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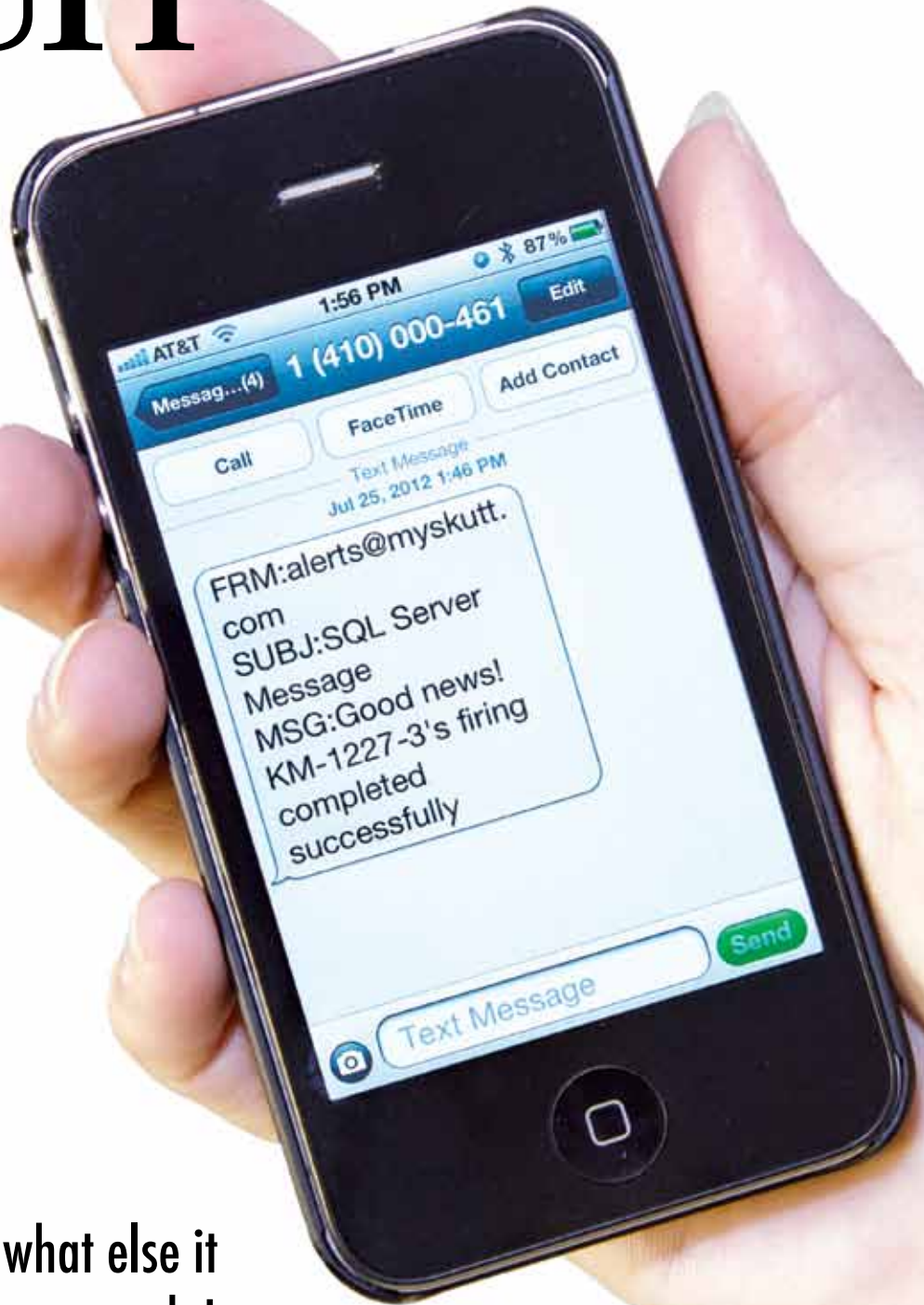
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HINDU GOD GANESH SCULPTURE (detail)

Indian School. Palace of the Rana of Mewa, Chitor Fort, Rajasthan, India.

Ann & Bury Peerless Picture Library/The Bridgeman Art Library.

See "Clip & Save Art Print Feature," page 19.

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14



16



25

May we suggest trying a touch of texture in your art room this month? If you're game, this issue's collection of unique (and successful) projects are just what you need to accomplish this goal and delight your students, as well.

