p. 14  
Clip & Save Art Print: Hoffman, Malvina, Russian Dancers, May, p. 19  
Garden Gnomes: Magical or Tacky?, Feb., p. 32  
Integrating the Curriculum: Let Them Eat Faux Cake, May, p. 33  
Narrative Necklaces ... And Beyond, May, p. 30  
Plaster-Wrap Dragons, May, p. 26  
Surrealistic and Under 7, May, p. 28  
Tried & True Tips for Art Teachers: Magnificent 3-D Art, May, p. 38  
What a Character!, Feb., p. 36

### TRIED & TRUE TIPS FOR ART TEACHERS

Magnificent 3-D Art, May, p. 38

see **INDEX** on page 44

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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.

# 10 Good Reasons to Start a Blog

by Jessica Balsley

**W**hen I embarked on a journey to start a blog, I had no idea it would save my teaching career.

After several years of teaching, I was already burned out. I was caving to the negativity that can often surround education and was just plain tired. I wasn't excited about teaching like I should be. I needed something more.

I needed something to help me remember why I got into this profession in the first place. Writing a blog, connecting with other art teachers and putting myself “out there” was just the ticket!

Since I started my blog two years ago, I haven't looked back. There are so many wonderful reasons to start a blog today!

**1 GETS YOU EXCITED** about trying new projects with your students, because you will be sharing them.

**2 INSPIRES YOU** to organize and clean your classroom (blogs have photos, right?).

**3 CONNECTES YOU** to parents and the greater community without the tedious uploading of something like Artsonia, which I do like the concept of, but haven't chosen to make the time for something so detailed. I like the general overview that a blog can give me, while still allowing me to share.

**4 HOLDS YOU ACCOUNTABLE** for the things you want to try. Proclaim it on your blog, and you are sure to follow up!

**5 GIVES YOU SUGGESTIONS** and helpful hints from other bloggers and commenters when you are struggling. Blogs don't just help the readers, they can help the writer, too. It's a community that is formed in the blogging world.

**6 MAKES YOU PROUD** of what your art students have accomplished

**7 GETS YOU BACK INTO A DIALOGUE** of professionalism you probably now only get once a year at a state or national conference.

**8 MAKES YOU FEEL AS THOUGH YOU ARE NOT ALONE.** A blog is a place to share your triumphs and trials.

**9 FAMILIARIZES YOU** with new technologies in a non-threatening and inexpensive way.

**10 PROVIDES PROFESSIONAL DOCUMENTATION** of your teaching to look back on, and can even be considered a digital teaching portfolio.

Maybe you want to write about your classroom. Maybe you want to help other art educators. Maybe you simply want to share resources you find. Blogging has so many possibilities for you and your students.

I also encourage teachers to think about not just starting a simple blog that has lessons from your classroom, but to think of a more specific theme that is a missing niche in the art-education world.

How about a blog just on art-room management, or perhaps a blog only focused on art and interdisciplinary connections?

*“I needed something to help me remember why I got into this profession in the first place.”*

Art and technology? The possibilities are endless.

I am fortunate enough to now help other art teachers start their own blogs through my online classes, and it's so much fun to see their ideas come to life. The Art of Education now hosts an award for “Art Ed Blog of the Year” and it's so rewarding to give recognition to other bloggers who are putting a lot of their time and energy into the profession to help our community of teachers.

I know the positive impact blogging has had on my teaching, and I hope it can do the same for you, too! ■

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

I first met Irving Kaufman in 1948. Both World War II veterans, we were enrolled in New York University’s art-education program, under the GI Bill of Rights.

Irv was a painter who later found employment in a Long Island school system. What I recall most was his passionate interest in painting. Through our friendship I came to meet many artists, most notably Edward Hopper, with whom he showed at a New York gallery. Later, he joined the faculty at the University of Michigan, teaching art education.

Kaufman was not comfortable with much that was going on in art education. He put it, *“too many of the classroom practices took on amateurish clinical features rather than art studio traits ... the emphasis on process and the rejection of content did not flow logically from an understanding of the*

*through the individual senses, emotions and perceptions.”*

Irving Kaufman was a frequent contributor to publications of the National Art Education Association. His article “Some Reflections on Research in Art Education” was published in the first issue of *Studies in Art Education* (Fall 1959). He served as a staff member for the Central Atlantic Regional Educational Laboratory (1966–69), was President of the Committee for Art Education and a leader in a number of sponsored conferences on museum education (1970–75). He was the recipient of the Manuel Barkan Award in 1982.

Much more might be written of his professional contributions to the field of art education. More personally, Irv and Mabel were dear friends of mine. In 1968, when my family moved to New York (I had accepted a faculty appointment at

# Irving Kaufman

*nature of art or its aesthetic ordering ... what was lacking for me was art—art as the subject of art education.”*

Yet Irv was a passionate and caring teacher. In 1965, he became a faculty member of the City University of New York, teaching in their art education program until his retirement. He was then employed as a part-time faculty member at Teachers College Columbia University.

Along with his wife, Mabel, Irv worked tirelessly as an art educator. Many scholars in our field still see his book *Art and Education in Contemporary Culture* (Macmillan Collier; 1966) as an important voice. In it, he states his position clearly, *“A book about art and the teaching of art skirts pretentiousness for, in a very brave sense, art communicates on its own level, while the successful teaching of art remains a very personal affair. The acts are felt directly*

NYU), we chose Scarsdale, N.Y., as our new residence. Our house was within easy walking distance of the Kaufmans’, who had moved there a few years earlier. Truly, they were like an aunt and uncle to my three daughters.

In 1975, I was named President of the Minneapolis College of Art and Design. We moved from Scarsdale, and the Kaufmans later moved to East Hampton. We saw each other less frequently, but the warmth of our friendship remained.

Many years later, I was attending an opening of a New York artist friend in Chicago. I inquired whether he had seen the Kaufmans. “Yes,” he said. “I attended Mabel’s funeral.” I was shocked and called Irv the following day. How sad! 50 years of marriage had come to an abrupt and untimely end. Irv was devastated in his grief. He sent me about 40 poems he wrote in his effort to cope with his loss. Here is one:

“I shut the door  
for the last time.  
Alone, resentful;  
bereft.  
In the naked yard,  
last year’s hydrangea  
blossoms, bedraggled.

All those years;  
days, dimpled with sighs.  
—Final stalemate.  
Now the house  
is haunted.  
Except for cobwebs,  
nothing left.”

In the years that followed, my attempts to contact him were met with silence. Others sought to reach him, but to no avail. Without Mabel, he was left in deteriorating health and spent his time visiting their sons. To the best of my knowledge, Irving Kaufman died three years later. ■

*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.*

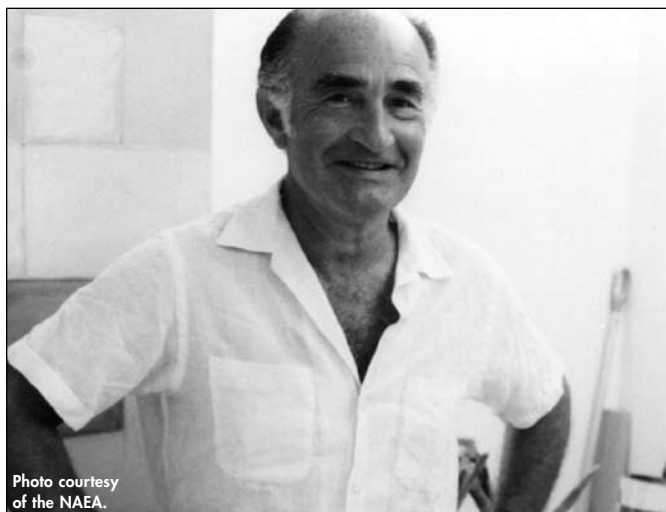


Photo courtesy  
of the NAEA.



**"Hometown Bank."** Colored pencil on blue construction paper; 11" x 8.5".



**"Invincible."** Colored pencil; 14" x 17".

# Young ARTIST

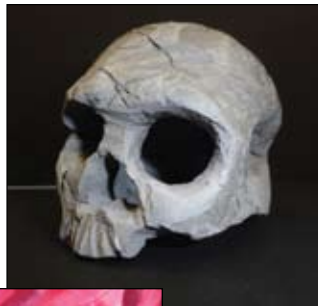
I can remember drawing and loving art since the young age of 4. Since then, I have loved learning how to paint, sculpt, draw and create in my middle-school art program. I am inspired by the beauty of nature and the beauty of the human race.



