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# CONTENTS

VOLUME 152, No. 3

NOVEMBER 2012

## EXPLORING THE ART OF THE PRINT

- 16** RAINFORESTS AND ROUSSEAU *Marla Rohrbach*
- 18** INTEGRATING THE CURRICULUM: PRINT, SCATTER AND SPLATTER  
*Phyllis Gilchrist Lambert*
- 26** PRINTMAKING WITH GEOMETRIC AND NATURE-INSPIRED FORMS *Erin Burtner*
- 28** ALOHA SHIRTS *Linda Crawley*
- 30** INTEGRATING THE CURRICULUM: FAUX FALL REPOUSSE *Christine Kernan*

## SPECIAL FEATURES AND COLUMNS

- 10** IPONDER THE IPAD: OUT OF THE BOX *Cris Guenter*
- 11** CHOICE-BASED ART: VISIT TO A CHOICE-BASED ART CLASSROOM  
*Katherine Douglas*
- 12** STEPPING STONES: CHALLENGES OF TEACHING ART FROM A CART  
*Heidi O'Hanley*
- 25** YOUNG ARTIST: AIME FREEDENBERG *Deborah Lang-Beaudoin*
- 38** TRIED & TRUE TIPS FOR ART TEACHERS: PRINTMAKING *Glenda Lubiner*

## READY-TO-USE CLASSROOM RESOURCES

- 19** CLIP & SAVE ART PRINT FEATURE, MYTHOLOGY IN ART: A GRIFFIN *Colleen Carroll*
- 23** ARTISTS PAINT ... LANDSCAPES *Barbara Herberholz*
- 37** ARTIST OF THE MONTH: CLAUDE MONET

## ADVERTISER LESSON PLAN SECTION

- 13** TWISTEEZWIRE PUZZLE PROJECTS: MAKE A PUZZLE BUG
- 14** AMACO/BRENT: CLAY PITCHERS *Tracy P. Gamble*

## A&A AT YOUR SERVICE

- 32** WEBSITE SHOWCASE
- 36** AD INDEX

## DEPARTMENTS

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

## ON THE COVER

FALL STILL LIFE (detail) *Pastel; 12" x 18"*

*By student Aimé Freedenberg, Canton Intermediate School, Canton, Connecticut.*

*See "Young Artist" page 25.*

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*Mention November and Thanksgiving comes to mind for many of us, along with the bounty of harvest, the crunch of fallen leaves and the approach of winter. This month's cover by Young Artist Aimé Freedenberg (page 25) brilliantly captures the essence of autumn.*

*But, there's another thing we at Arts & Activities think of, and that is Printmaking! This issue explores the art of the print and provides successful ideas, motivations and techniques from other teachers to help you experience similar success in your art room.*

*"Rainforests and Rousseau" (page 16) coaxes kids into creative action by tapping into a current-day concern. The activity also boasts a budget-friendly way to make colorful prints without an abundance of ink. "With this lesson," writes Missouri art teacher Marla Rohrbach, "... students [created] beautiful, fairly inexpensive, colorful prints ... learned about Henri Rousseau ... and discovered the beauty and importance of the rainforest."*

*"Autumn is a colorful season—with the brilliant yellows, oranges and reds against the evergreen trees," writes Phyllis Lambert, who incorporates that beauty into "Integrating the Curriculum: Print, Scatter and Splatter" (page 18). This leaf-printing unit also provides an opportunity to integrate natural science into the lesson, which involves many learning concepts—varieties of trees, the shapes, structure and cycles of leaves, vocabulary and more. Reports Phyllis, "The kids loved this project and were actively involved every minute."*

*Etsy and eBay become topics for discussion in "Printmaking with Geometric and Nature-Inspired Forms" (page 26). Art teacher Erin Burtner found inspiration in the work of an artist she discovered on etsy.com, and based this project on the artist's use of multiple matrixes for her reduction prints. Erin challenged her students to compose two images that would serve as the background and foreground matrixes for multiple prints.*



*And finally, Linda Crawley's "Aloha Shirts" (page 28) involves exploring the history of the Hawaiian shirt, designing a foliage motif on a printing plate, and creating personal and group prints, which are used in the making of a life-sized paper "Aloha" shirt.*

*This issue is not only about printmaking, so be sure to read every page to find the many other art ideas, resources and bits of advice they hold. Now, getting back to Thanksgiving ... the Arts & Activities staff and I express our appreciation for you—our readers and friends—and wish you all a meaningful Thanksgiving season.*



*Maryellen*

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## media reviews

### AUDIOVISUAL BOOK/PRINT

Jerome J. Hausman • Paula Guhin • Peter Hiller

**INKBLOT: Drip, Splat, and Squish Your Way to Creativity** (2011; \$19.95), by Margaret Peot. *Boyd's Mills Press, Inc.*

This playful hardcover book is meant for ages 11 and up. Margaret Peot is a painter, printmaker and book artist, and her book is beautifully illustrated. Within the 56 pages are several truly fresh ideas on the inkblot theme, taking an old idea to creative new heights. Some of these variations will be perfect for more advanced students to try.

Included are tips to help kids find images to develop from their inkblots and supplemental writing exercises, always welcomed by the discerning educator. In the back of the book is an art gallery, done mostly by kids. Peot also names historical figures (and one contemporary) who were inspired by blobs. She calls them "Inkblot Heroes."—P.G.

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

**ALL ABOUT TECHNIQUES IN CALLIGRAPHY: An Indispensable Manual for Artists and Hobbyists** (2011; \$26.99), by Parramón's editorial team. *Barron's Educational Series, Inc.*

One of many in a series of Barron's techniques books for adults and advanced students, this title packs a great deal of information into a good-looking guidebook. Beginning with the historical facets of lettering, the book goes on to analyze various calligraphic styles. It presents the fundamentals of the art, including tools and materials, before leading students stroke-by-stroke through lessons. Diagrams and full-color photos abound, the captions of which are advantageous. The gallery of contemporary calligraphers is inspirational.

Regarding tools and materials, there's an interesting section on ancient supports (clay, stone, papyrus, etc.). Besides metal pens, the authors include such tools as brushes and unorthodox writing utensils, as well as the reed pen and how to make it. Aero-sol sprays are covered, too.

The hardcover book ends with three exercises that this reviewer was taken with: using a graduated effect, Chinese calligraphy, and lettering on an automobile. The volume can be particularly helpful to those art educators who need to teach themselves first, before they attempt instructing students on calligraphy projects.—P.G.

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

**PRINTMAKING REVOLUTION: New Advancements in Technology, Safety and Sustainability** (2012; \$40), by Dwight Pogue. *Watson-Guption Publications.*

Acetone, mineral spirits, lithotine, asphaltum ... none of us wishes for more exposure to such toxic or carcinogenic materials. Nor do we want to flush hazardous materials down the sink.

Many visual-arts educators, especially at the lower levels, prefer the convenience and safety of water-based inks when making prints. High-school students (and beyond) can likely use washable inks for monoprinting and screen printing. But courses in college- and university-level printmaking—lithography and intaglio in particular—rely on oil-based inks and the restricted solvents required with them.

This significant manual might help you improve your health and safety practices. It's a big hardcover of 240 pages, divided into three major parts: lithography, intaglio and screen-printing. Each portion begins with a brief history of that particular method. Although the author promotes his own products within the text, one can easily overlook that salesmanship because environmental and health issues are so terribly important. Petroleum-free, bio-based solvents are relatively new, safe, and—a bonus—sustainable.

Many of the illustrations are large and impressive, showing works by outstanding printmakers. Other photographs are small but adequate as steps in the processes. (Speaking of photography, the author includes the latest on high-def digital technology.) Back mat-



ter consists of an appendix of tips about general materials and equipment, as well as plans and diagrams for fabricating one's own studio equipment.

*Printmaking Revolution* is for professional printmakers, conscientious art instructors, and assiduous students at the high-school to adult levels. The author, Dwight Pogue, is a master printer and a professor of art at Smith College.—P.G.

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

**LITERACY AND JUSTICE THROUGH PHOTOGRAPHY: A Classroom Guide** (2011; \$31.95), by Wendy Ewald, Katherine Hyde and Lisa Lord. Teachers College Press.

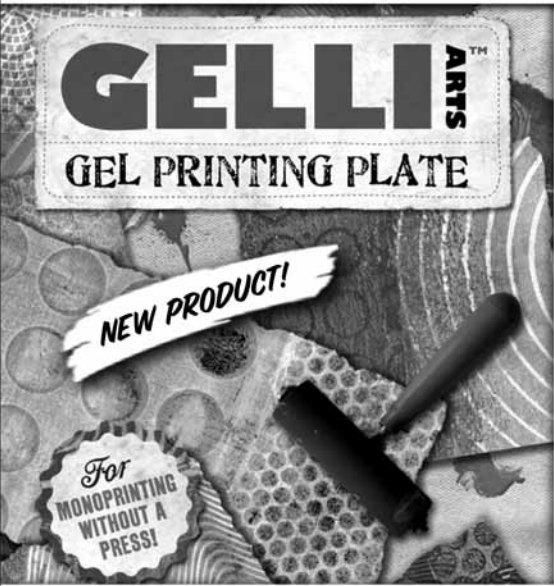
This thorough and erudite volume might be of interest to professors of teacher education, as well as classroom teachers wishing to address issues of culture, identity and language. It will be useful to those in many disciplines, from social studies and science to language arts, health, history and more, and thusly it encourages teamwork and partnerships.

Written specifically for educators at the elementary- and middle-school levels, the book is divided into four parts. (Simply speaking, they are: identity, race, language and history.) Each of the four collaborative projects is preceded by an in-depth, lengthy overview of the theme and process involved. Each part also includes between four and 10 lesson plans for meaningful, authentic activities. Lessons average an hour to complete.