"Festive, Textural Indian Elephants" is a perfect tie-in to our cover and Clip & Save Art Print. Art teachers Laura Lohmann and Lisa Bookenberger created this activity when developing relevant projects for the world-cultures aspect of the sixth-grade curriculum, as well as a presentation at their state art education conference (see page 16).

After learning about the Jaipur Elephant Festival in Rajasthan, India, their sixth-grade students were excited when they were instructed to create festive elephants of their own, sporting burlap blankets and a variety of adornments.

In "Hanging On the Clothesline," Katie Morris' upper-elementary students come to understand clothing and textile design are evidence of visual arts in their everyday lives (see page 25). They experiment with painting and textiles to create whimsical mixed-media art that shows their personalities in the textile collages they create on their clotheslines. Writes Katie, "This was a new experience for most of my students, and cutting and controlling the fabrics proved to be the biggest challenge for them." And, in her year-end survey, her students proclaimed the project their favorite!

"Whether you have a group of primary, intermediate or special-needs students, this tactile lesson will allow every student to succeed in creating a tree that truly comes to life in a magical way," writes Timothy J. Kosta in "Do Trees Have Personalities? Experiencing the Concepts of Texture and Form" (page 26). His project allows students to "visually and physically experience the concepts of texture and form in a way they will never forget."

In "Clay Tips from David and Tracy Gamble" the two clay experts explore "The Possibilities of Texture," by suggesting ways to add tactile interest when working with clay (page 34).

It's now up to you whether to go with the elephants, the trees or the clotheslines. Perhaps you'll go with all three! The classroom-tested lesson plans this month will all help you try a touch of texture in your art room.



Maryellen

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media reviews

AUDIOVISUAL BOOK/PRINT

Jerome J. Hausman • Paula Guhin • Peter Hiller

WOOLWORKS! Teaching to the Standards with Fiber Arts (2009; \$39.95), by Lorna McMaster for Harrisville Designs. Harrisville Designs, Inc.

In sturdy binder form, this 128-page curriculum guide offers easy access with clearly labeled tabs. The 12 lessons are well organized, and they directly address National Standards in math, social studies, language arts and science.

On the latter subject, there is great background information about the science of wool (lanolin, chemical structures, etc.). In addition, McMaster makes many historical and cultural references.

Hands-on projects and discussion, are not labeled by grade level, but can be adapted for younger or older students. You'll find lists of resources for teachers, with internet sites, numerous books and additional suggestions. Also enclosed is an equipment and supply booklet from Harrisville, with yarns, fleece and class packs that support most of the lessons.

The book covers felting, spinning and braiding, and natural dyeing (with safety precautions). The weaving chapters encompass every level from paper weaving to potholder looms, finger-weaving to heddle and tapestry looms. The final two chapters concern knitting. Consider the book and attendant products for your handcrafting unit, to help foster a love for fiber arts.—P.G.

www.harrisville.com/woolworks

MAGIC TRASH: A Story of Tyree Guyton and His Art (2011; \$15.95), by J. H. Shapiro, illustrated by Vanessa Brantley-Newton. Charlesbridge Publishing.

This biographical book about Tyree Guyton, an urban environmental artist, addresses community pride, recycling and green politics, and tells the story of a visionary artist. Young readers ages 6–9 will enjoy the mixed-media collage art as well as the inspiring tale of Guyton, who founded the Heidelberg Project in Detroit, Mich., in 1986. (See more about this ongoing art installation at www.heidelberg.org.)

Guyton grew up on Heidelberg

Street in the 1950s, learning to fashion his own imaginative toys from trash. His house-painting grandfather also encouraged him to paint cast-offs in bright colors. By the mid-'80s, Guyton's neighborhood was ramshackle and dilapidated. He wanted to wake people up and save his street, and he did so through art and activism.

Themes of the 32-page hardcover book include such valuable topics as joining forces, affecting action and the power of art. Heidelberg Street is now an interactive sculpture park. Guyton's signature style features bright, clashing polka dots. He paints found objects, throws them into trees, and nails stuffed animals and dolls to abandoned houses as memorials.

Eloquently, Guyton's favorite quote is, "Stick and stay, and it will pay."—P.G.

www.charlesbridge.com

FASHION DESIGN DRAWING COURSE, Revised and Updated Second Edition (2011; \$23.99), by Caroline Tatham and Julian Seaman. Revised edition: Jemi Armstrong and Wynn Armstrong. Barron's Educational Series, Inc.

A tribute to the original edition, this instructional textbook is excellent for classroom use or the school library. The new guide for aspiring fashion artists includes detailed instructions on digital art techniques.