I have learned so much about art in the last three years, and I can't wait to see what the future holds as I learn to be more expressive and creative in my work. Art is my world, and I see it in everything I do.

*Brooklyn Walker*

Brooklyn Walker, grade 8  
Texas Middle School  
Texarkana, Texas  
Angela Melde, Art Teacher



**"Man."** Clay;  
6" x 5".



**"Gone with the Wind."** Mixed media with wallpaper and pencil; 18" x 12".



**"Mother's Day."** Acrylic; 14" x 17".



**"Through My Eyes."** Charcoal; 9" x 12".



# Visualizing Vocabulary

by Karen Skophammer



**V**ocabulary can become tedious and a chore if it is approached as such. I try to make art terms and vocabulary meaningful, something the students will remember and use for years to come. In fact, I have students asking when we'll "do" vocabulary again!

Each unit of study, I hand out fluorescent 3" x 5" cards to the students and ask them to write down a vocabulary word from our current unit, and then illustrate the word on the card. These are hung on the wall. For instance, the term might be "three dimensional" and the student may draw a small 3-D box on the card along with the word. Many times the students want to do *more* than one vocabulary word for the unit.

At the end of a semester, I have found that both of the following vocabulary review projects work wonderfully. Plus, they create great works of art. I have each student choose a vocabulary word from the semester, and then select one of these two ways to illustrate it.

**CURSIVE CREATURE RUBBINGS** Fold a piece of paper in half vertically, and write the vocabulary word in black crayon in cursive writing on the fold. Then, fold the paper into itself, and rub the crayon word with a wooden spoon, or any other available utensil that will not tear the paper. This rubbing transfers the word to the other side of the paper, creating a mirror image.

Next, the students use crayons to make color blends within the vocabulary word. When the coloring is done, the vocabu-



## LEARNING OBJECTIVES

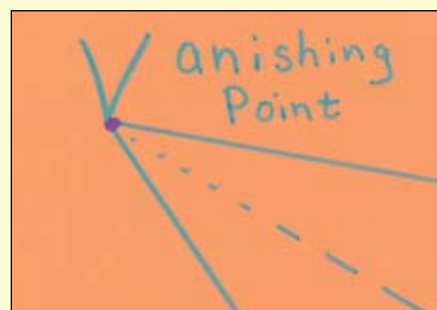
**Elementary and middle-school students will ...**

- define vocabulary words and use them in a work of art.
- explain how vocabulary is important to the visual arts.
- demonstrate an understanding of vocabulary.
- reflect upon and evaluate artwork.

## MATERIALS

- Index cards
- 12" x 18" white drawing paper
- Crayons and other assorted color media
- Wooden spoons
- Pencils and pens

### < Paint.



### ^ Vanishing Point.

### < Texture.

lary word looks like a bug or creature. (When the words are hung up, it's fun for the students to see if they can discern what the other students' vocabulary

words are, which is a good review.)

Lastly, have the student turn the completed work of art over and define the term on the back of the paper.

**BUBBLING BODIES OF WORDS** Write the vocabulary word in block or bubble letters that connect in the center of a 12" x 18" piece of paper. Draw the letters quite large. When the word is complete, follow the contour of the word until you hit the edge of the paper and can't draw anymore. Then, choosing colors and patterns, color the word and designs. The result is an amazing, vibrating piece of artwork.

You may also turn over these works of art and define the word on the backside. The words are then displayed, and other students discuss and review the vocabulary words, instead of taking a formal test.

If you want to take the "drudgery" out of vocabulary reviews and really instill the language of art in students, try these methods. They're a big hit, and you don't have any trouble getting the students to review! ■

*Karen Skophammer is an art instructor for Manson Northwest Webster School in Barnum and Manson, Iowa.*

**W**hen asking my students to illustrate different types of weather, invariably their paintings look like nonobjective artwork: Winter often becomes one snowman with hundreds of asterisk snowflakes scattered throughout the picture. Spring? A rainbow with smiley-faced suns. You get the picture.

Having my students paint or draw seasons by depicting trees in various stages of growth also proved unsatisfactory. All of these projects look remarkably similar, showing very little effort, thought or creativity—not to mention they are not very fun. Perhaps this type of tree project would best be left to the science teacher's classroom illustration.

So, in what direction could I lead my students that would provide an easy starting point, yet leave room for creativity?

Teddy bears, of course, proved to be the perfect answer! They are easy to draw and are liked by all ages. Not only that; years ago, I purchased 25 identical, stuffed, jointed teddy bears that can strike any pose. With the help of doll stands they can remain upright, bend over or even stand on their heads.

After a discussion of things that could be drawn to indicate various seasons—such as clothing, weather, holidays, sporting events and more—each student should decide which season they wish to feature. After making that decision, they should pose the bear as if it was participating in a seasonal activity, such as reaching out to rake leaves, stretching its arms up to put star on a Christmas tree, arms out pushing a lawn mower, lying down looking up at fireworks and more.

The bears should be drawn first, then dressed in weather-appropriate attire—with accessories—to capture the center of interest. The artwork may include seasons, but the subject is the bear. For example, a bear could be dressed in a raincoat with galoshes, holding an umbrella and splashing in puddles.



# A Bear for all Seasons

by Cheryl Crumpecker

## LEARNING OBJECTIVES

### Elementary students will ...

- draw a teddy bear from observation using contour lines.
- use a teddy bear as the center of interest.
- create a piece of narrative art.
- depict seasons through use of weather, clothing and activity.
- use a controlled amount of watercolor.

## MATERIALS

- Thin black water-soluble markers
- 12" x 14" watercolor paper
- Stuffed bears for observation
- Doll stands (optional)
- Watered-down tempera or liquid watercolors
- Miscellaneous watercolor supplies



McKenna, grade 3. >





Lucy, grade 3. ^



^ Mary, grade 3.

Taylor, grade 3. >

Doll stands work great to hold the bears in various positions, including standing, walking and bending. Have students draw the bear's outside contour shape before adding the inside details. Only thin, water-soluble markers should be used for the drawings. No pencils!

After the bear is drawn—remind students to draw big!—the environment is created, with an emphasis on seasonal activities, weather, foliage and color usage. Students may draw inside scenes as long as the seasons are easily identifiable. Windows may be added to indicate outside weather, if desired.

Upon completion of the entire drawing, it's painting time! I like using water-soluble markers for this project because they create subtle self-shading when the lines are barely moistened. Additionally, they require students to paint slowly and carefully.

Students must be instructed to have only a small amount of paint on the brush, and to paint inside the shapes and *next* to the lines—not over any lines. As the paint barely touches the



lines, the black marker mixes and slightly darkens the paint near the edges, creating depth with "accidental shading."

These charming bears are ready to greet the seasons! ■

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



**T**he Grand Canyon has been described as wild and unforgiving, but it is also one of the most stunning landscapes on earth. As such, this monumental natural wonder has been recorded by thousands of artists—both professional and amateur—and by millions of visitors in almost every conceivable art form including paintings, prints, drawings and especially photography.

A current Smithsonian exhibition, now completing its four-year tour across the United States, allows us to marvel at this natural wonder without camping equipment, emergency rations or rappelling ropes. No donkeys needed, just travel to a museum hosting the show.

*Lasting Light: 125 Years of Grand Canyon Photography* is a collaboration between the Smithsonian Institution

# LASTING LIGHT:

## 125 Years of Grand Canyon Photography

by Mark M. Johnson

### VISIT A NATIONAL PARK THIS SUMMER!

The U.S. National Park Service oversees nearly 400 national parks across the country, which attract more than 275 million visitors every year. Some are traditional natural or recreational parks that are appropriate for camping, hiking, fishing and family outings.

The Park Service also maintains historical sites, from the remnants of ancient civilizations, to the boyhood homes of U.S. Presidents, to the stirring sagas of hard-fought wars. Other sites might feature important people in our nation's history such as Thomas Edison and Martin Luther King, or tell stories such as the memories of the thousands of immigrants who passed through Ellis Island.