Back matter includes lists of classroom resources and technical information. The authors recommend websites on digital photography, and they catalog the positives of both digital and film photography. Two of the authors are directors at Literacy Through Photography at Duke University, and the third has taught at the elementary level for over 35 years.—P.G.

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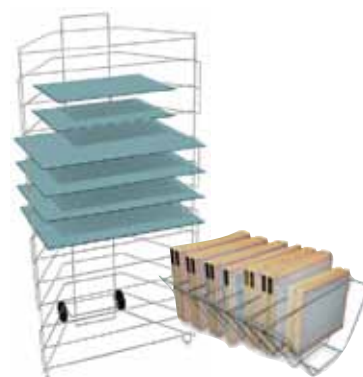
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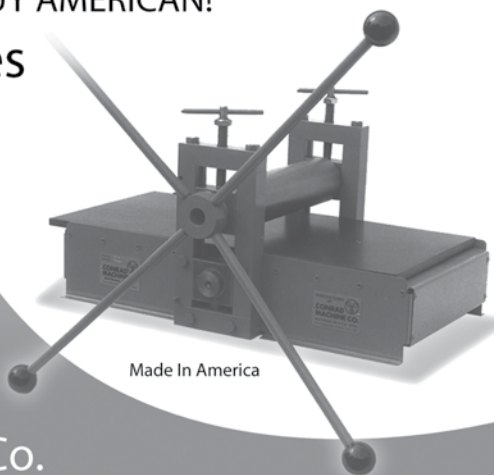
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# iPonder the iPad

With the many art apps available for the iPad, how do you know which ones to choose? In each column, Cris Guenter will review an app appropriate for art education or an iPad accessory. Cris will be highlighting key features and sharing useful tips, all to help you as make your art app choices.

## "OUT OF THE BOX"

BY CRIS GUENTER

**T**he iPad offers opportunities for learning, access to tools that may otherwise not exist, and a chance to connect information that is developed digitally with real-world creations. As a teacher of teachers I do want to know how the iPad can help all students and educators, particularly those involved in art education.

The app, *Drawing Box*, is offered in both free and paid (\$1.99) versions for the iPad. If you pay, you're getting your money's worth. There's also a mobile version for the iPhone.

**>> DRAWING BOX** Nguyen Tan Hon-Hu Drawing Box is an award-winning app that continues to impress me. It is



In Drawing Box you can use the medicine dropper to select a color or you can choose selected limited palette colors for pastel, oil, cool, warm, night, sky/earth and more. Or, for the younger set, you simply click on a color tube of paint that appeals to you.

used by young children and old folks alike. It is the first one I recommend to educators for use with pre-school, primary and elementary students. Its tools and choices are applicable for beginners. There are tools that allow you to make quick, gestural drawings or more detailed, sophisticated renderings.

One feature that is extremely useful is the ability to "replay" your drawing or painting stroke-by-stroke within the app or export it in MP4 video format for personal sharing or directly publishing it to YouTube or Flickr. Imagine being able to capture your demonstration of a drawing technique or color blending approach and then having it available for students to review as needed.

This app also includes drawing lessons (free and as in-app purchases), a color wheel and a color selector. You can import or take photos for use as stickers that can be manipulated or as a background for drawing or painting. This app is good for anyone—student or teacher—who wants to explore drawing and painting possibilities on the iPad. ■

*Dr. Cris Guenter is a graduate coordinator in the School of Education of California State University, Chico, and serves on the Editorial Advisory Board of Arts & Activities.*



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## Choice-Based Art

Choice-Based Art classrooms are working studios where students learn through authentic art making. Control shifts from teacher to learner as students explore ideas and interests in art media of their choice. This concept supports multiple modes of learning to meet the diverse needs of our students.

### VISIT TO A CHOICE-BASED ART CLASSROOM

BY KATHERINE DOUGLAS

It's easy to find the choice studio; outside the door is a table covered with newspaper where papier-mâché sculptures, silk-screen prints and tempera paintings are drying. As you enter the room you see the teacher finishing her 5-minute whole-group demonstration.

**TODAY SHE IS INTRODUCING STITCHING** and embroidery to second-grade students. She measures the yarn as long as her arms stretched out, cuts it and carefully threads the large-eyed needle. After making both ends the same she pulls the needle through a square of burlap, pulling the yarn through. The students remind her that she needs to tie a knot at the end of the doubled yarn—it is like a period at the end of a sentence, which says STOP!

The teacher points to a large drawing of the needle, yarn and knot and reminds the children that stitching is like drawing with a needle. "If you would like to learn some ways of stitching you may stay here at this table. Otherwise you may go to your centers."

Seven children stay to try the running stitch, the back-stitch and French knots on small burlap pieces. The remaining students move to the studio centers, some stopping at their class box to pick up unfinished work.

**BY THE DOOR, FOUR STUDENTS BEGIN DRAWING;** one looks closely at a dinosaur model and tries to draw it accurately with pencil. Next to him a girl continues work on

a comic page, using nine-panel paper. Sitting across from them, another boy experiments, mixing colored pencils.

Next to that center is a puppet area. Color-coded boxes contain "bodies" such as socks, sticks, tubes and boxes. Other containers offer buttons, beads, yarn, fabric and tools. The teacher will be asking puppeteers about the moves and personality of their newly created being.

Students in the collage and sculpture centers share scissors, punches, fasteners, tape and glue. While collage artists search for colors, textures and patterns that are just right, and move them around on their papers, the sculptors also search for the perfect box, bottle cap or cardboard for their dragon or boat. A group of three starts work on a dollhouse that may take several weeks and visits to several centers to complete. One puppeteer suggests that her puppet could live in the house.

**NEXT TO THE SINK IS A NEWSPAPER-COVERED TABLE** for painters. Trays of tempera paint (black, white, magenta, turquoise and yellow) were poured before school. Coffee cans for water, brushes in a wide range of sizes, sponges and palettes are stacked and ready. Students set up their own spaces using small laminated menus listing everything they must gather before painting.

The teacher circulates, asking and answering questions, and noting students who need more help and others who can share their expertise as peer coaches. She gives a "5-minutes-till-cleanup" warning; when the cleanup music starts, students store their work and put away their own materials quickly. Sharing time allows the students from the sewing table to show their work in progress and invite others to try the new materials.

#### IN CHOICE-BASED ART CLASSROOMS

##### Students ...

- work from their strengths.
- work at a comfortable speed.
- go "deep" with a material, technique or subject if they choose.
- do the artists' work of generating ideas.
- learn from and work with peers, while forming positive cooperative groups.
- take responsibilities for set up and care of materials.

##### Teachers ...

- make observations to determine instructional directions.
- work with small groups while others work independently.
- offer special help to struggling students.
- get to know students through their individual work.

For more information, visit:

TAB Webpage: [teachingforartisticbehavior.org](http://teachingforartisticbehavior.org)

TAB on Facebook: [tinyurl.com/2extz79](https://www.facebook.com/2extz79)

**IN THIS CHOICE-BASED ART CLASSROOM,** the students move comfortably within an organized structure of space, time and materials, managed by the teacher. They are well aware of their responsibilities and their possibilities.

The teacher helps them to mine their lives and interests for the content of their artmaking, as she observes and makes notes to plan for future demonstrations and one-on-one facilitation.

Classroom conversations often focus on idea generation, self-evaluation and why the artist has made a particular choice. Higher-order thinking is at work, even in the first-grade classes! ■

*Katherine Douglas is an education consultant retired from K-6 teaching. She is co-founder of Teaching for Artistic Behavior, Inc. (TAB) and co-author with Diane Jaquith of "Engaging Learners Through Artmaking."*



Stepping Stones is a monthly column that breaks down seemingly daunting tasks into simple, manageable “steps” that any art educator can take and apply directly to their classroom. Stepping Stones will explore a variety of topics and share advice for art-on-a-cart and traveling teachers, as well as those with art rooms.

## CHALLENGES OF TEACHING ART FROM A CART

BY HEIDI O'HANLEY

**E**very job has its ups and downs, but with the arts being the first to be cut by many school districts, it can appear we are not considered “part of the core curriculum” when, in fact, we are! Following are some challenges faced by art-on-a-cart and traveling art teachers in many school districts and advice on making the situation more positive.

**1 CHALLENGE:** I am on a cart, stuck in a closet, with no sense of space.

**ADVICE:** You may not have a room and your storage closet houses your desk, but look at it this way: A room takes much longer to set up, take down and clean up at the end of the day.

**2 CHALLENGE:** I don't feel like I belong with the other teachers. They seem to cling together when talking about standard tests and classroom activities. With not being at the same school everyday, I feel left out.

**ADVICE:** It takes time to build lasting friendships with coworkers and other staff and sometimes it may not happen the way you want! Your job is to convince your fellow coworkers that you are worthwhile. Talk about their students' personalities and how they reflect in their artwork. Show that you want to be part of the groups. Go ahead and butt into their conversations and show you care!

**3 CHALLENGE:** I keep tripping over my cart and items keep falling off of it. (Argh!!!)

**ADVICE:** In the morning, leave some of the items you're using with certain classes within their rooms, or make a trip back to your storage room (if you have allotted traveling time between classes). This will save on the items falling off or breaking. I can't help you with the tripping—that's just an annoyance some of us we must deal with!

**4 CHALLENGE:** The art materials are too difficult to disperse in the classrooms, and the teacher leaves no space for me.

**ADVICE:** Communication is key. Let the homeroom teacher know you need the space, or you may need to place your items on top of their stuff. Over time, you and the classroom teacher will develop a routine.

**5 CHALLENGE:** There is no storage for projects.

**ADVICE:** True, but have you talked with the homeroom teachers about allowing some small space in their rooms to be used (for example, the tops of closets/cabinets, or even by the windowsills)?