The soft-cover book is beautifully illustrated with more than 300 full-color images. Added features include a glossary and an index. Four "inspiration files" provide general background information on various topics. Twenty-four step-by-step exercises incorporate methods for finding inspiration, choosing color and mood, illustrating figures and apparel and creating presentations and portfolios.

All the authors have extensive experience as design faculty and in the fashion industry. With tasks, objectives, processes and assessment questions, the book is, in fact, modeled on college and

see **REVIEWS** on page 34



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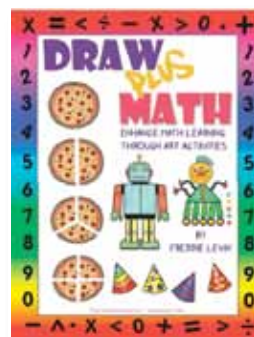
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Stepping Stones

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 teachers and those with art rooms.

CHOOSING A CART AND FINDING SOME SPACE

BY HEIDI O'HANLEY

Let's pretend you're new to a school district and discover you're limited on resources. The art cart has little space, there's no storage and materials are all over the place. If you're on a cart or travel, this is a very familiar situation to you, and you may still juggle what space you have. Besides screaming, explore your options.

1 YOUR IDEAL CART When I first became a traveling art teacher, I set myself up on two different carts at two different schools. The carts were the only options I had at the time. Over the next year, however, I learned which cart was best for my situation, and which one I wanted to trash.

Creating an organized space has helped my sanity. For example, if you have a cart that can hold bins, fill some of them with items you use nearly every class period, such as glue, scissors, assessment sheets, and so on. With the materials always in the same place, I can send a student to the cart and he or she knows exactly where the item is.

Leave space for temporary materials. I always have two empty bins on my cart for this exact reason, and I can fill/refill when I walk by my storage closet. Squeeze into that space student resources, such as drawing books, art books and art games. Again, students will know where items are, and where to place them during cleanup.

Create a separate cubby for your personal items, such as your own pair of scissors, glue and other materials. I keep them up high in a separate basket so I know my materials are always there.

If you don't like your cart, look at your supply budget and see if you can squeeze in a spare \$250 for a new cart that has all the wonderful storage you need. I now use my old cart for storage!

2 YOUR STORAGE AND SPACE Is your storage area a closet? Are you left with a small drying rack and no space for other classes? Do you also share your space with other art teachers? I sympathize, but I can also offer advice for coping with the lack of space.

At one of the schools where I teach there two art teachers. Some classes are mine, while the rest of the school is the other art teacher's. We get along very well because we communicate about the shared items, such as drying racks, projectors and painting carts.

We decided to keep our consumable materials in our own space, which has made it easy to keep on top of the inventory for our own classes, without worry about missing items. We also designated specific display areas around the

school, which prevents miscommunication with showing off finished products from other classes.

3 YOUR STUDENTS' WORKS IN PROGRESS When the drying rack is overfilled, I speak with the homeroom teachers about temporarily leaving materials to dry on a corner table or in a window area for about an hour. This is a good amount of time for drying and makes it easy to stack projects by the end of the day.

Sculpture materials are fun to make, but a pain to store when you're not there. My co-workers are very nice and allow me to store a plastic bin on top of their storage closets, which keeps the students from tampering with them during the week. This method has helped me, as well as the classroom teacher and the students, since my first year of teaching. It allows me to continue creating the messy clay projects everyone loves.

4 DISPLAY SPACE Be prepared to create a display space on your cart because there may not be space in the classroom. If you do not have display space, talk with the homeroom teacher about leaving some space for art class on his or her board. Also, buy your own magnets and label them! Magnets are one item I treasure for hanging my project examples.

... for 3-D work ... photos of students with their projects are wonderful ... Plus, the students are thrilled they get to keep their picture!

Because I'm not at the school every day of the week, display space is always an issue. If I know in advance that I want to display a student project, I will ask the administrator's permission to use a specific space for a specific amount of time. Happily, I've always been granted the space. Go ahead, try it and you'll get great results and a group of kids who are proud of their work!

Don't have space to display three-dimensional art work? I don't either, but I discovered that photos of the students with their projects are wonderful and much easier to hang up and take down. Plus, the students get to keep their picture!

Lack of space can be extremely frustrating. With a little organization, communication and flexibility, your troubles can flip to resolutions. ■

Heidi O'Hanley is a National Board Certified K-6 art educator for Indian Springs School District 109 in Justice, Ill. Visit her blog at www.talesfromthetravellingartteacher.blogspot.com.