The National Park Service offers an extensive website ([www.nps.gov/index.htm](http://www.nps.gov/index.htm)) that helps you find a park, explore nature, discover history and learn of events. There's even special information for teachers and kids. One can search by name, state, activity, topic, etc. So plan a trip to a national park, and you can even volunteer, join a friends group, or get involved in a variety of activities.—M.M.J.



Jack Dykinga. *Toroweap Overlook in Morning Light*, 1987. Courtesy of Jack Dykinga.





**Kate Thompson. *Salute to Matkatamiba*, 2000. Courtesy of Kate Thompson.** ▲

**Dugald Bremner. *Travertine Terraces, Havasu Creek*, 1990. Courtesy of Dugald Bremner.** >

**John Blaustein. *Bighorn Sheep in 140-Mile Canyon*, 1972. Courtesy of John Blaustein.** ▼



Traveling Exhibition Service and the Grand Canyon Association. Featuring 60 color photographs, this impressive exhibition will tour across the country through the end of 2013.

For the Hopi, the Grand Canyon is the Sipapu, the hole in the earth from which all life emerged. For the 16th-century Spanish explorer Garcia Lopez de Cardenas, the first European to explore the area, it was the entrance to the Seven Cities of Gold. During the past four centuries, this fantastic landscape has beckoned, inspired and thrilled explorers, naturalists, biologists, geologists, artists, tourists and families.

*Lasting Light* documents the dedication of those who sought to capture the Grand Canyon on film, from the late 19th century to the present. It also reveals the many faces of the Grand Canyon, as impacted by where the picture was taken, the season and time of day, the atmosphere and the changing weather. Nothing is constant except for the enormous variety of imagery as seen in the thousands of species of flora and fauna, waterfalls and wading pools, and of course, the awe-inspiring cliffs and rock formations. Representatives from Eastman Kodak's Professional Photography Division and National

Geographic selected the stunning contemporary images.

The Grand Canyon was formed by the Colorado River at least 17 million years ago. The gorge was formed over a 5.4 million year period. Grand Canyon National Park, located in the northwest corner of Arizona is a mile deep, 277 river miles long, 18 miles wide, and contains 2,000 square miles of snaking riverbeds and sheer rock walls. It is considered one of the Seven Wonders of the World.

President Theodore Roosevelt referred to it as a world like no other. *"What you do is keep it for your children, your children's children, and for all who*





**Jack Dykinga. *Snow Covered Ponderosa Pine, North Rim*, 1992.** ▲  
Courtesy of Jack Dykinga.

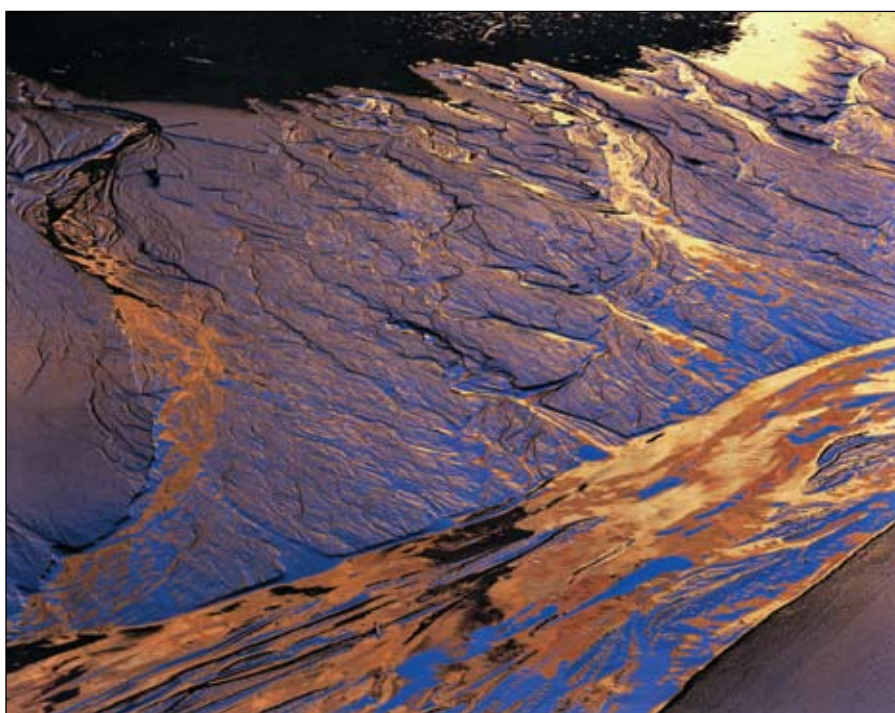
**Gary Ladd. *Reflections and Patterns in Mud*, 2005.** > Courtesy of Gary Ladd.

## ITINERARY

Museum of the Southwest  
Midland, Texas  
Through June 10, 2012

Museum of History and Art  
Ontario, California  
June 30–September 23, 2012

Discovery Place, Texarkana  
Texarkana, Texas  
January 26–April 21, 2013



*come after you, as one of the great sights which every American should see,”* Teddy Roosevelt urged.

Roosevelt, ever the naturalist, was just one of the canyon’s devotees. There are millions of others, including the 26 featured photographers of *Lasting Light*, who ran the river and climbed the rocks to capture these breathtaking images.

The area of the Grand Canyon was first afforded federal protection in 1893 as a forest reserve and later as a National Monument. It did not achieve national park status until 1919, three years after the creation of the National Park Service. Today, Grand Canyon National Park receives close to five million visitors each year—a far cry from the annual visitation of 44,173 the park received in 1919.

*“The Grand Canyon taught me a way of seeing. How to see light and design,”* said featured photographer John Blaustein. This and other intriguing narratives accompany the spectacular photographs, giving audiences the artists’ personal insight into the power of the canyon.

It’s been said that art imitates nature. In the case of these Grand Canyon photographs, the images truly mirror the sense of scale, drama, power, age and wonder of the actual subject. ■

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

# 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, JEAN-HONORÉ FRAGONARD

The son of a haberdasher, Jean-Honoré Fragonard grew up to become one of the most sought-after court painters in 18th-century France. He was originally to become a lawyer, but Fragonard's natural gifts in drawing led him to the studio of Jean-Baptiste-Siméon Chardin (1699–1779), who rejected the student and sent him along to the studio of François Boucher (1703–1770).

Accepted by Boucher, Fragonard flourished. He won the Prix de Rome in 1752, after which he spent six years studying in Rome and Venice, where he was deeply influenced by the work of Giovanni Battista

Tiepolo (1696–1770). Although his early work featured historical and allegorical scenes, he soon abandoned this serious subject matter for the genre scenes of the frivolities and gentle pleasures of the Rococo: works that would make him famous and rich.

“The demand of the wealthy art patrons of Louis XV's pleasure-loving and licentious court turned him towards those scenes of love and voluptuousness with which he will always be associated” (source: [www.artinthepicture.com](http://www.artinthepicture.com)). Working more than 100 years before Claude Monet's *Impression, Sunrise* (1872) sent shock waves through the Parisian art establish-

ment, Fragonard's loose, lush brushstrokes garnered both praise and criticism.

Timing was not on Fragonard's side: The advent of the French Revolution ended the monarchy, and with it the artist's lucrative commissions. He fled Paris to avoid the fate of many of his social circle, but 10 years later returned to a world forever changed.

Neoclassical painter Jean Louis David (1748–1825) welcomed the artist back, offering him a post at the Louvre, where he served as a museum commissioner. For a painter once so wildly popular, Fragonard died in relative obscurity and poverty.

## ABOUT THE ARTWORK

We conclude this year's Clip & Save Art Print series with one of the most iconic graphic images in Western art, *The Swing*, by the French Rococo painter, Jean-Honoré Fragonard. “The Swing is Fragonard's best-known painting, encapsulating for many the fineness, humour and joie de vivre of the Rococo. No other work better demonstrates his ability to combine erotic licence with a visionary feeling for nature” (source: [www.wallacecollection.org](http://www.wallacecollection.org)).

The commission was originally given to the history painter Gabriel François Doyen (1726–1806), but the erotically charged subject matter dissuaded Doyen from going forward with the job. The commission was offered to Fragonard, and the rest is history.