If not, talk with the administrator and ask for space in the school that can be used temporarily for certain projects.

**6 CHALLENGE:** I feel I'm invading their classrooms.

**ADVICE:** True, but think of it from the homeroom teacher's perspective—they feel like they're invading your class, as well. This is when you work as a team.

**7 CHALLENGE:** I'm struggling with communication, I feel like I'm the last to know everything.

**ADVICE:** Traveling from school to school? It happens, but you can fix the important items, such as team meetings and professional development time. Communicate with the administrators about keeping you in mind for important facts and don't be afraid to let them know when they've forgotten something. Everyone makes mistakes!

**8 CHALLENGE:** My car is a rolling storage facility!

**ADVICE:** That can be fixed. When ordering supplies from year to year, build up a collection of materials that can fit in your storage spaces, so you no longer have to carry it from school to school. It works ... trust me.

**9 CHALLENGE:** Communicating with my students' parents can be a challenge.

**ADVICE:** I can't lie—it is. But, that doesn't mean you stop calling them when you need to speak with them. Just find the time on another date (unless it's urgent) and let the parent know your situation. They appreciate the phone call even if it is a day late.

**10 CHALLENGE:** I always forget something at another school! **ADVICE:** Can't help you there: I do it too! Just make sure you get to your school with enough time to pick the item up if necessary, or adapt the lesson to work with other materials.

*The list of challenges for art-on-a-cart and traveling art teachers may be long, but there are many positive aspects of working in multiple schools:*

- An opportunity to know the faculty at several schools.
- A “break” while traveling from one school to the next.
- A hands-on chance to work out kinks in lesson plans.
- The district board members recognize your work more.
- Stronger collegiality develops from good communication.
- You brighten the students' day when you enter the classroom.

*Heidi O'Hanley is a National Board Certified K–6 art educator for Indian Springs School District 109 in Justice, Ill. Visit Heidi's blog at [www.talesfromthetravellingartteacher.blogspot.com](http://www.talesfromthetravellingartteacher.blogspot.com).*



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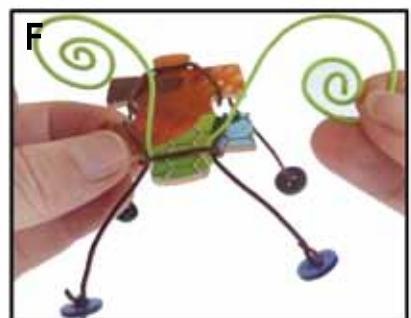
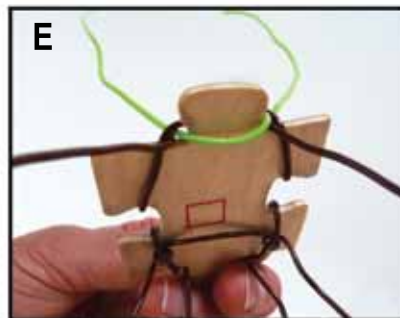
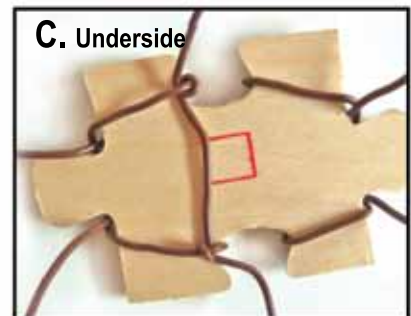
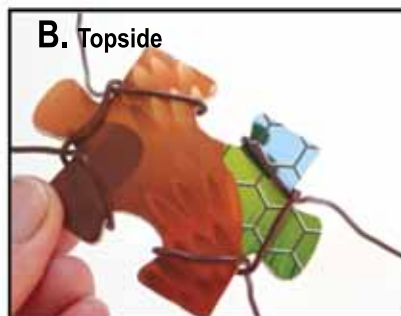
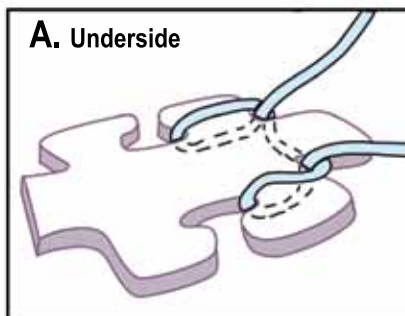
## Puzzle Bug Lesson

### You need:

- 1-2 Twisteezwires
- 1 puzzle piece
- scissors
- *optional* - glue googly eyes, beads, buttons,

1. Cut one Twisteezwire into thirds for the **Bug legs**
  2. Wrap 1 of the wires around puzzle piece (image **A**)\*
  3. Repeat for back legs on other end of puzzle piece.
  4. For middle legs weave 3rd wire thru one of the sets of legs on underside (image **C**). Flip over to set 'bug' on legs.
  5. Antenna: Weave 10" wire thru front legs under puzzle piece. Then spiral or coil wire.
- (Feet optional) Poke wire thru button holes and twist.

**\*TIP:** Start from the middle of your wire so you have plenty of wire on both ends.



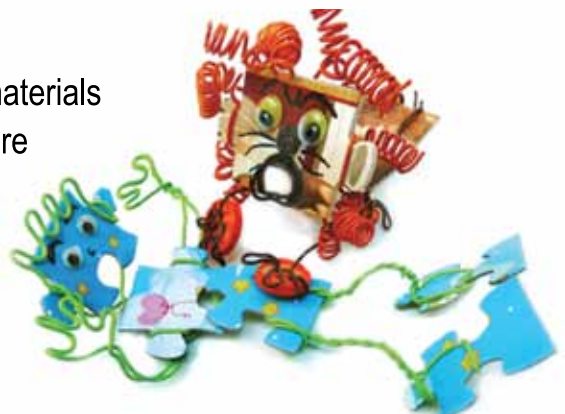
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### **CLAY PITCHERS**

#### **Lesson Plan #54**

by Tracy P. Gamble

(Grades 4 to Adult, all skill levels)

Cross curriculum possibilities for science, biology, social studies and history.

#### **National Visual Arts Standards**

- Students know and compare the characteristics of artworks in various eras and cultures.
- Students describe and place a variety of art objects in historical and cultural contexts.
- Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places.
- Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

#### **Lesson Plan Goals and Objectives**

- Students will create a functional or purely decorative pitcher using design skills, slabs, textures, sprigs.
- Students will learn to create and decorate with sprigs
- This lesson integrates the history of many cultures and art.
- This lesson is suitable for 4th graders to adult.

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## Lesson Plan #54 Preview

### Planning

- 5 pounds of clay per student
- Roll slab  $\frac{3}{8}$ " thick and 10-12" x 15" slabs (approximately 3-4 pounds for slab)
- Keep some fresh clay (two pounds per student), not rolled into slabs, to use for making sprig attachments used for feet, handles and decoration



**4.** Score sides at the ends to join, using a scratch tool, fork, etc. where the parts of the pitcher connect.



**9.** Size up the spout and decide exactly where to place. Mark outside where spout goes.



**20.** Attach handle and if desired, more decorative sprigs.

Photography by David Gamble.

Share ideas, techniques, upload galleries of artwork or classroom projects, post special events, charity events, and workshops. Please join us on Facebook  
[www.facebook.com/pages/AMACO-American-Art-Clay-Company/69237618823](https://www.facebook.com/pages/AMACO-American-Art-Clay-Company/69237618823)



**21.** Smooth rim and spout with chamois and fingers.

**For the entire 6-page Clay Pitchers lesson plan and more lesson plans ideas, visit [amacolessenplans.com](http://amacolessenplans.com)**

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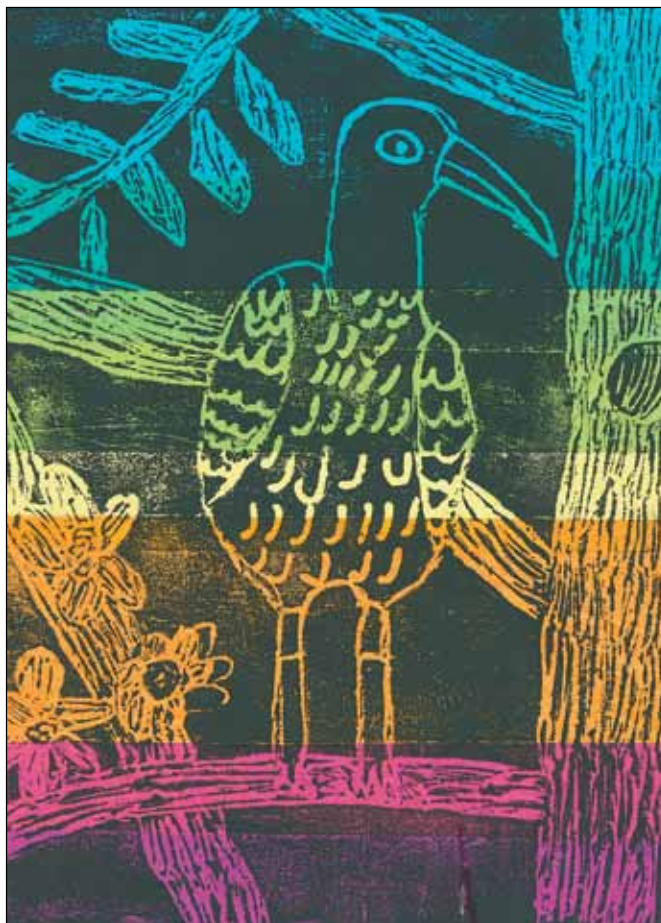
# Rainforests *and* Rousseau

by Marla Rohrbach

One of our fifth-grade art-curriculum objectives is to create a relief print. In this era of budget cuts, I was looking for a way for my students to meet this objective by making colorful prints without using a lot of expensive printing ink. I knew I wanted to use a rainforest animal theme, as well as share the colorful art of Henri Rousseau.