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The J. Paul Getty Museum, Los Angeles (Malibu). www.getty.edu/education/teachers/professional_dev/index.html. *Teacher workshops; Villa Summer Institute; Webinars.*

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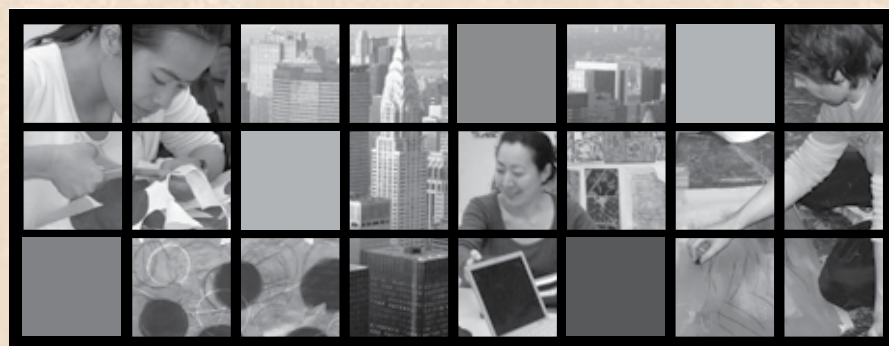
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Tennessee Arts Academy, Belmont Univ., Nashville. www.tennesseeartsacademy.org; email taa@belmont.edu. *Summer Program for Professional Development in Arts Education.*

Truro Center for the Arts at Castle Hill, Truro, Mass. www.castlehill.org; email info@castlehill.org. *Summer Workshops; Lectures; Exhibitions; Forums.*

Tulsa Stained Glass, Oklahoma. www.tulsastainedglass.com; (918) 664-8604. *Online learning; onsite classes and workshops.*

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Western Colorado Center For Arts, Grand Junction. www.gjartcenter.org; (970) 243-7337. *Workshops; classes.*

Western Michigan University, Gweneers. Frostic School of Art, Kalamazoo. www.wmich.edu/art/academics/arteducation. *Online Master's in Art Education program.*

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AEG560	Spec. Topics: Art and Language	Dr. Gaylund K. Stone	5:30 PM	8:15 PM	W
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Art on SILK HOOPS

by Deborah Padrick



Cheetah in tree;
grade 4.



Iguana;
grade 2.



Giraffe;
grade 3.



Students drew their outline designs within circles they traced on paper by using silk hoops as templates.



The process captures students' attention and imagination, and they take great pride in their art accomplishments.

LEARNING OBJECTIVES

Primary and elementary students will ...

- understand foreground and background while creating an outline drawing to be used on a silk hoop.
- learn to use new materials, resists and dyes on silk.
- explore the movement of liquid colors on silk and create tints and blends.

MATERIALS

- Paper, pencils, permanent black markers
- Pre-stretched silk on 9-inch hoops
- Permanent water-based resist
- Squeeze bottles, "nib tips"
- Dye-Na-Flow liquid colors
- Brushes, water containers, plastic ice-cube trays (for use as palettes)
- Silk salt (optional)

Painting on silk has a magic all its own. Versions of painting on silk can be found throughout the world from Japan and Europe to the United States. Themes for the paintings can be most any type of design or imagery.

Applying the liquid dyes is exciting, as the vivid liquid colors flow and blend into the fabric. The process captures students' attention and imaginations, and they take great pride in their art accomplishments.

The colorful finished silk hoops can be hung on a wall or in a window and many of the students' families even choose to have the silk artworks professionally framed. This art process is a winner for all ages.

DEVELOPING A DESIGN ON PAPER Start by having the students trace the size of the silk hoop on paper with a pencil. Within the circle on paper, create an outline design. Any theme works, but here are some theme ideas: butterflies for kindergarten, fish for first grade, birds for second and mammals for grades 3–4. The imagery in the drawing should be fairly large and the lines of the shapes complete. For older students discuss foreground and background. Finish the preliminary drawing by overlapping the pencil drawing with a dark color pen.

APPLYING RESIST TO THE SILK Decant the water-based resist into the 1/2-ounce plastic bottle, replace the top of the plastic bottle and screw on the drawing “nib tip.” Place the student design under the silk hoop with the metal edge down. *With the drawing nib of the resist bottle touching the silk*, trace the design below with the resist. Creating solid resist boundary lines keeps the liquid colors separated and in place during the painting stage. Sign your name using the resist. Let the resist dry overnight or you may expedite the process with a hair dryer.