*The Swing* is an example of French genre scenes

known as *fêtes galantes*—small-scale paintings that represent figural groupings of well-heeled ladies and gentleman shown in lush landscapes and participating in flirtatious or mildly erotic behavior. In the painting, a young woman in frothy pink silk is being pushed on a tree swing by a much older gentleman. She playfully kicks off her delicate slipper in full view of her lover, who hides in the garden's lush undergrowth with a perspective of his paramour's undergarments. A soft column of light illuminates the slightly hedonistic scene of youthful naughtiness.

“French genre pictures and related subjects do not, as often thought, merely mirror real-life activities. They are usually constructed from pictorial patterns and motifs that were meant to convey narrative, psychological or allegorical con-

tent. *Swinging* is a motif that carried a varied, mostly erotic, freight of connotation and innuendo ...” (source: Abstract *The Art Bulletin*. Vol. 64, No. 1, March 1982, pgs. 75–88).

While *The Swing* seems tame by today's standards, it caused a scandal at its unveiling. At the same time, it was praised for the artist's expert handling of paint, control of line and voluptuous color. Then, as now, his ability to perfectly capture the spirit and frivolity of 18th-century French society is what has made this work of art one of the most popular paintings ever created.

For more biographical information, read the text found at: [www.metmuseum.org/loah/hd/frag/hd\\_frag.htm](http://www.metmuseum.org/loah/hd/frag/hd_frag.htm)



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









Jean-Honoré Fragonard (French; 1732–1806). *The Swing* (*Les Hasards heureux de L'Escarpolette*), 1767. Oil on canvas; 31.9" x 25.2".  
©Wallace Collection, London, UK/The Bridgeman Art Library International.



# clip & save art print CLASSROOM USE

*The Swing, Jean-Honoré Fragonard*

## PRIMARY

What youngster doesn't love to swing? Your students most certainly will love the final print in this year's Clip & Save Art Print series featuring movement and motion in art. Display the Art Print and explain that the artist who painted the original made the painting over 200 years ago. Ask students to notice the details of the work that indicate its time period (clothing, hair styles).

Ask students to describe the action of the picture. Some students will no doubt notice the young man lying in the garden, watching his young girlfriend playfully kick her slipper in his direction. Tell students that at the time, the painting caused a scandal, as proper women were discouraged from such flirtatious behavior.

Point out how the artist used loose brushstrokes to create a lush garden environment. Give students paper and pencils to sketch a garden or playground scene. Provide chalk pastels or colored pencil for students to lay in color. Display finished work with the Art Print.

## ELEMENTARY

Share the Art Print with students and point out that the artist created the illusion of movement while at the same time captured a moment in time, much like a sports photographer captures distinct movements of an athlete in action.

Give students an opportunity to practice capturing motion. Place students in pairs, providing each

pair with a digital camera. Take students outside to an open space where they can move around freely. Direct students to take turns photographing their partner doing something that requires movement: running, throwing a ball, simple gymnastic moves and, of course, swinging.

Preview and download all students' work onto your hard drive. Organize the images by group, and give each pair the opportunity to edit out the weakest images. Have each student select an image from their body of work to print and mat. Display all photography alongside the Art Print. To celebrate the end of this year's study of movement in art, create a slideshow of student photography and screen it for the class.

## MIDDLE SCHOOL

After a year of examining movement in art, your middle-school students are ready to look back over the year of Art Prints with a critical and analytic eye. Share this month's Art Print with students and ask them to describe what they see. Next, screen the short YouTube film featuring two art historians analyzing *The Swing* ([www.youtube.com/watch?v=rV75Sim0xKI](http://www.youtube.com/watch?v=rV75Sim0xKI)). Point out to students how deeply the two scholars delve into the various elements of the picture.

To prepare for the next class, create a gallery-like space using all the Clip & Save Art Prints from this

year's series. (If you are lacking enough space to create a gallery, use a corridor or multipurpose room). Give students an opportunity to revisit all the prints. Next, place students in small groups and have them choose one print to analyze onsite. After each group has had enough time to fully analyze their chosen image, give them time to share their observations with the class.

## HIGH SCHOOL

Share the Art Print with students and give them time to describe what is happening in the picture. Although students may comment that many of the elements of the subject matter are dated, the image has continued to enthrall even the most contemporary audiences, including the artist Yinka Shonibare, whose "work addresses issues of power in contemporary and historical culture. Shonibare sees areas of excess as a means to represent that power." (Source: [www.edu.warhol.org](http://www.edu.warhol.org)).

In his 2001 sculpture, *The Swing* (after Fragonard), Shonibare borrows the central figure in the original work while making a unique work in his own style. Show students Shonibare's sculpture, found at [www.edu.warhol.org/app.shonibare.html](http://www.edu.warhol.org/app.shonibare.html). Ask students how the artist borrowed from the original without copying it. Ask students to comment on how the meaning of the two works are different. Give students an opportunity to create an original work of art inspired by *The Swing*.

by Dan Bartges

**I**t takes real courage to produce one's best artwork. But how can your students muster courage when they need it? In the last lesson of this 10-part series, courage is our final destination. 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](http://www.artsandactivities.com), then click "Sail the Seven C's," where they'll spend time learning about that month's topic.

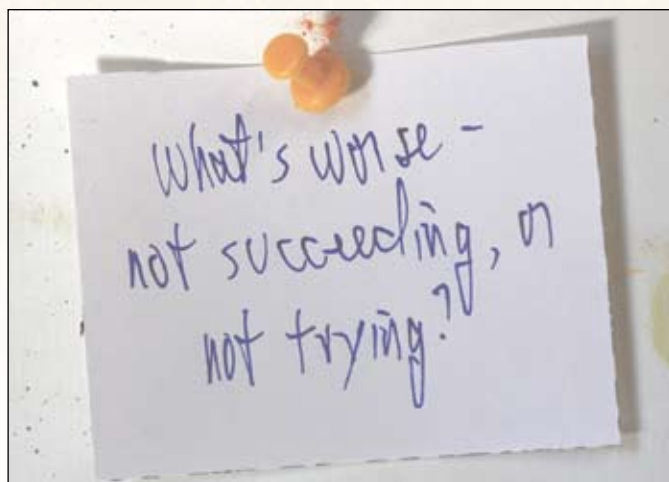
Next, they'll print out the "Quiz Me!" sheet, write in their answers to three short questions, then hand it in to you. (The following month, the answers to the previous month's quiz will be shared online with students.)

Thank you for encouraging your students to participate in this yearlong series. I hope these lessons have helped to raise the quality of their artwork and to motivate them to continue developing and enjoying their creative talents. ■

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



**Cecilia Beaux (American; 1855–1942). *Man with the Cat (Henry Sturgis Drinker)*, 1898. Oil on canvas; 48" x 34.625". Smithsonian American Art Museum. Bequest of Henry Ward Ranger through the National Academy of Design.**



**"What's worse: not succeeding or not trying?"** Pinned to his or her studio wall, this note reminds an artist to muster the courage to take risks.

**MUSEUM CONNECTION** Imagine believing in something so deeply that you risk everything to dedicate your life to it. That takes courage! But that is exactly what artist George Catlin did. A complex figure, Catlin painted and chronicled American Indian culture at a pivotal moment in United States history.

In the 1830s, tribes from the East were forced to relocate westward, treading what historians call the Trail of Tears. An advocate for American Indians, Catlin was an artist, writer, ethnographer, scientist, businessman, lecturer and showman—roles that were sometimes contradictory. He took great risks in his quest to travel west to document American Indian life for future generations, yet Catlin persevered against the odds.

Learn more about George Catlin (1796–1872) and his paintings at the Smithsonian American Art Museum's website. This site compiles paintings, historical documents and commentary from contemporary experts so you can explore the intersections of two cultures—both in George Catlin's time and today: [www.americanart.si.edu/exhibitions/online/catlinclassroom/index.html](http://www.americanart.si.edu/exhibitions/online/catlinclassroom/index.html)

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

**1Q** What did the cicada beetle do that was considered courageous? **1A** After shedding its shell, it leaped off the tree and flew. **2Q** Explain what Eugene Delacroix meant when he wrote: "Mediocre painters ... never get beyond themselves." **2A** They never take the risk of attempting to paint better than they're certain they can paint. **3Q** Who painted *Man with the Cat*? **3A** The American artist Cecilia Beaux (1855–1942).



# Coming of Age *Transitioning*

**T**o celebrate a milestone in eighth-graders' lives—leaving middle school and moving on to high school—I assign them the “Coming of Age” project, which examines the big idea of identity and promotes the move from self-reflection to self-expression. The project also includes writing components that correspond to each of the nine assignments.