We began this lesson by viewing examples of Rousseau's jungle and rainforest paintings. I had prepared a PowerPoint to introduce students to his life and work. They were amazed to learn he had never visited a jungle or a rainforest. He gained his knowledge of plant life by visiting the Paris' botanical gardens, and his knowledge of jungle animals came

Kelsea >  
Eva >



## LEARNING OBJECTIVES

### Upper-elementary students will ...

- learn about the rainforest, its inhabitants and conservation.
- discuss an artist from a different era and culture.
- produce a relief print.
- make decisions about what is needed to improve and complete their artwork.

## MATERIALS

- 9" x 12" foam printing sheet
- 9" x 12" newsprint paper
- Visuals of rainforest plant and animal life
- Brayers and black-printing ink
- 9" x 12" white construction paper
- 3" x 9" pieces of colored tissue paper
- Examples of Rousseau's work



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

from taxidermy specimens.

We learned about the rainforest and its plants and animals by visiting the website, [www.rainforest-alliance.org](http://www.rainforest-alliance.org). The Rainforest

Alliance works to conserve biodiversity and ensure sustainable livelihoods by transforming land-use practices, business practices and consumer behavior. They have great educational resources for teachers, one of which is "Introduction to the Rainforest" ([www.rainforest-alliance.org/sites/default/files/site-documents/education/documents/introduction\\_rainforests.pdf](http://www.rainforest-alliance.org/sites/default/files/site-documents/education/documents/introduction_rainforests.pdf)).

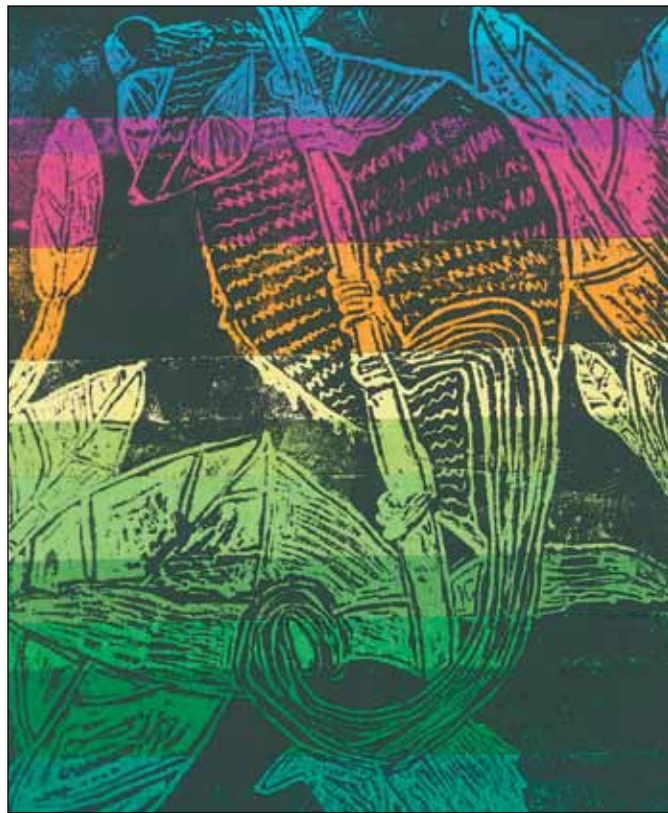
From this presentation, students learned about the four layers of the rainforest, what plants, animals and insects live in each layer, and the importance of preserving and protecting the rainforest. They were fascinated by the diversity of plant and animal life. As they viewed the presentation, they looked for ideas and subject matter they could use in their prints.

After their introduction to Rousseau and the rainforest, students were ready to create their own rainforest art work.





Dailen ▲



▲ Jessica

I had pre-printed examples of animals and insects for the students. However, it was really interesting for them to choose different animals, and then look them up online to see if the animal was indeed one that lived in the rainforest.

Once the students had selected their animal or insect, they made a pencil drawing on 9" x 12" newsprint. They then filled in the background, including the plants that would make up that animal's habitat. We revisited the Rousseau paintings, and looked at the different types of plant life he incorporated into his work. We discovered some of Rousseau's jungles included roses and other flowers that might be seen in our own backyards.

Once satisfied with their pencil drawing, students transferred it onto a soft plastic-foam printing plate. They simply taped their drawing down and traced with a pencil. After removing their drawing from the plate, they traced their drawing one more time directly on the foam. They

discovered a dull pencil gave them a nice wide line that was easy to see.

It was then time for a review of relief printmaking, positive and negative space, and different types of texture. The students had to make decisions about which areas to leave black and in which areas they wanted the color to show. We talked about how lines pressed into the surface would reveal the paper color. Any areas left untouched would print black.

The students made a test print of black ink on newsprint paper and evaluated their print. If they thought they had too much black ink, then it was time to wash and dry their plate and add more texture to their work. If they were satisfied with how their print looked, they were ready to prepare their print paper.

After experimenting with different techniques, I discovered using black ink on tissue paper was the best solution to make colorful, inexpensive prints. I pre-cut strips of colorful tissue paper into 3" x 9" sections. The students used a glue stick to glue the pieces down onto a white background piece. We talked about how lighter colors would show more contrast with the black ink.

After the tissue was dry, the students used a brayer to put black ink on their printing block and make their relief prints. The results were bright and colorful, and made a great display in the school hallways.

With this lesson, the students were able to create beautiful, fairly inexpensive, colorful prints. They learned about Henri Rousseau and his work, and discovered the beauty and importance of the rainforest. ■

*Marla Rohrbach teaches elementary art at Knob Noster Elementary School in Knob Noster, Mo.*



◀ Rylie



# Print, Scatter and SPLATTER

by Phyllis Lambert

**A**utumn is a colorful season—with the brilliant yellows, oranges and reds against the evergreen trees. It makes sense to incorporate the beauty of season into art projects, and it provides an opportunity to integrate natural science into the lesson as well.

Literacy was also incorporated into the lesson, as I introduced this printing lesson with a story about leaves changing colors. Of course, I emphasized title, author and illustrator of the book, as well as had students tell me about the book after the reading.

Leaf printing involves many learning concepts—leaf shapes, tree varieties, leaf structure, vocabulary, leaf cycles, why they change color and so on.

The kids loved this project and were actively involved every minute. I heard so many *oohs* and *ahhs*, I lost count!



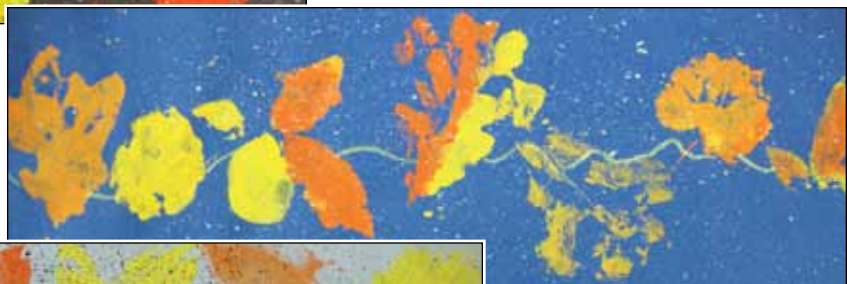
**TIME TO PRINT** When we were ready to start the printing lesson, students each received a 6" x 12" section of construction paper in their choice of black, dark brown, gray or blue. I then demonstrated how to draw a vine on the paper, by creating a meandering pencil line from the top to the bottom of the vertical paper.

Next, students were shown how to organize their work areas for painting and printing. We made a pad of paper by folding a sheet of newspaper into a hand-size section.

The pad would be placed over the top of the leaf when pressing it to the paper. This served to help students keep their hands clean, so there wouldn't be little fingerprints all over their final work.

Students were introduced to the printing process and practiced it before starting on their final project. Red-orange, gold, brown and orange tempera paint was premixed and slightly watered down. If the paint is too thick, students are not as successful with their printing, as the paint will tend to spread instead of print.

A demonstration was conducted to show how to brush the paint on the smoother side of the leaf that doesn't have the raised veins. Some students chose to use two or more colors for each printing of a leaf. They printed the leaf at a slightly



▲ Chloe  
◀ Jennifer

diagonal tilt on either side of their vine.

The second day, students traced over their pencil vine with a

## LEARNING OBJECTIVES

### Elementary students will ...

- learn specific processes of printing.
- work on organizational skills.
- integrate visual arts with natural science.
- experience the process of spatter painting.
- understand what contrast means and use it in their art work.
- demonstrate good printing technique.

## NATIONAL STANDARDS

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

## MATERIALS

- Red, yellow, brown, white and black tempera paint
- Paper plates
- Paintbrushes, grooming brushes/toothbrushes
- Crayons
- 6" x 12" sections of black, gray, brown and blue construction paper
- Newspaper and practice paper

< Zoe

crayon of a contrasting color. The final process was to spatter paint over the entire leaf print. We used grooming brushes that I purchased at our local dollar store!

Again we talked about contrasting colors, and they were given a choice of dark-gray or light-gray paint to spatter. Light gray went over the darker paper, and dark gray went over the lighter paper, reinforcing the concept of contrasting colors.

The students and I were impressed with their leaf prints. I recommend that you and your students get busy and print, scatter and splatter some leaves. They will love it! ■

*Phyllis Gilchrist Lambert teaches visual art at River Oaks Academy in Charlotte, North Carolina.*



## *A Griffin.* Engraving by Wenzel Hollar (1607–1677).

### PRIMARY

Share the Art Print with students and write the word “griffin” on the board. Ask students to offer ideas on which two *real* animals combine to make up the mythic beast. After students determine that the griffin is a *hybrid* of lion and eagle, explain to them they will be creating a menagerie of companions for this solitary griffin.