PAINTING LIQUID COLORS ONTO SILK

1. Place Dye-Na-Flow liquid colors in pockets on one side of a plastic ice-cube tray “palette.” In some of the pockets on the other side of the palette add small amounts of water that can be used to lighten or tint the colors.
2. Place the silk hoop over white paper while applying liquid colors. This allows true colors to

be seen. To keep the colors pure, rinse brushes in a water cup before using another color.

3. Brush the colors on the silk and watch them migrate and blend as they move through the silk. Mixed colors can be made in the extra spaces in the palette. Try stripes and dots of color.

4. Salt, which is lightly sprinkled on wet colors, gives an interesting pattern. Brush the salt off when the painting is dry. (Heat setting of the Dye-Na-Flow is not needed on silk hoops.)

CLEANING UP The Dye-Na-Flow liquid colors in the palettes can be stored temporarily by covering with a plastic bag. Otherwise, rinse the palette out with water. It is best to decant the resist back into the primary resist containers. Remove the drawing “nib tip” and rinse in water, and clear out the nib with a straight pin to prevent clogging. Disassemble and rinse resist bottles. Rinse brushes in water.

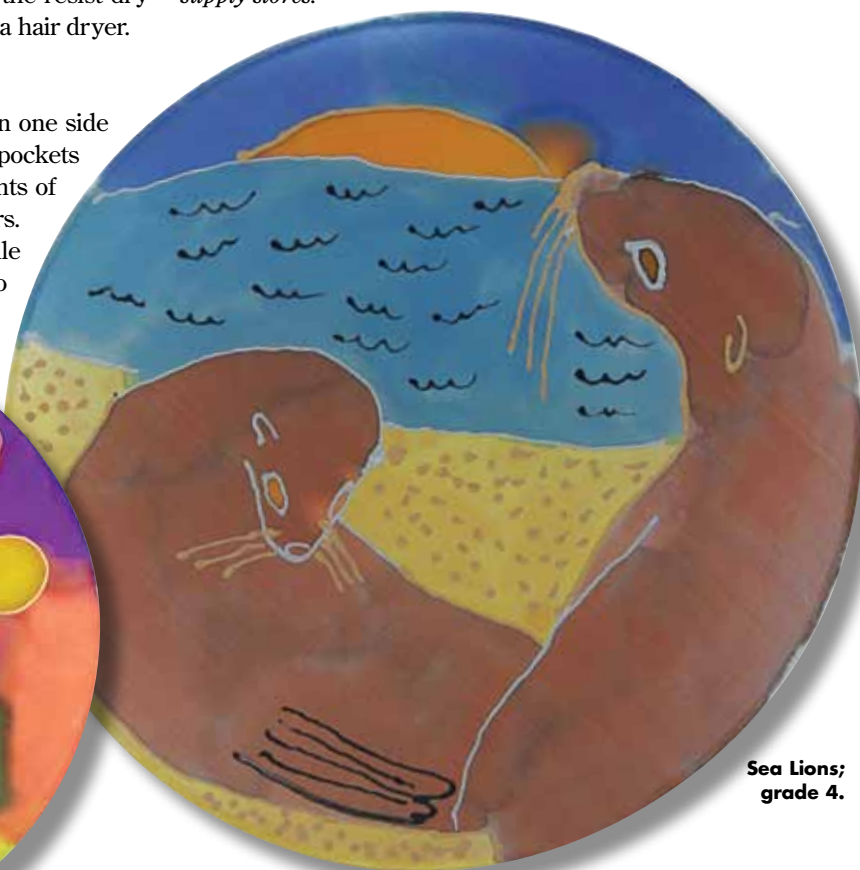
Artist Deborah Padrick teaches art at St. John Catholic School in Healdsburg and Forestville Elementary School in California. Deborah finds her supplies online, through catalogs, and at art-supply stores.



After allowing their resists to dry, students brush liquid colors onto their silk, watching them migrate and blend as they move through the fabric.



Flowers;
kindergarten.



Sea Lions;
grade 4.

~ Festive, Textural

The sixth-grade art curriculum includes world cultures and the art-history timeline. This lesson was created as we were developing relevant projects. We also presented it at an Ohio Art Education Association fall conference as part of our thematic unit, “Art of the Himalayas.”

As teachers, we were fascinated by the annual Jaipur Elephant Festival in Rajasthan, India, and thought a related project would be great for our students.