Reference materials and resources are provided for students: examples that show the relationship between words and images, familiar sayings, proverbs, and words of wisdom, decorative fonts for lettering and designs, a list of descriptive words, and assorted comic books featuring superheroes.

## BOOKLET PREPARATION

*You can choose to assemble the booklets beforehand, or walk your students through the process.*

**STEP 1:** To create each of the booklets, fold two pieces of 18" x 12" oak tag in thirds horizontally, so you have six equal 6" x 12" panels. Fold back along



Go to [artsandactivities.com](http://artsandactivities.com) and click on this button to download instructions for making booklet and a handout for students.

each of the creases, as the booklet will be folded back and forth.

Use transparent tape to join the two pieces of oak tag horizontally, so they make one long accordion.

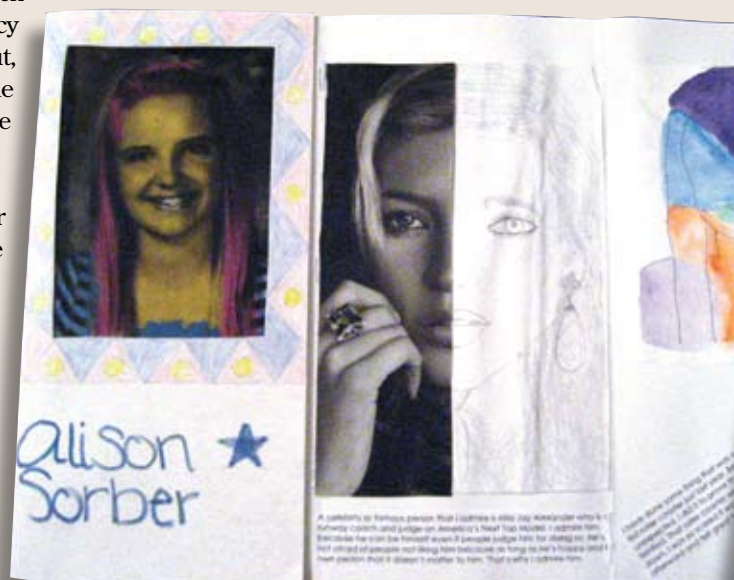
Cut a 6" x 4" rectangle out of what will become the cover panel. Mark this spot on panels 1, 3 and 8 for later.

**STEP 2:** Take headshots of students, or scan existing photos. Print these at 6" x 4" on transparency film. (You should be able to fit two photos on each sheet of transparency film.) Cut each photo out, leaving room around the photo (I suggest this be done beforehand).

**STEP 3:** The cover page and photo will be included in each of the book's four “spreads.” Because the photo is printed on transparency film, students will create four different backgrounds that will show through: three differently

painted copies of their headshot, and a collage of descriptive words. Once the paintings are complete, they can be cut out and glued to the booklet.

**STEP 4:** Students will complete the nine art and writing assignments, and then assemble them in their booklet according to a provided diagram. (Each writing assignment must be typed, cut out and glued to the bottom of the appropriate panel.)



# from Middle School to High School

by Sandra Elser Ciminero

The book will have two 2-page spreads (including the cover page) and two 3-page spreads (including the cover page). Students will then be able to fold the booklet in different ways to show each of the four different spreads.

Students were shown a "Coming of Age" example I made, and I demonstrated how the cover page with photo would flip to reveal the four backgrounds and spreads. There are many steps, so for students to completely

understand how the various parts come together; be sure to make a booklet to serve as an example.

Students were given a checklist and descriptions of the assignments so they could work at their own pace, as well as manila folders to store their work as they progressed.

Acrylic paint stations had been set up at several tables, while watercolor and other drawing materials were stationed at others.

computer, being sure to set the margins to fit the booklets. Most students organized their ideas in notebooks beforehand, while others chose to compose on the computer. All writing had to be school-appropriate and positive.

A piece of drawing paper was placed under the photo transparency and, on the light box, students lightly traced the outline of themselves, which

see **OF AGE** on page 42

## LEARNING OBJECTIVES

### Middle-school students will ...

- reflect on the transition into high school, including who they are and their hopes and aspirations.
- experiment with materials to produce different effects.
- understand subtle differences by utilizing the same photographic image, but altering the backgrounds.
- learn and exercise problem-solving skills.

## MATERIALS

- 12" x 18" oak tag
- 8.5" x 11" overhead transparencies
- Tape, glue
- Utility knife, scissors
- Watercolors, acrylics, brushes, mixing trays
- Magazines, cut paper
- Colored and graphite pencils, markers
- Digital camera, light boxes

## THE 9 STUDENT ASSIGNMENTS

**#1.** Students were asked to draw a border design around the rectangle opening (where the photo will be) and color it in with markers or colored pencils. They were then to letter their first and last name to fit the entire space under the photo.

After the components were assembled, students typed their accompanying text on a

**Art and reflective writing help students define who they want to become.**





# Comic Book Confidential

by Irv Osterer

Jen's "Vireo." >  
Casey's "Twinkle Tooth." v



## LEARNING OBJECTIVES

High-school students will ...

- examine several well-drawn comic books.
- create a completely new superhero or completely overhaul an existing character.
- work with keyline art and understand how to digitally ink and fill an image.
- understand basic Adobe Photoshop skills.

## MATERIALS

- Black ink, brush pens
- Mayfair cover paper
- Scanner and ink-jet printer
- Photo-editing and desktop-publishing software, such as Adobe Photoshop CS4

I remember as a youngster poring over DC and Marvel comics, wondering if any of my heroes would reach TV or movie theaters. Today, with the blue-screen techniques and computer-generated imagery (CGI), it seems not a week goes by without seeing one of these characters being featured in a film. *Spider-man*—my personal favorite—has even reached Broadway!

None of this phenomena is lost on my senior graphic-design class, who see many of these movies and still read the occasional graphic novel or comic book. So, when I told them their summative project was to invent their own crazy superheroes—complete with mythology, costume and their own comic book—it was an assignment they happily embraced.

We first took a historical survey and observed how comic-

book artwork had evolved from the simple linear, filled-keyline drawings of the first 50 years of the genre, to today's more painterly graphic formats.

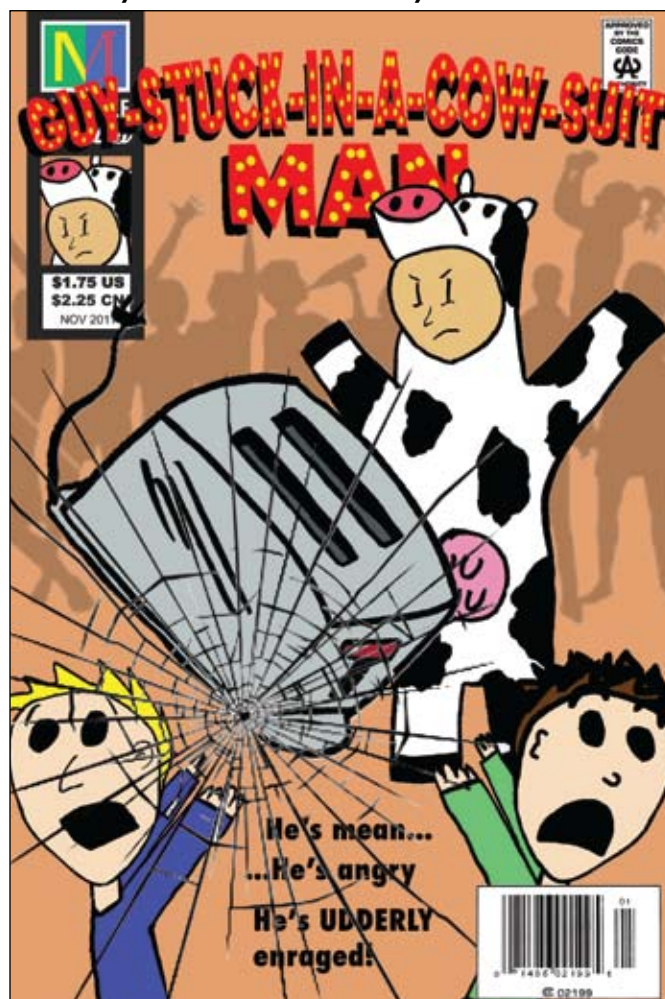
Most students working on the problem took the more traditional route, and created black-and-white comic-book art on paper, that was in turn scanned and saved as a TIFF image. In Photoshop CS4, it was easy to convert these files to RGB and then experiment with color. Digitally, it was easy to ink and fill closed shapes, and color blends were easily dropped in. It also was quite simple to isolate the black parts of the image and place a color behind them.