Give students time to do an online image search for a variety of birds and wild cats. Each student should choose one full-body image of a bird and one feline. (Students may not select an eagle or lion). Students should print out their selections for the next lesson. Back in the art room, direct students to sketch designs of hybrid creatures made up of various body elements from their chosen animals.

After students settle on a final design, they can use pencil to sketch a final version on drawing paper and colored pencils or crayons to lay in color. Display all completed work with the Art Print. To extend this activity, work with students to create a botanical background mural on which to display students’ hybrid creatures.

### ELEMENTARY

Extend the primary-level activity by having students research birds and mammals indigenous to your region. For example, in the Northeastern United States, a student might create a hybrid creature with the body and tail of a raccoon and the head, legs and feathers of a cardinal.

To add a literacy element to this activity, students can write non-fiction paragraphs about each of their animals, and a fictional paragraph describing the traits, behaviors and habitat of their hybrid creature. Older students might enjoy creating an original myth featuring their creature. Display all student art work with the Art Print, and allow students to share their written works with the class.

### MIDDLE SCHOOL

Many middle-school history/social-studies curricula feature the study of ancient civilizations, including ancient Greece. Griffins featured heavily in the art of the Greeks

and can be seen on nearly every medium, including vase painting. Share the Art Print with students, sharing pertinent information about this mythological creature (see Art Notes). Give students time to do online research to learn more about the griffin as it appears in Greek mythology, and to identify a broad sampling of images of Greek pottery featuring the griffin.

Discuss how Greek painters used pottery to impart myths and legends. Show students how to “read” Greek narrative pottery. (See [www.ceramicstoday.com/articles/ancient\\_greek\\_ceramics2\\_spare.htm](http://www.ceramicstoday.com/articles/ancient_greek_ceramics2_spare.htm) or [www.getty.edu/education/teachers/classroom\\_resources/curricula/mythology/lesson01.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/mythology/lesson01.html)).

Inform students they will be making a visual narrative “in the round,” much like ancient Greek potters did when decorating their ceramic vases and jars. Give students time to create a storyboard featuring the griffin as the main character. Storyboards should contain no more than five panels and have a clear beginning, middle and end.

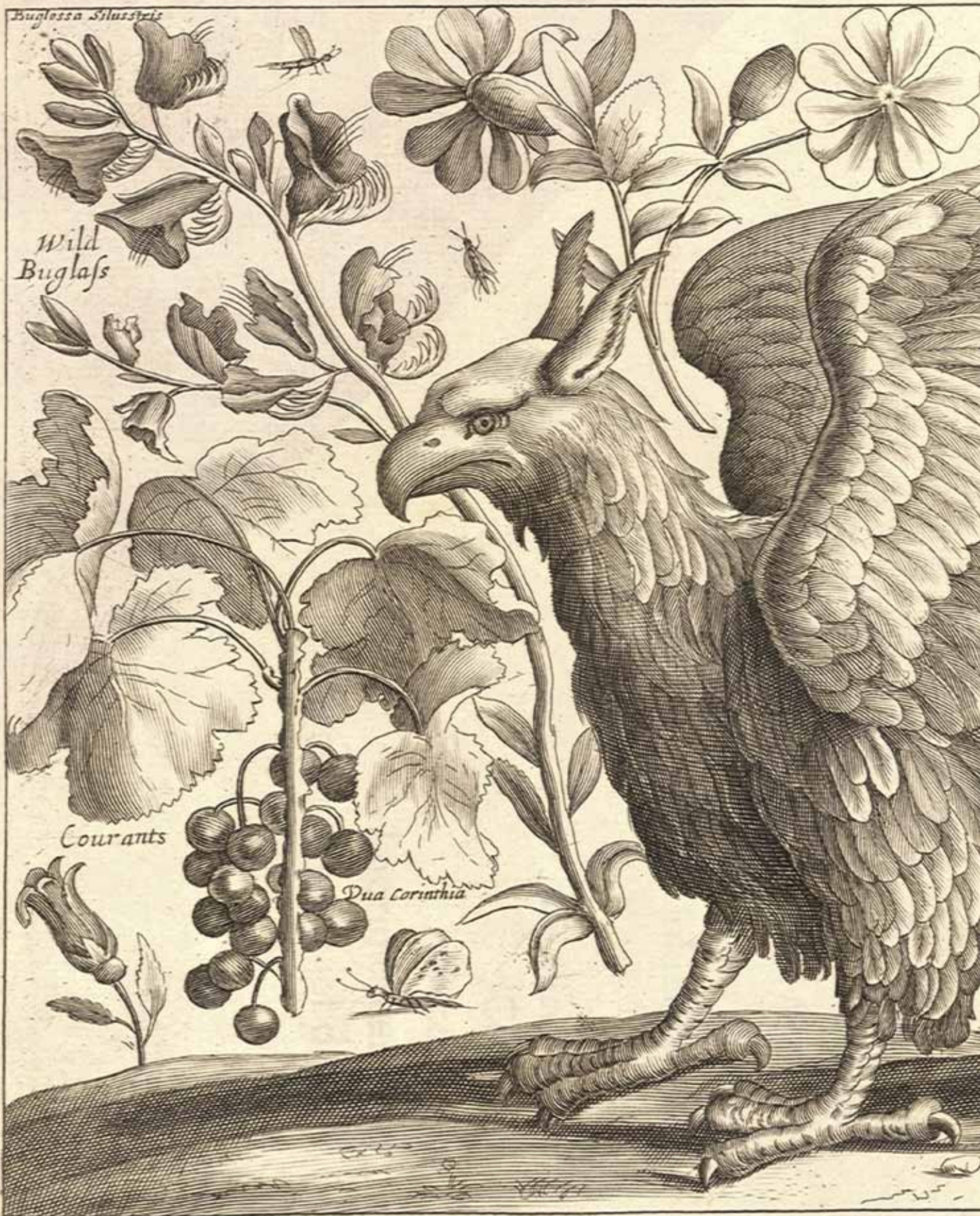
Once students have settled on their images, distribute narrow strips of poster board and have students re-create their storyboard (without borders) across the strip. After students lay in color, they tape or staple the ends of the paper together to create a narrative in the round.

### HIGH SCHOOL

Share the Art Print with students and ask them what they know about griffins. Share pertinent information from the Art Notes. Tell students they will be designing and engraving a personal coat-of-arms. Show them a sampling of medieval coats-of-arms featuring griffins. Challenge students to each design a hybrid creature that represents some aspects of their personality, personal value system, family history, personal interests and strengths, and so on. Students should also select words to incorporate in their design.

After students have completed their design, demonstrate how to engrave a plate and complete a finished print. Display all completed work alongside the Art Print and give students time to present their work to the class.









Wenzel Hollar (Bohemian; 1607-1677). *A Griffin*. Engraving; 6.7" x 11".  
University of Toronto Wenceslaus Hollar Digital Collection, Thomas Fisher Rare Book Library.



# Mythology in Art

by Colleen Carroll

**T**he griffin is one of mankind's original mythical hybrids. As Dante describes, griffins (also spelled griffon and gryphon) are a combination of lion and eagle, two creatures that symbolize many shared traits: strength, ferocity, cunning, and regal bearing. A creature with combined elements of these animals makes for the king (or queen) of mythic beasts.

The exact origin of griffin mythology is unknown, but visual representations of them appear in the Bronze Age throne room of the Palace of Knossos in ancient Crete and in ancient Persia. In her book *The First Fossil Hunters: Paleontology in Greek and Roman Times* (Princeton University Press, 2000), Folklorist Adrienne Meyer posits that the griffin legend arose when ancient gold miners discovered the fossilized bones of long-dead creatures.

In an attempt to make sense of the bizarre bones of these fantastic and frightening beasts, they created stories that eventually were told to Greek literates interested enough to write them down. *"The legend of the gold-guarding griffin, for example, sprang from tales first told by Scythian gold-miners who, passing through the Gobi Desert at the foot of the Altai Mountains, encountered the skeletons of Protoceratops and other dinosaurs that littered the ground."* [Source: <http://press.princeton.edu>]

Griffins run and fly across the centuries that span the ancient Greek and Roman civilizations: painted onto pottery, carved into relief and free-standing sculpture, and cast into elaborate metal work. In medieval times, the griffin assumes heraldic and Christian significance. In early Christian iconography, the griffin is one of the pure symbols of Jesus Christ. As Jesus was simultaneously of the earth and the heavens, so too the lion/eagle, terrestrial/celestial griffin.

Yet, given its dual nature, early Christians also employed griffin imagery to symbolize Satan or demonic powers. In medieval heraldry, the griffin was the most commonly emblazoned monster. Griffins also were commonly used as decorative and functional elements in Gothic architecture, such as rain spouts (gargoyles).

Today, the mystique of the griffin is alive and well. Just ask J.K. Rowling, the best-selling author of the *Harry Potter* series. Hagrid's pet, Buckbeak, is a griffin-esque creature known as a hippogriff: part eagle, part mare. And, Harry's house name at Hogwarts's School of Witchcraft and Wizardry? Gryffindor. Translated from the French, Harry's house means "griffin of gold."

For more information on griffins, visit: [architecture.about.com/od/G-Architecture-Terms/tp/Griffins-in-Architecture.htm](http://architecture.about.com/od/G-Architecture-Terms/tp/Griffins-in-Architecture.htm)

## ABOUT THE ARTWORK

This month's Art Print selection is an engraving by the 17th-century graphic artist, Wenzel Hollar (Bohemian; 1607–1677). Hollar was a prolific artist whose works illustrated the pages of many volumes. The griffin shown here is depicted standing before a selection of flora and fauna, such as a bee, a butterfly, a pine cone, currants, a tulip and sweet marjoram.