Students were intrigued to learn that for millennia, elephants have held an important place in Indian society. Lord Ganesha—featured on this month’s cover and as the Clip & Save Art Print—is a popular Hindu deity with the head of an elephant and a human body.

He is greatly revered and, among many other things, is the lord master of all ceremonies and happy beginnings.

Elephants are part of many major religious ceremonies, processions—and even marriage ceremonies.

DAY 1 To begin this lesson, we shared with students images of Indian elephants decorated for festivals and other events. The children were so excited when we told them *they* were going to make festival elephants of their own.

Students first traced an elephant shape on one side (there were eight tracers to choose from, all different poses) then they created a “texture” on their paper with black and white tempera paint.

Some may frown on the use of tracers, but the focus of this lesson was creating a uniquely embellished, festive elephant. If there is time, a contour drawing aspect could easily be added, with the children drawing their own elephant outlines.

DAY 2 We discussed the designs we saw the class before, used to decorate the elephants. In India, people also put materials such as sequins, bells, jewels and tassels on them—they even paint the elephants’ toenails!

Students cut their elephants out, and added ears and tails. With white oil pastels, they drew designs on them and, in the final step of the day, painted them with fluorescent paint.

DAY 3 To decorate our elephants, we first added burlap blankets, then ribbons, jewels, sequins and pompoms. What fun the students had making fringes, and adding embellish-



The sixth-grade artists were thrilled to be making festive Indian elephants of their own.

NATIONAL STANDARDS

- Understand and apply media, techniques and processes.
- Understand the visual arts in relation to history and culture.
- Choose and evaluate a range of subject matter, symbols and ideas.

MATERIALS

- Images of Indian Festival Elephants
- Black and white tempera
- Paintbrushes and sponges
- Burlap, sequins, acrylic jewels, pompoms, ribbon, etc.
- Tacky glue
- Construction paper
- Fluorescent paint
- Oil pastels



Indian Elephants

~
by Laura Lohmann
and Lisa Bookenberger

ments to their special elephants.

Next, students added a half-inch paper frame to 9" x 12" paper, then glued *that* paper onto 12" x 16" black background paper. They then added a border to the black paper with white oil pastels and paint.

In our art rooms, we stress that when painting their borders, students should only use two to three colors to complement their elephants. One of our lines, "Just because you get the color samples on a card at the paint store doesn't mean you are going to paint your dining room every one of the colors," makes students giggle every time. But, it works: the students *really* understand the concept!

The children's colorful, textural elephants turned out so festively fun. You really know a project is a hit when the other classes are excited about it! ■

Laura Lohmann and Lisa Bookenberger teach art at Lake Local Schools in Millbury, Ohio. Visit Laura's blog at paintedpaperintheartroom.blogspot.com.



I like doing art work that is realistic. I take shapes and put them together to make things. My family is very proud of my artwork and my grandma has a big portfolio of my projects. When my brother talks about me, he says, "my sister is an artist."



My artwork was shown at the Connecticut Youth Art celebration at our state capitol. It made me feel very proud. When I grow up, I'd like to be an art teacher.

Rachel

Rachel Ortiz, grade 2
Rotella Interdistrict Magnet School
Waterbury, Connecticut
Suzanne Dionne, Art Teacher



"Cave Art." Clay



▲ "Festive Fireplace." Three-dimensional mixed media.

◀ "Pop-up Pumpkin Patch." Craypas and paint.



"African-Style Mask." Mixed media.

Young ARTISTS



Portrait based on Picasso. Crayon.



"Sunflowers." Watercolor pencils.

I like making everything and anything in art class—draw figures, make characters and three-dimensional forms. I like messing around with the materials. It doesn't matter if my projects come out well, but I think most do because my mom and dad compliment me. My art was displayed at Big Screen Plaza in New York City. That was very cool. At home, I like to make models, putting pieces together to make cars and aircraft.



Jaylen

Jaylen Draper, grade 2
Rotella Interdistrict Magnet School
Waterbury, Connecticut
Suzanne Dionne, Art Teacher

Mythology in Art

by Colleen Carroll

Students and teachers with knowledge of the Hindu religion will recognize the figure shown in this month's Clip & Save Art Print as the Ganesha (or Ganes), one of the most widely worshipped of the five prime Hindu deities, which include Brahma, Durga, Vishnu and Shiva.