A few in the class chose to use a more painterly approach with Photoshop, using the pencil, paintbrush and opacity





- ^ "Foxy" by Minty.
- < "The Mask" by Heather.
- v "Guy-Stuck-in-a-Cow-Suit Man" by Jordan.



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tools to create images that looked like they had been done using traditional media.

Although it's a bit more difficult to work with text in Photoshop, we did so quite effectively, using several filters and effects to get the typographic look each student was looking for.

Using the layers palette in Photoshop provided the students with an opportunity to do a lot of easy trial-and-error work onscreen. When they were satisfied they had arrived at the most pleasing image and final comic-book cover layout, the experimental layers in the file were purged.

I asked students to save their original Photoshop working files with all the separate layers and to make a duplicate copy. They were then asked to flatten and merge all layers on the duplicate file, which was saved as a high-resolution jpeg, and printed on our inkjet printer.

Our pantheon of comic-book heroes came to life and were proudly on display at the school's annual art show. ■

*Irv Osterer is Department Head of Fine Arts, Library, Communication Technology, Communication and Design, and is Specialist High Skills Major Coordinator at Merivale High School in Ottawa, Ontario, Canada.*



# Dwelling Designers

By George Székely

**B**efore she was 8, my daughter, Ana, had already moved into many unfurnished playhouses, stacking storage units and hanging shoe racks or garment bags. Children's inventions go far beyond track housing or Ethan Allen furniture; they foreshadow the most innovative ideas in building forms and interior designs.

Children improvise with containers and find places in a home that suggest enticing dwellings. A drawer left open becomes a balcony, soap trays become cots and the space between twin beds becomes a domed playhouse through the strategic use of sheets and pillows.

Some children have "owned" summer homes on the beach, in the mountains or poolside, where they drape beach towels over chairs and arrange comfortable inflatables inside their towel tents. Children search for interesting parcels and views for playhouses on which to site pocket-to life-sized play spaces. In turn, children's playhouse activities are an inspired foundation for art-room architecture and interior design practice.

**A UNIQUE ART** Over fields of carpets and grass, children build sanctuaries for their action figures and other toys. This play becomes focused in a more compact environment inside a playhouse. All kinds of stimulating containers with unusual spaces can serve as possibilities in the art class. From designing shelters for themselves and their toys, children expand to designing public environments, planetariums, museums and airports. Structures they model are based on experiences and interior investigations. In the art room, students are exposed to architectural models, important pieces of furniture art and the works of other designers. We offer a unique design practice in school, where students meet "clients," deal with "specs" and "budgets" and invest in words and sketches, the concepts found through playful investigation.

Art-class experiences build on a fruitful life in playhouses and build connections between children's growing interests in the world. Developing environmental awareness is enhanced by children's own environmental creations. A playhouse is a complete environmental art, requiring complex thinking, seeing and understanding of relationships between exterior and interior. Students develop a feeling for spaces, a sense of being in control of the environment and of being a contributor to the world.

**PLAYHOUSE INVENTORS** With so many toy cars, dolls, action figures and stuffed animals to house and feed, no wonder kids constantly search for objects to move into. One child suggests a playhouse made from the giant shoes



Children's dwelling designs are unique art forms, and it is important to revisit them in the art room.

of basketball star Shaquille O'Neal. Thinking about possibilities is as important as building or playing in a playhouse.

Designing in a coat pocket, an eyeglass case or an old trunk leads to further architectural ideas for designing a playhouse from a hat box, a rolling suitcase or an expandable tackle box. This also inspires students to make connections with the containers in which we live, drive or store things. When playhouse dreaming is encouraged, students envision new worlds of underwater housing, portable homes we wear or homes that move with us.

**DREAMING OF YOUR OWN HOME** The art room can carry student dreams to new heights. We design our own innovative furniture and create catalogs for them. Only the most unique containers will do, as we begin to plan our homes and consider different sites and landscaping plans. Celebrated contemporary furnishings and architecture enter the art room through magazines and books, as students learn to speak the language of Deco, Arts and Crafts, and Vintage.

**AN OPEN HOUSE** Some children only experience playhouses designed by adults. For young artists, playhouses are a game board to practice design, a showcase for ideas or even a place in which to hide or find adventure. Playhouses help children contemplate how to improve upon a world defined by adults.

Future architects and designers meet and rehearse in playhouses, where kids groom their love for living in beautiful places, collecting furniture and accessories and for appreciating architectural details.

In a playhouse, children can take charge of, and fine-tune, the visual world. They form life-long artistic tastes in arranging fabrics, colors and objects, and will carry the skills to visualize ideas in scale models, to arrange things in 3-D settings, to solve construction and environmental problems.

Playhouses are as important as play blocks in building-design skills and artistic understandings. ■

*George Székely is Senior Professor of Art Education at the University of Kentucky in Lexington, Ky.*

# Guide to Summer Ordering 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!

## A

### Aardvark Clay & Supplies

714-541-4157  
www.aardvarkclay.com  
AB BR CE PT SP

### Academy of Art University

800-544-2787  
www.academyart.edu  
SH

### Activa Products, Inc.

877-970-0832  
www.activaproducts.com  
AD CE HC JM SH SP

### Aftosa

800-231-0397  
www.aftosa.com  
CE DE

### Alfred University

607-871-2412  
www.nyscc.alfred.edu  
SH

### AMACO/Brent

800-374-1600  
www.amaco.com  
BR CE FN HC PT SA SH SP

### 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

### American Academy of Equine Art

859-281-6031  
www.aaea.net  
SH

### American Ceramic Supply Co.

866-535-2651  
www.americanceramics.com  
AD AB BR CE CT HC JM PT RS SA SH  
SG SP

### Amon Carter Museum

817-989-5067  
www.cartermuseum.org  
DE

### Ampersand Art Supply

800-822-1939  
www.ampersandart.com  
CE DG FI FN HC JM LO PH PR SH  
SG SP

### Armada Art, Inc.

800-435-0601  
www.armadaart.com  
BR CT HC

### Armory Art Center

561-832-1776  
www.armoryart.org  
CE DG JM SP

### Arnold Grummer's Paper Making

800-453-1485  
www.arnoldgrummer.com  
HC RS

### Arrowmont Sch. of Arts/Crafts

865-436-5860  
www.arrowmont.org  
SH

### Art Boards

800-546-7985  
www.artboards.com  
EP FN PR

### Artefakes

888-354-7366  
www.artefakes.com  
CE FD HC

### Art Image Publications

800-361-2598  
www.artimagepublications.com  
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 HC PC PS 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 HC PC 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

### Bamboo Tools

www.bambootools.com  
BR CE CT

### 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 HC JM  
IT LO PC PS 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](http://www.carsondellosa.com)  
PB

**Cascade School Supplies, Inc.**  
800-628-5078  
[www.cascadeschoolsupplies.com](http://www.cascadeschoolsupplies.com)  
BR CT DG EP FR FN HC PC PS 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 Mat**  
559-412-5957  
[www.claymat.com](http://www.claymat.com)  
CE

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

**Clay Stamps from Socwell LLC**  
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 HC PC PS 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 HC JM PC 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**  
800-243-2712  
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

## D

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

**D'Ambruoso Studios**  
203-758-9660  
[www.dambruosostudios.com](http://www.dambruosostudios.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.discount-schoolsupply.com](http://www.discount-schoolsupply.com)  
AD BR CY DG EP FN HC PC 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

## E

**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 LT 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

## F

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

**Faust Ink, Inc.**  
908-276-6555  
[www.faustink.com](http://www.faustink.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

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

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

## G

**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 HC PS

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

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

**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

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

**Grabber's Pottery, Inc**  
951-675-5468  
[www.grabberspottery.com](http://www.grabberspottery.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 HC JM PC 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 HC PC PS 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 HC PC PT PR SP