The beast is engraved in exquisite detail, with finely incised lines that create a highly textural illusion. The inclusion of the plants and smaller creatures do more than provide a pleasant backdrop for the beast; each has its own symbolic significance.

*"The use of botanical imagery in painting proliferated especially in the fifteenth and sixteenth centuries, as artists became increasingly interested in the realistic depiction of objects from the natural world; the purpose of this imagery was often, however, twofold.*

*"Beyond their decorative properties, plants and flowers usually had a symbolic meaning or association that related to the subject of the painting. Thus, a plant could be depicted either as an attribute, giving clues to the identity of the subject or sitter or as providing a moral or philosophical annotation on the subject."* [Source: [www.metmuseum.org](http://www.metmuseum.org).]

For example, according to Courtney Alexander of Cornell University's Department of Horticulture, some types of berries in Renaissance lore represented the blood of mythical creatures. Perhaps the cluster of currants seen in the lower left corner are a symbol of the blood of this ferocious and regal griffin.

*"But one griffin hath the body  
more great and is more strong  
than eight lions, of such lions as be on  
this half, and more great and stronger  
than an hundred eagles such as we  
have amongst us."* —Dante, *The Divine Comedy*



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



# Artists Paint ... Landscapes

## grade 3



El Greco (Greek; 1541–1614). *View of Toledo*, c. 1600. Oil on canvas; 47.75" x 42.75". Metropolitan Museum of Art, New York. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929.

Artwork is in the Public Domain.

**T**oledo is a very old city located on a high plateau in Spain. By the time the artist El Greco painted this picture, he had lived there for 31 years. The artist's real name was Domenikos Theotokopoulos, and he was born on the Greek island of Crete.

El Greco studied in Venice and Rome, and when he was 35, he moved to Spain where King Philip II was building a palace, Alcázar. The Spanish city of Toledo is protected by its location along a gorge in the Tagus River and a great wall the people built a long time ago. Look carefully and you can find some people.

We see a storm approaching. Look at the sky. We see El Greco's city as if it were lit by a flash of lightning.

What main colors does the artist use? How do these colors and the strong dark and light values affect the mood of the work?

Describe what is in the foreground, middle ground and background. Take a walk with your eyes starting at the bottom of the composition and traveling upward to the distant city. ■

*This excerpt is adapted from the Art Docent Program, written by Barbara Herberholz. Now digital, the program is geared for elementary classrooms. Each lesson presents six famous artworks to show to the class on whiteboards, with theme-related art-making lessons that incorporate a variety of art materials. To learn more, visit: [artdocentprogram.com](http://artdocentprogram.com).*

# Artists Paint ... Landscapes

## National Art Standards

Understand and apply media, techniques and processes

Students reflect upon and assess the characteristics and merits of their work and the work of others

## Materials

- 9" x 12" white or manila paper
- Yellow chalk
- Tempera paint
- Stiff-bristle paintbrushes
- Cotton swabs
- Paper plates (palettes)
- Container for water
- Paper towels

## Motivation

A landscape is a picture of outdoor scenery. Landscapes tell us how the countryside looks. A bird's-eye view is one that looks down from above.

Close your eyes and imagine you are a bird or in a hot-air balloon, up high in the sky. What would you see? Fields with crops in rows, orchards, fences, horses, cattle, sheep, highways with cars and trucks, railroad tracks, trains, an airport, rivers, bridges, lakes with boats and ducks? Or would you see a coastline with a boat dock and beaches with people sunning themselves and playing?



## In the Studio

**1.** Close your eyes and pretend you are high above a landscape. You are looking down, like looking at a map, and you don't see any sky.

**2.** Open your eyes and use a piece of yellow chalk to sketch in the main large areas on your paper—the fields, the lakes and such. If you make a mistake in your drawing, just draw another line where you want it. The tempera paint you will be using is opaque and will cover up any lines you do not want.

**3.** Mix the tempera colors that you want to use for your large areas and paint them first. You can mix a dull color by adding its complement (blue/orange, red/green, yellow/purple). Make a lighter color by adding a bit of color to white; make a dark shade by adding a bit of black to a color. Wash your brush and dry it on a paper towel so as not to dilute the colors.

**4.** When all the paper is covered and the paint is dry, add details with a tiny brush or cotton swab. You might create patterns by painting trees in an orchard, rows of corn stalks in a field. You might create cars on a highway, fish jumping in a lake, horses running around a racetrack, boats tied to a dock, swimmers, planes on the runway, and so on.

## Vocabulary

Bird's-eye view  
Complementary colors  
Composition

Crete  
Dull

Greece  
Landscape

Opaque  
Patterns

Repetition  
Shade

Spain  
Variety



I've been loving art as long as I can remember. When I paint I let the colors flow onto the canvas. Every time I create something new, I love art a little bit more.

Art lets my mind and feelings run free. In fifth grade, I started taking extra art classes after school. I listened to the music and created! Now that I'm older, with a very busy life, I still find time to enjoy painting. It relaxes me and calms my mind.

I like to share my emotions through art and let other people interpret my work in their own way and find their own unique message. Art is a big part of my life and brings me happiness.



*Aimé*

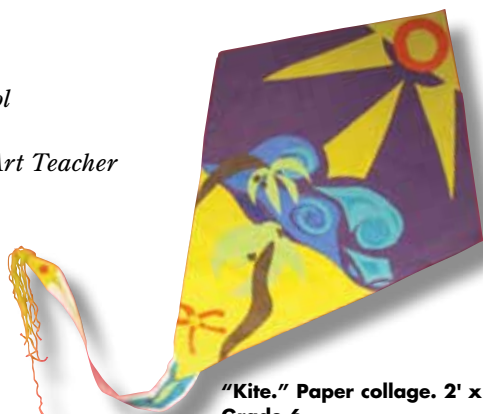
Aimé Freedenberg  
Canton Intermediate School  
Canton, Connecticut  
Deborah Lang-Beaudoin, Art Teacher



"Fall Still Life." Pastel; 12" x 18". Grade 6.



Clay; 6 inches wide.  
Grade 6.



"Kite." Paper collage. 2' x 5'.  
Grade 6.



Acrylic paint; 6" x 6". Grade 6.

# Young ARTIST



Self-portrait. Print; 10" x 6".  
Grade 6.



"Abstraction." Ink and colored pencil; 17" x 17". Grade 6.



Beaded necklace and bracelets. Grade 6.

Photo by Joe Nardano

# PRINTMAKING with GEOMETRIC and NATURE-INSPIRED forms

by Erin Burtner

As an art teacher, you have probably discovered your inspiration comes from many different places: a piece of work you saw in a gallery, an article in the newspaper, something you saw at a craft fair or the local market, maybe even something you saw in a garbage pile as you took your dog for a walk. This is what excites me most—finding something new and turning it into a lesson my students will enjoy and learn from. Lately, I have been most inspired by the work I find on the website, *etsy.com*.

When I asked my students if they've ever heard of Etsy, and they looked at me like I had four heads. I then asked if they have heard of eBay. Immediately, the lights came on, arms flew in the air with assurance, and I heard the murmurs of agreement amongst the crowd. It was obvious, many have been to this popular site before. I compared Etsy to eBay, and told them it's another website where you can buy things—only Etsy specializes in art, which piqued their interest.

**THE LESSON BEGAN** with a brief PowerPoint based on an artist's website I discovered through Etsy: *www.azuregrackle.com*. This particular artist—Jennifer Schmitt—does reduction prints using several matrixes. As we looked at the exemplars, I explained to students we would be doing something similar, using two matrixes. I asked them to pay attention to what they feel works, and what they feel doesn't work, within

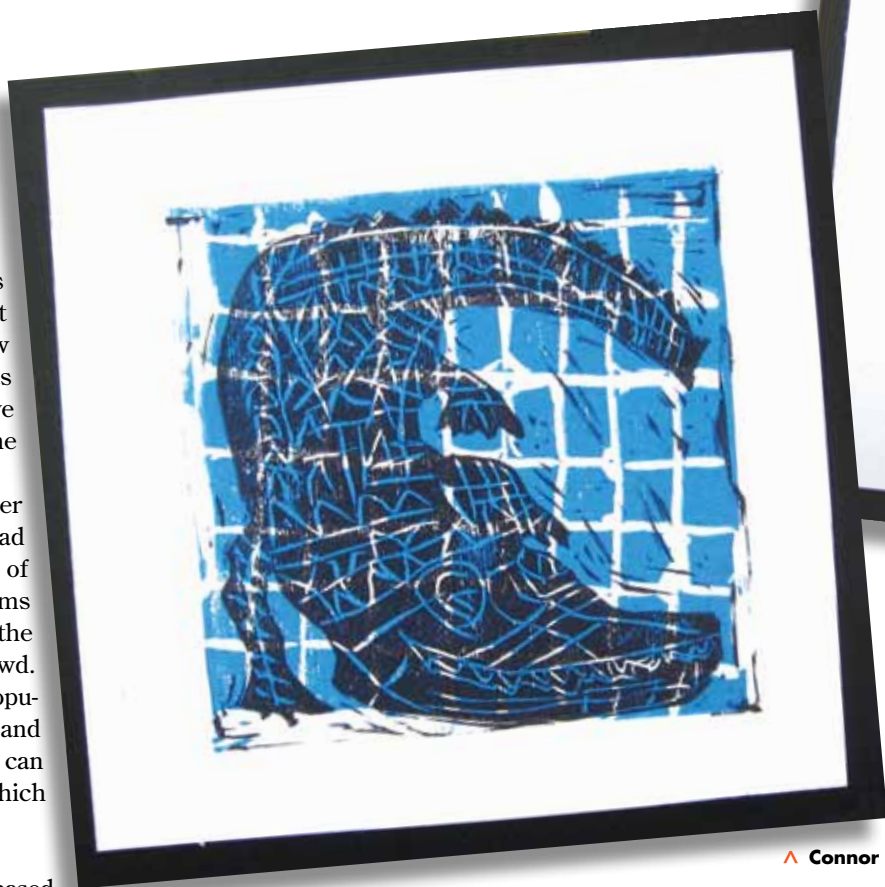
## LEARNING OBJECTIVES

### Middle-school students will ...

- create compositions featuring geometric and nature-inspired renderings.
- transfer drawings to a piece of linoleum.
- create multiple prints.
- experiment with a variety of color combinations in each print.
- learn proper printmaking safety procedures.