According to Dr. Dharmdeo N. Singh in his *A Study of Hinduism* (South Asia Books; 1999), "All Hindus worship Ganesha regardless of their sectarian belief. He is both the beginning of the religion and the meeting ground for all Hindus." (Source: hinduism.about.com/od/lordganesha/a/ganesha.htm).

Like many spiritual and mythological creatures, Ganesha is a hybrid god—or "zoo-morphic deity"—possessing a combination of

human and animal body parts. Part human and part elephant, Ganesha is the lord of success and good fortune; the god of education, knowledge, wisdom and wealth. As the clearer of obstacles, it is common for Hindus to call upon this god when undertaking a new project or venture.

There are many variations of the Ganesha creation story, but the following tale is one of the most common:

"Once goddess Parvati, while bathing, created a boy out of the dirt of her body and assigned him the task of guarding the entrance to her bathroom. When Shiva, her husband returned, he was surprised to find a stranger denying him access and struck off the boy's

head in rage. Parvati broke down in utter grief and to soothe her, Shiva sent out his squad (gana) to fetch the head of any sleeping being who was facing the north.

"The company found a sleeping elephant and brought back its severed head, which was then attached to the body of the boy. Shiva restored its life and made him the leader (pati) of his troops. Hence his name 'Ganapati.' Shiva also bestowed a boon that people would worship him and invoke his name before undertaking any venture." (Source: hinduism.about.com/od/lordganesha/a/ganesha.htm)

As the elephant is known for its intelligence, Ganesha's head symbolizes wisdom and the soul. His grand head sits atop a pot-bellied body, which represents material and earthly existence. His trunk represents the "Om," which to Hindus is the sacred sound of the universe.

In this representation, the deity occupies the space within a carved and painted niche. Each part of Ganesha has symbolic meaning. As the elephant is known for its intelligence, Ganesha's head symbolizes wisdom and the soul. His grand head sits atop a pot-bellied body, which represents material and earthly existence. His trunk represents the "Om," which to Hindus is the sacred sound of the universe. His fan-like ears represent the importance of careful listening, while his one broken tusk symbolizes sacrifice.

In his four hands are objects, each with its own symbolic significance. In his upper right hand he

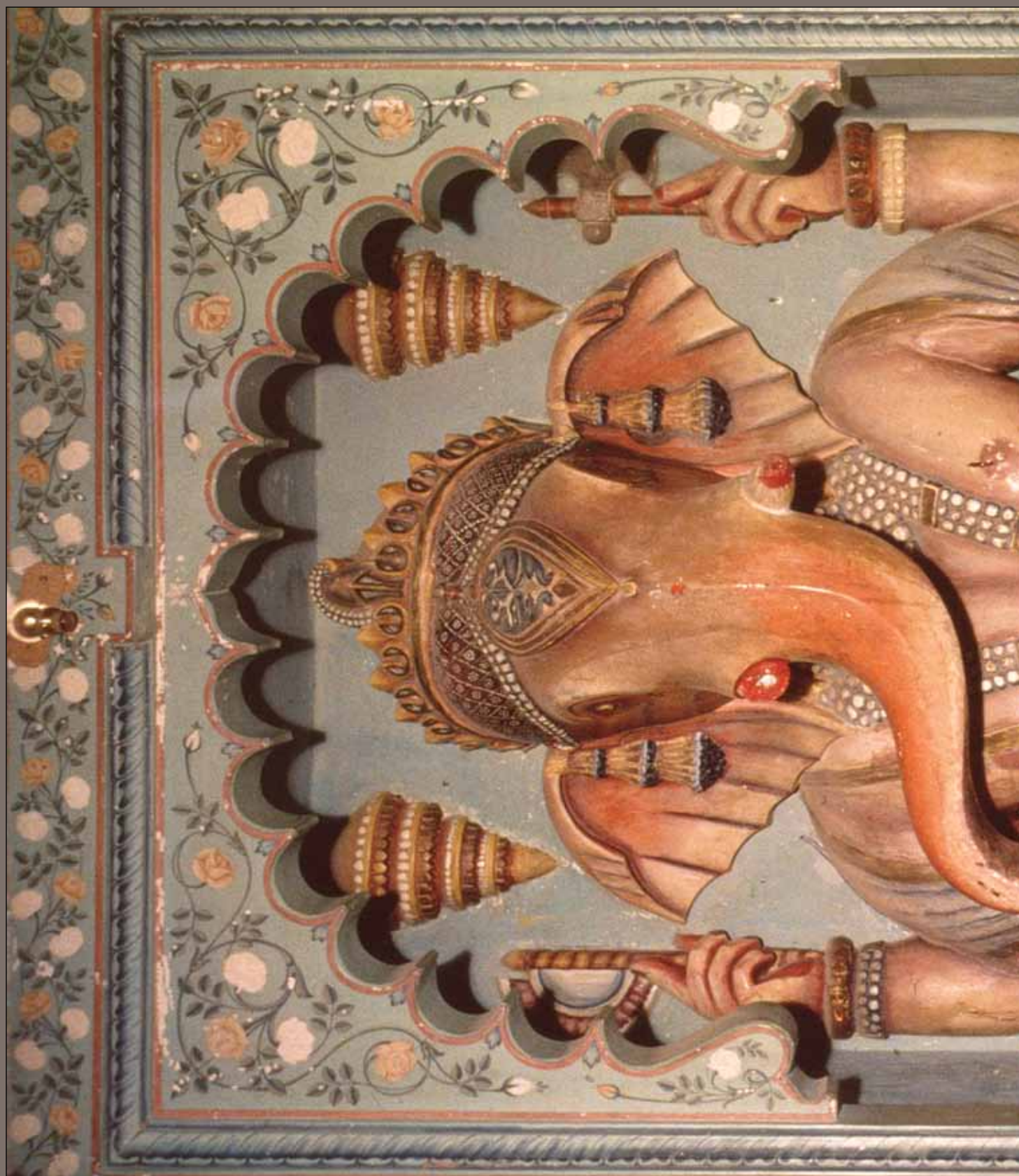
holds an "ankusa" or goad. Used by elephant trainers, the goad represents one's forward-moving journey through life.