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

**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  
HC PC

**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

## O

**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

## 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

**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

## P

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

**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

**Perfectone Mold Co.**  
800-828-2634  
[www.perfectonemolds.com](http://www.perfectonemolds.com)  
HC SP

**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.potterymaking.org](http://www.potterymaking.org)  
CE PB

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

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

## Q

**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

## R

**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 HC PS 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 HC PC

**Runyan Pottery Supply, Inc.**  
800-687-4500  
[www.runyanpotterysupply.com](http://www.runyanpotterysupply.com)  
AB BR CE FN HC SA SP

## S

**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 HC PC SG

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

**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.swww.com](http://www.swww.com)  
CE CY EP HC PC PT

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

**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

T

**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

**Tulsa Stained Glass**  
918-664-8604  
[www.tulsastainedglass.com](http://www.tulsastainedglass.com)  
SG SH

U

**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 HC PC PS 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

V

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

W

**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 Guptill Publications**  
800-278-8477  
[www.watonguptill.com](http://www.watonguptill.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 HC PC PS 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.woodstockschoolart.org](http://www.woodstockschoolart.org)  
SH

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

## Product Categories

### (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  
Artsonia  
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  
Bamboo Tools  
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.  
Amperand Art Supply  
Armory Art Center  
Artefakes  
A.R.T. Studio Clay Co.  
Aves Studio  
Axner Pottery Supply  
Bailey Ceramic Supply  
Baltimore Clayworks  
Bamboo Tools  
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 Mat  
Clay Planet  
Clay Stamps from Socwell LLC  
The Compleat Sculptor, Inc.  
Continental Clay Co.  
Creative Industries  
Creative Paperclay Co., Inc.  
Cress Mfg. Co.  
Debor, 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 Pugger 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.  
Bamboo Tools  
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  
Artonia  
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**

Amperand 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  
Inovart Inc.  
Jack Richeson & Co., Inc.  
Lightfoot Ltd.  
Madison Art Shop  
Martin/F. Weber  
Masters Int'l Color Wheel Co.  
Molly Hawkins' House  
Nasco Arts & Crafts  
National Artcraft Co.  
National Art Supply  
Royal & Langnickel Brush Mfg.  
Sargent Art Inc.  
Sax/School Specialty  
S&S Worldwide  
Triarco Arts & Crafts, Inc.  
United Art and Education  
Utrecht Mfg. Corp.  
Winsor & Newton  
World Class Learning Materials

## **(FD) FUNDRAISING**

Artefakes  
Artograph, Inc.  
Art Stamps  
Art to Remember  
ArtWare By You  
Axner Pottery Supply  
Blick Art Materials  
Embrace Art  
KidsKards  
Makit Products Inc.  
Mountain Color  
Original Works  
Sax/School Specialty  
Silvergraphics Studio  
Square 1 Art  
Welsh Products, Inc.

## **(FI) FABRIC/FIBERS**

Amperand Art Supply  
Blick Art Materials  
Chicago Canvas & Supply  
Crizmac Art & Cultural Ed. Matls.  
Earth Guild  
Flourish Company  
Harrisville Designs/Friendly Loom  
Jacquard/Rupert, Gibbon & Spider  
Royalwood Ltd.  
Sax/School Specialty  
United Art and Education  
Rabinowitz Design Workshop LLC  
Women's Studio Workshop

## **(FN) FURNITURE/EQUIPMENT**

AMACO/Brent  
Amperand Art Supply  
Art Boards  
Artisan  
Artograph, Inc.  
A.W.T. World Trade, Inc.  
Axner Pottery Supply  
Bailey Ceramic Supply  
Blick Art Materials  
Bluebird Mfg. Inc.  
Brent Pottery Equipment  
Cascade School Supplies, Inc.  
Clay Planet  
Conrad Machine Co.  
Continental Clay Co.  
Creative Industries  
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## ADVERTISING INDEX

Company	Page	Company	Page
A.W.T. World Trade, Inc.	10	Great Lakes Clay	44
Aardvark Clay & Supplies	44	L & L Kiln Mfg., Inc.	44
AMACO/Brent	4-5	Lightfoot/Cartoon Supplies	10
Arts & Activities/"It Works!"	7	MKM Pottery Tools	13
Art Supplies Wholesale	41	National Art Education Assoc.	47
Aves Studio LLC	43	New Mexico Clay	43
Bailey Ceramic Supply	45	North Star Equipment	43
Bamboo Tools	44	Olympic Kilns	45
Blick Art Materials	48	PCF Studios, Inc.	44
Chicago Canvas & Supply	10	Perfectone Mold Co.	42
Clay Mat	45	Peter Pegger Mfg.	11
Conrad Machine Co.	42	Rockland Colloid	41
Continental Clay Co.	43	Royalwood Ltd.	10
Cress Mfg. Co.	9	Runyan Pottery Supply Inc.	45
Crystal Productions	8	Skutt Ceramic Products	2
Debcor, Inc.	45	The Kiln Doctor	43
Earth Guild	42	Tulsa Stained Glass	41
Euclid's Elements	44	United Art and Education	41
Faust Ink, Inc.	10	Vent-A-Kiln Corp.	44
General Pencil Co.	42	Whittemore-Durgin Glass	10

## MEDIA REVIEWS/SHOP TALK

Company	Page	Company	Page
AuthorHouse	9	Jonti-Craft, Inc.	11
Chronicle Books	8	Prestel Publishing	8
Continental Clay	10	Vent-A-Fume/Vent-A-Kiln	10
Gryphon House	11	Watson-Guptill Publications	8
Jacquard Products	11	Workman Publishing Co.	10

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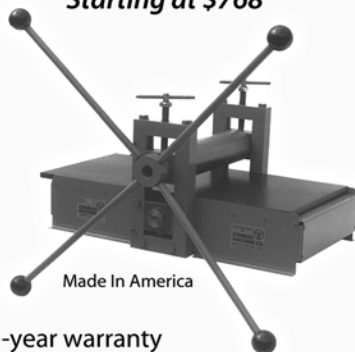


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## OF AGE

continued from page 29

included their hairline and clothing lines. Three of these traced images were needed for upcoming assignments.

Students later painted these traced images and attached them with a glue stick inside the blank pages of the book, so the backgrounds were able to show through the photo.

**#2.** Students painted one traced image with acrylics, striving for realistic, true-to-life colors. The writing prompts were: *How do you see yourself today? What are your interests? What do you like about being an eighth-grader?*

**#3.** Students were to find a magazine photo (face and shoulder shot) of a role model—someone they admired or who inspired them. The photo was cut in half and the student had to draw in the missing half. The cut piece was then attached to flip up and reveal the drawn part. Pictures needed to be approximately 5" x 7". Writing prompts were: *Who is the person you chose? Why did you choose them?*

**#4.** Students used watercolor on the second traced image to create a "wacky" background. Writing prompts were: *Have you ever done anything a bit wacky or unexpected? Is there anything unusual you would like to do someday? Explain.*

**#5.** Students were asked to create their own superhero. Did they have a memory of an event or person who made a difference in their life? They

could use a photograph of that person to draw from or could create their own imaginary superhero, remembering that a superhero is good, not evil. Writing prompts were: *Who was your favorite superhero? If you never had any, do you have a memory of an event or person who made a difference in your life?*

**#6.** Students brainstormed 8–10 words to describe themselves. They made a list, either writing the words in decorative styles or typing them on the computer. They were to repeat the words 6.5 inches down and 5 inches across, using different fonts and sizes. Writing prompts were: *Explain the words you chose. Relate a story or example to illustrate one or more of the words you chose.*

**#7.** Students created mottos to describe their personal goals for the future. A reference booklet of proverbs, mottos, sayings and words of wisdom was available. They were to make their mottos into word art. The writing prompt was: *Describe your personal goals.*

**#8.** Students created a background on the third traced image that represented themselves emotionally. Ideas included stripes, favorite colors, making their face a pastel color or using warm or cool color schemes. Writing prompts were: *How would you color yourself emotionally? Happy-go-lucky, sad, moody, enthusiastic, creative? Provide an example or story.*

**#9.** In the final assignment, students looked in magazines for pictures and words to illustrate what they hoped to be in 10-plus years. They collaged and drew about eight images and words. Writing prompts were: *What are your hopes and aspirations? List the words and images included in the collage and comment on your choices.*