## MATERIALS

- Worksheet with two 5" x 5" squares
- Graphite pencils
- 7" x 7" white paper and 7.5" x 7.5" black construction paper
- Soft-Kut block printing material in 5" x 5" squares, plus scrap pieces
- Newspaper
- Linocutters, Plexiglas, ink, brayers, wooden craft sticks



▲ Connor

the images they were about to be shown, and to pay particular attention to color, shape, line, dominance and harmony.

After the PowerPoint, we met as a group for a demonstration. They were each given a worksheet with two 5" x 5" boxes printed on it. I explained the challenge: Come up with two pencil-drawn images, which would later serve as the background and foreground matrixes.

In the first box—designated as the foreground—they would come up with something that incorporates nature, such as an image of an animal, a plant and so on. In their composition, they were to think about what the dominant object would be and where to place it. We talked about the concept of dominance and how it is sometimes more interesting to have the image coming in from the side of the paper, versus sitting right smack-dab in the middle.

Next, I explained our goal for the second box: to create an interesting composition for the background using geometric or organic shapes. We looked at several examples, and discussed what worked visually and what did not.

For example, if your composition for the nature-inspired matrix is made up of mostly round shapes, it might be more interesting and visually exciting to create a contrast with straight lines. For this background matrix, I encour-





Frances ^  
Kelsey >

age students to create a composition that covers most of the 5" x 5" area.

**FOLLOWING THE DEMONSTRATION,** I let the students loose to create templates for their matrixes. (I have a library of books that are available to students for reference, which is particularly helpful for the nature portion of the project.)

Once they complete their templates, I showed students how to transfer their pencil drawings to a 5" x 5" piece of soft-cut printing block.

(Before you begin, I recommend that you have the students trace over their image in graphite. They should trace heavily, but not so heavy they rip through the paper.)

First, students placed the 5" x 5" easy-cut printing material on top of their pencil drawings. I have them start with their nature images. The geometric/organic shape-inspired work



^ Evan

goes on the opposite side of the printing material, creating a double-sided matrix. Doing it this way conserves the printing material, and teaches students not to carve too deeply when they get to that stage.

I demonstrated next how to carefully slide the printing material/template paper to the edge of the table, and turn it over so the printing material is on the bottom, and the template paper is on top and upside down. What students see next is how to transfer the image by rubbing graphite pencil across the entire

back side of the image. Sometimes the images come out a bit light, so I encourage students to trace over their graphite once again, only this time, on the easy cut.

**FOLLOWING THIS STEP,** I gave students a scrap of printing material to practice on. For many of my students, this was their first experience using soft-cut material with a

see **FORMS** on page 34



C. M. Kelsey



Go to [artsandactivities.com](http://artsandactivities.com) and click on this button for a link to [azuregrackle.com](http://azuregrackle.com) and the related Etsy page.



# Aloha Shirts

by Linda Crawley

**T**he theme for our school's Evening of the Arts was to be "Something is Fishy." After creating fish-themed art works, we moved onshore. In Florida, a tropical climate and casual dress is the norm, so students are familiar with Hawaiian "Aloha" shirts. Inspired by the tropical foliage of southwest Florida and this unique fashion, I was ready to begin.

Hawaiian Aloha shirts first appeared in the 1920s, using colorful and exotic fabrics offered by Far East merchants. The style became popular when Hawaiian tourism took off. The colorful patterns and comfortable style became even more popular after World War II. Add the celebrities—think Elvis and Sinatra—sporting the shirts, and we have a timeless fashion fad that continues today.

To begin the lesson, I displayed several Aloha shirts—borrowed from my closet and a few colleagues—across the front of the art room. My second-graders were excited the moment they spotted the bright-colored shirts. We reviewed the history of Aloha shirts and looked at a wonderful resource book, *The Aloha Shirt: Spirit of the Islands* by Dale Hope. We also discussed the random repeating patterns/motifs on each shirt.

After a quick demonstration on drawing tropical flowers and leaves, students each received a 6" x 6" piece of newsprint

for their image. I stressed that flower petals don't grow perfect and even. We discussed a bit of science about the center of the flowers as they drew, including stamen, pistil, stigma, sepal and pollen.

The next week we transferred our sketches onto foam printing sheets and imprinted the line work with ballpoint pens. As the students finished their printing plate, I quickly cut out the image around its edges.

For "printing week," I laid out two long sheets of brightly colored bulletin-board paper on two tables, and designated the other tables as inking stations. We reviewed random patterns as opposed to a formal layout. Then, using white ink, students each printed their motif twice on one of the paper sheets, which gave us 16 flower motifs on each panel of "shirt fabric." We washed and saved the printing plates.





## LEARNING OBJECTIVES

### Elementary students will ...

- explore the history of the Aloha shirt.
- design a tropical foliage motif on a relief printing plate.
- experience the printing process, then color their copies.
- create a personal and a group print that is used to create a life-sized paper Aloha shirt.

## NATIONAL ART STANDARDS

- Use different media, techniques and processes to communicate ideas, experiences and stories.
- Identify specific works of art as belonging to particular cultures, times and places.
- Understand there are various purposes for creating works of art.



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Student-made shirt labels, leaves and flower.

## MATERIALS

- 2 yards of 36-inch wide bulletin-board paper (per shirt)
- 6" x 6" squares of newsprint
- Pens, thin markers, crayons
- Stapler, white glue, hot glue
- White printing ink
- Brayers, inking trays, barrens
- 6" x 6" foam printing sheets
- Bright buttons

Then, during the next class, we printed our leaf motif in and around the flowers from the previous class.

When the prints dried, students colored their flowers and leaves using crayons in analogous colors. Different levels of pressure were incorporated to achieve value, and color mixing was emphasized. While some students colored, others printed a final copy of their foliage on construction paper. This one they would keep.

Once the large paper was completed, students colored their personal copy, and designed a shirt tag for their own shirt company. *The Aloha Shirt* has pages of tag designs that my students loved referring to. We made a long list on the board of possible words we might need to know how to spell.

The final step was to create a pattern and put the shirts together. I used one of my shirts and newsprint to trace out the shirt parts, including sleeves, front, back, yoke and more. Here's where all those sewing lessons my Grandma gave me came in handy! Using white glue, hot glue and staples, I pieced it all together like a real shirt.

Back at school, we added buttons, stitching lines using markers, shirt tags and even care instructions that read: 100% Paper. Dry Clean Only. ■

*Linda Crawley is a K-5 art teacher at McMullen Booth Elementary in Clearwater, Fla.*







▲ Mikhayla



# Faux Fall Repoussé

by Christine Kernan

**L**et's face it: When introducing a new unit, we art teachers know that sometimes a little "bling" can really grab students' attention. At least that's one of the things *I've* learned in the 15 years I've been teaching elementary art.

I received *ooohs* and *aaahs* from my fourth-graders when they learned they would be creating "Faux Fall Repoussé." The dazzling shine of the aluminum foil and the beautiful array of autumnal colors were impossible for them to resist!

This project incorporates organic shapes, teaches color theory inspired by nature and features a bit of a three-dimensional twist. Students are also introduced to a simplified version of the French technique of repoussé, as they learn about balance, harmony and much more.

This lesson also provided an opportunity to integrate my curriculum into our school's science curriculum, as we discussed the life cycle of the tree and the process of photosynthesis.

On day one, we discussed the species of trees in our state and why they change color in the fall. Each student was given a pencil, scissors, a 9" x 6"

piece of cardboard and various leaves. (If you wish, handouts with leaf silhouettes drawn on them will also work.)

I demonstrated how to place a leaf on top of a piece of polystyrene and trace it to create an impression. The leaf was then cut out of the polystyrene.

Students were asked to choose three leaves to trace onto the polystyrene, cut them out, arrange them harmoniously onto the cardboard and use craft glue to glue them down. I also gave students the option of creating an even more raised (or 3-D) effect with two of the leaves by cutting out smaller versions and gluing them on top.

Day two, I showed students a few books with examples of repoussé, and how artists have used this art form for centuries to embellish their work. The goal was to have our work mimic the repoussé style, with the leaves protruding when the children placed a piece of heavy-duty aluminum foil, slightly larger than their project, on top of their work.

First, I sprayed each student's cardboard piece lightly with spray adhesive in a well-ventilated area. After placing



▲ What lies beneath the aluminum foil.



▲ Students working hard on their edges.

## LEARNING OBJECTIVES

### Upper-elementary students will ...

- observe and examine organic shapes as a source for creating art.
- understand how to create balance and harmony in a composition.
- explore color combinations found in nature.
- learn about the technique of repoussé.
- learn about photosynthesis, the life cycle of the tree and why leaves change color in the fall.

## MATERIALS

- Pictures of repoussé art
- Dull pencils, permanent color markers
- 9" x 6" cardboard pieces
- Plastic spoons or wooden burnishing tools
- Craft glue
- Heavy-duty aluminum foil
- Real leaves or handouts with silhouettes of different species of leaves
- Thin polystyrene sheets or plates





▲ Jacey



▲ Ches



▲ Details of student work.



▲ Caroline

the foil, they then gently smoothed it out with their hands. We used plastic spoons to burnish the large flat areas.

Then I demonstrated how to use wooden tools—normally used with clay—for burnishing around the edges of the raised leaves. Any type of thin, smooth, blunt object can be used

to get around the edges, too. Stress that students be careful. If the aluminum should tear, however, it can be camouflaged when adding color with the markers. When students were finished done burnishing, they wrapped the excess foil around the back of their cardboard.

On days three and four, I demonstrated how to add veins on one or two of their leaves—again mentioning “repoussé.” With a dull pencil, we gently drew on the veins. We then discussed photosynthesis and why leaves turn colors. From our permanent markers, we eliminated all of the colors we thought Mother Nature would not approve of, and looked at books and photos of real leaves, as well as samples students brought in.

I demonstrated how to use the per-

manent markers to add color to their leaves. The faux leaves were amazingly beautiful! We also discovered that some of the textures and lines the markers made into the foil were fantastic, too.

After finishing the leaves, we decided only the edges of the background would receive some color. To create the look of a gentle wind sweeping the leaves along, so I showed students how to smudge the marker while it was still wet. I then taught them how to select an appropriate color for a mat.

Following completion of the project, we put our “Faux Fall Repoussé” on display for Family Fine Arts night. *This* time, the *ooohs* and *aaahs* came from the parents! ■

*Christine Kernan is an art specialist at Tomahawk (Wis.) Elementary School.*



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## FORMS

*continued from page 27*

linocutter, so the practice was well worth it. It gave them an idea of how the linocutter feels and moves, as well as how deep down they could actually carve.

It also provided an opportunity to demonstrate the proper techniques for carving, and to go over safety procedures, stressing the importance of carving *away* from oneself.

Once students got the hang of it, they began carving their matrix. When they had completed one side, they made a test print in black ink on white paper, which gave them an idea of what their print would look like. At this point, many students washed off their matrix, and went back into their work with the linocutter to get areas they had missed. After they completed one side, they did the same on the other side.

When they were completely finished with the carving of their matrix, they began making prints. Each student received eight sheets of 7" x 7" white paper. Students made eight prints of only their background (the geometric/organic shape-inspired matrix) on the first day of printmaking,

I encouraged them to think back to the PowerPoint lecture, and we discussed which colors work well for a background and which work better for a foreground. Although we were only printing one side of the matrix that day, it was important for them to think and plan ahead for their color schemes. I encouraged them to mix colors in order to create their own unique colors. We used wooden craft sticks to mix the ink at the top of our Plexiglas before we roll our brayers.

**DURING MY PRINTMAKING DEMONSTRATIONS**, I find it helpful to talk about proper printmaking techniques, and go over them several times throughout the class. I set up a station for myself with a piece of newspaper underneath. On one side of the paper, I have an area for my dirty work; this is where I have my Plexiglas, ink and brayer. On the opposite side I have my 7" x 7" white sheet of paper.

When I begin the demonstration, I remind student of the importance of lifting their brayers and switching direction so as to cover the entire

*continued on next page*



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brayer, not to roll their brayers too much, thus drying out the ink. I tell them to look for the peaks and listen for that sticky sound.

**STUDENTS EXPERIMENTED WITH** different colors for their backgrounds so they could play around with various color combinations during the following class, when we would print the foreground matrix on top. (I generally suggest using a lighter color for the background, and a darker color for the foreground. A lighter colored foreground often gets lost in the background.)

*... not only do they have a beautiful print to take home with them, but they also have their matrixes with which they can now print at home—and many of them do!*

On the second day of printmaking, we print our foreground directly on top of the background print. I demonstrate how to register the print properly, and go over all of the printmaking techniques again.

Once students complete their prints and everything is dry, they select one print for matting. We talk about what to look for in a good print: good register, composition and craftsmanship. Once they have selected it, they mat their print on a black sheet of 7.5" x 7.5" construction paper and sign their names in pencil.

To conclude the lesson, we lay our final prints out and have a critique. I think the students are truly amazed at what they accomplish in this six-day printmaking unit. The most exciting part for them is not only do they have a beautiful print to take home with them, but they also have their matrixes with which they can now print at home—and many of them do! ■

*Erin Burtner teaches at French Road Elementary School and Twelve Corners Middle School in New York.*

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Gelli Arts, LLC	7	Speedball Art Products	8
General Pencil Co.	9	Speedball Art Products	35

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Company	Page	Company	Page
AMACO/Brent	32	Crystal Productions	33
American Ceramic Supply	32	Frugal Artist	33
Americans for the Arts	32	Graphic Chemical & Ink	33
Arts & Activities Magazine	32	L & L Kiln Mfg., Inc.	33
Bailey Pottery Equipment	32	National Artcraft Co.	33
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Gelli Arts	8		



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## ARTIST OF THE MONTH

Claude Monet, born November 14, 1840



Claude Monet (French; 1840–1926). *San Giorgio Maggiore at Dusk*, 1908. Oil on canvas; 24" x 31". National Museum, Cardiff, Wales.  
Artwork is in the Public Domain.

**T**his month we focus on one of my favorite mediums, printmaking. As I began my 17th year of teaching this year, I realized that it is important to teach traditional methods, but also know that I need to be culturally aware of my students. I must keep up with the digital times, the culture of today, and keep their interests at a peak. If I'm excited about a project they will be too! So, here are some tips and ideas to get you started.

## tip #1

**MIST LIGHTLY** When Lori Arbel, from David Posnack Jewish School does relief printing with her high-school students, she has them lightly mist their plates with black spray paint. When they begin carving they then get a sense of how it will look when printed.

## tip #2

**ALWAYS RECYCLE** Save your printing ink or paint from one day to the next by placing the inking surface/tray into

it can be rolled from the ends without getting the hands full of ink or paint. Use sticky-backed foam, glue down yarn or use hot glue or white glue to create the design, and let cool/dry

## tip #4

**WHAT'S OLD IS NEW AGAIN** Have your students do traditional printmaking techniques using new and innovative modern materials. I have my students etch into old CDs and 5" x 7" Plexiglas plates. They love the CD projects, as they get to etch to music. I have the students pick a time period in music and art history, and then they choose the music. My fifth-graders love traditional Jazz music. It is a great way to tie the arts together.

I also use a lot of corrugated cardboard, toothpicks, yarn, rubber bands, paper clips and anything that is not too thick when we make collagraph prints. Before I have the students print from the matrix, we usually go outside and

# Printmaking

a zipper-type plastic bag. If you blow a little air into the bag before you seal it, the paint or ink will not stick to the bag. Paint or ink will keep for several days this way, and the bags can be washed and reused. Denise Schlavin, from Fox Valley Lutheran High School in Appleton, Wisc., buys her bags from the dollar store. You can also try to get the students to donate one or two bags so you will always have some on hand.

## tip #3

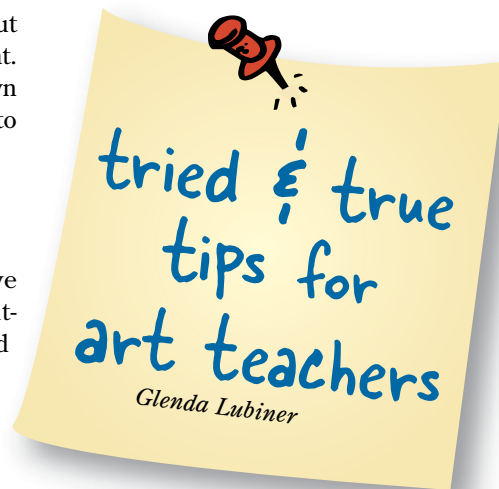
**ANYTHING CAN MAKE PRINTS!** Another great tip Denise suggested was to save the cardboard core from paper toweling (from the school dispensers). The heavier ones can be made into a rolling stamp and is easier for smaller hands to roll. Put the relief design toward the middle of the roll so

spray a layer of shellac or glossy spray paint on it, making it waterproof as we use water-based inks. I have used this printing technique when teaching about visual culture.

## tip #5

**USE THE INTERNET** Today's students are very tech savvy and they love using the computer or doing anything that involves technology. There are many resources online for printmaking. Have students search the Web to see how many different printmaking techniques they can find shown in videos. Or, even better, let them make their *own* video of printmaking.

For student reference, there is a glossary of printmaking terms hanging in my classroom. There are many resources online, including the University of Kansas, Spencer Museum of Art ([www.spencerart.ku.edu/collection/print/glossary.shtml](http://www.spencerart.ku.edu/collection/print/glossary.shtml)) and Maitres des Artes ([www.maitres-des-arts-graphiques.com/-GPT.html](http://www.maitres-des-arts-graphiques.com/-GPT.html)), which have great lists of terms.



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

For a glossary of paper terms look up Daniel Smith at [www.danielsmith.com/content-id-65](http://www.danielsmith.com/content-id-65). Last but not least, for a short but lovely history of printmaking, visit [www.worldprintmakers.com/english/opm.htm](http://www.worldprintmakers.com/english/opm.htm)

## tip #6

### DON'T BE AFRAID TO EXPERIMENT

Have your students create their own "collage paper" with tissue paper, painted paper or make a monoprint. Have them then design an image on the computer and print it on the special paper they created. They can print multiple layers on their hand-colored paper. Don't be afraid to have your students experiment. They can print images they made on the computer, and use them as image transfers on a print. You can also tear a few pieces of paper, tape them on the back and print your image on that. Try using mixed media for printing as well.

**HAPPY BIRTHDAY** to Tezuka Osamu (Nov. 3, 1928), the grandfather of manga and anime; engraver and painter, William Hogarth (Nov. 10, 1697); as well as painters Claude Monet (Nov. 14, 1840), Georgia O'Keeffe (Nov. 15, 1887) and René Magritte (Nov. 21, 1898).

Thank you Lori and Denise for your great printmaking 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: [triedandtrue@artsandactivities.com](mailto:triedandtrue@artsandactivities.com)





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