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**ASSESSMENT** When all nine assignments were completed, students were given a rubric with points given for completing each art assignment and writing assignment, for neatness, originality, as well as color and design. ■

*Sandra Elser Ciminero is an art teacher at Champion Middle School in Warren, Ohio.*

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## INDEX

continued from page 13

Painting and Composition, Apr.,  
p. 38  
Pottery and Ceramics, Feb., p. 42  
Spring into Action, Mar., p. 54  
End One, Organize for the Next, June, p. 46

### YOUNG ARTIST

Aimee Monk, Feb., p. 17  
Amy Gasperlin, May, p. 13  
Ava Rose Saurette, Apr., p. 14  
Brooklyn Walker, June, p. 16  
John Lewis Green II, Mar., p. 20

### AUTHORS

Alford, Joanna, Mar., p. 34  
Balsley, Jessica, Feb., p. 10; Mar., p. 17; Apr., p. 10;  
May, p. 11; June, p. 14  
Bartges, Dan, Feb., p. 25; Mar., p. 31; Apr., p. 23; May,  
p. 23; June, p. 27  
Blackwell, Elizabeth, Feb., p. 36  
Carroll, Colleen, Feb., p. 21; Mar., p. 27; Apr., p. 38;  
May, p. 19; June, p. 23  
Chalmers, Claudia, May, p. 13  
Ciminero, Sandra Elsner, June, p. 28  
Crumpecker, Cheryl, June, p. 18  
Dionne, Suzanne, Apr., p. 28  
Flynt, Deborah, Feb., p. 32  
Gamble, David, Feb., p. 14  
Neal, Kari Gertz, Mar., p. 32  
Grigsby, Cathy Murray, Mar., p. 36  
Guhin, Paula, Mar., p. 42  
Hausman, Jerome, Feb., p. 13; Mar., p. 18; Apr., p. 12;  
May, p. 12; June, p. 00  
Johnson, Mark, Feb., p. 18, May, p. 16, June, p. 20  
Laird, Shirley, Apr., p. 16  
Lubiner, Glenda, Feb., p. 42; Mar., p. 54; Apr., p. 38;  
May, p. 38; June, p. 46  
McCutcheon, Heather, Apr., p. 18  
Melde, Angela, June, p. 16  
Miller, Sally Tempel, Feb., p. 17  
Nadeau, Pamela, Apr., p. 14  
Osterer, Irv, Mar., p. 39, May, p. 14; June, p. 28  
Peace, Suze, May, p. 33  
Rosen, Stephanie, Mar., p. 24  
Saltzberg, Barney, Mar., p. 41  
Severance, Kimberly Brown, Apr., p. 24  
Skophammer, Karen, Feb., p. 26; Apr., p. 26; June, p. 17  
Sutley, Jane, May, p. 28  
Székely, George, Mar., p. 51; June, p. 32  
Thompson, Virginia P., Mar., p. 26  
Vance, Shelly, May, p. 26  
Wayne, Dale, May, p. 24  
Welling, Linda, Mar., p. 22  
West, Debbie, May, p. 30  
Wright, Malissa, Mar., p. 20

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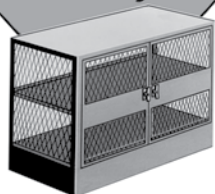
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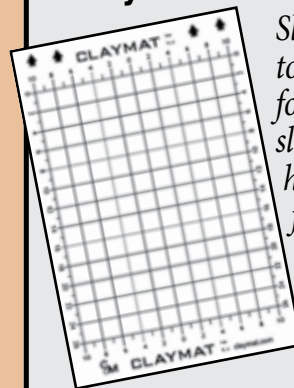
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**H**appy June! It's time to finish those projects, clean up and start organizing for next year. Here are some great tips to get you started.

## tip #1

**LAST-MINUTE PROJECTS** Amber Whelchel Arnold from Level Creek Elementary School in Suwanee, Ga., has her students create and decorate a portfolio to carry their work home. She also does quick, one-day projects—like symmetrical drawings—that don't require a lot of materials. Students also make sketchbooks for the following year, and help their teacher sort and clean the art room and the materials.

## tip #2

**GO GREEN!** When cleaning out the art room at the end of the school year, Debi West from North Gwinnett High School in Gwinnett County, Ga. always finds the “recycle” paper bins overflowing. A few years ago, she began having her students paint the papers and turn them into lovely paper sculptures! She has her students look to Frank Stella for inspiration, and if time per-

## tip #4

**SPEAKING OF GLUE ...** Donna Casanas, who teaches at Coral Park Elementary School in Coral Springs, Fla., uses wood glue to attach pieces of clay projects that have broken off during the wear and tear of the school year. Gluing them back together makes the kids feel good, and helps the projects look great when sent home.

## tip #5

**GREAT ANNUAL GIVE-AWAY** We all have so much unfinished and unclaimed art at the end of the year, and Elaine Fisher from Westwood Heights and Dr. Martin Luther King, Jr. Elementary Schools—both in Fort Lauderdale, Fla.—hates to store or toss them. She takes high-resolution photos of the pieces and lets the students have an “Art Give-Away.” Some students choose finished work, while others prefer unfinished samples so they can add their own details to them.

The “price” for each piece is a 3–2–1 organizer. For each artwork, students identify three elements and principles of



and why. She also asks her students if they could create an assignment for the class, what would it be? The answers to the students' reflection provide great insight into analyzing the strengths and weaknesses of her curriculum and teaching. In the past, they have provided innovative ideas she has incorporated in future additional lessons.

## tip #7

**READY FOR NEXT YEAR, ALREADY?** Preparing a few assignments to start the new school year gives Sandra Traub from Stoneman Douglas High School

# End One, Organize for the Next

mits, they rip apart cardboard boxes and expand this lesson into an Elizabeth Murray-meets-Frank Stella piece. Recycled cardboard and paper scraps never looked so good!

## tip #3

**A LITTLE DAB'LL DO YA!** We all know how hard it is opening glue bottles at the beginning of the school year. All the glue has dried up and hardened around the neck and tip of the bottle. Joanna Davis from Garden Elementary School in Sarasota, Fla. “saves” her glue bottles, by putting petroleum jelly around the necks and tips so they're easy to open and refill in the fall—and all year long!

art they see in it, state two things they learn from the piece of art, and share either one message they see in the artwork or give the work a title. It's a great end-of-year review, and a way to sort and reduce clutter in the art room.

She now keeps all of her work in her pocket on digital media. The kids love taking the pieces home, and she has a slide show of her work for each year.

## tip #6

**REFLECTIONS** Students can reflect on what the most important aspect in art class was during the semester. The most important “thing” doesn't have to be an art technique or skill; it can be time management, planning compositions or applying research to solve problems.

Bizzy Jenkins from Cypress Bay High School in Weston, Fla., also has students explain which project was their favorite and most challenging,

in Coral Springs, Fla., a head start. When she returns to school in the fall, she is able to get back into the “school mode” without the stress of getting prepared for the first week of school.

**HAPPY BIRTHDAY** to our June artists: Paul Gauguin, John Constable, Christo, Red Grooms and Malvina Hoffman.

Scraps of colored construction paper in the recycle bin? Try having your students make a torn paper collage with the scraps in the style of Gauguin's *Tahitian Landscape*. Or, ceramic projects can be wrapped and tied like a Christo building.

Thanks to Amber, Debi, Joanna, Donna, Elaine, Bizzy and Sandra for their great end-of-the-year tips. ■

*Glenda Lubiner teaches elementary art at Franklin Academy Charter School in Pembroke Pines, Fla. She is also an adjunct professor at Broward College.*

### ATTENTION READERS

If you would like to share some of your teaching tips, email them to:  
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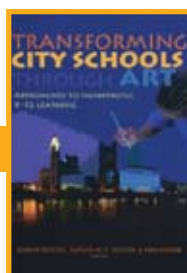


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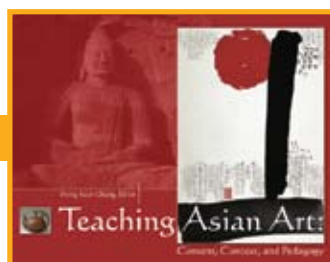
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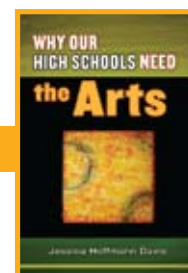
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