In his lower right hand he holds "modakaptra," or bowl of sweets. Ganesha loves to indulge in confections, yet it also represents his desire to reach spiritual freedom, considered the sweetest of all pursuits. In his upper left hand he holds an ax, or "parashu." The ax symbolizes Ganesha's ability to cut away one's negative attachments or attractions. And finally, in his lower left hand he holds a "chamara" or flywhisk. This object

represents how the deity is able to swat away one's past so that one may look forward.

A snake serves as the lord's belt, a symbol of energy, but also fear and pride. The two mice at his feet (often Ganesha is accompanied by a single mouse, considered the lowliest of beasts), is the lord's mode of transport and also a symbol of his humility. According to the late Hindu spiritual leader Swami Sivananda (1887–1963), "The significance of riding on a mouse is the complete conquest over egoism." There are at least 57 additional symbolic icons that are associated with this deity, any combination of which may appear in visual representations throughout Indian art history.

For more about Ganesha iconography, see: www.religionfacts.com/hinduism/deities/ganesha.htm





Hindu God Ganesha. Indian School. Palace of the Rana of Mewar, Chitor Fort, Rajasthan, India. Ann & Bury Peerless Picture Library/The Bridgeman Art Library.

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Ganesha. Palace of the Rana of Mewar, Rajasthan, India

PRIMARY

In conjunction with a unit of school-wide initiative to celebrate world cultures, introduce the Art Print by explaining that this creature is a highly loved and respected lord in the Hindu religion.

Many children will be unaware of Hinduism and while this activity is not meant to teach the tenets of Hinduism or any other religion, it is important to share the story of Ganesha to help students understand the iconography of the Art Print.

Help students understand that in any religion, there are stories that have been told and passed on from generation to generation. Share the story of how Ganesha came to be (found in the Art Notes).

Tell students the sculpture shown in the Art Print is a typical way this Hindu deity is represented throughout India. Ask students to share background knowledge that they have about elephants.

In preparation for the studio portion of this activity, do a Google search on “Elephants of India.” Select some of the images where elephants have been painted in bright colors as part of traditional ceremonies.

To begin the project, show students a world map and locate India for them. Then, share the images you found online with students.

Distribute paper and pencils and instruct students to draw a picture of an elephant. Next, using clay or a polymer clay substitute, model for students how to form an

elephant. Give students time to form their own sculpture.

If possible, allow students to paint their sculptures in bright colors, as is common in Ganesha statuary. Display student work alongside the Art Print.

ELEMENTARY

Begin the activity for older elementary students as in the primary-level activity above. Spend additional time sharing images of painted elephants. Give students time to copy some of the original designs they see in the images.

Leaving a few images on display as models, instruct students to sketch an elephant image onto drawing paper. After sketching is complete, give students pastels, colored pencils or crayons to create colorful designs on their elephant. Put the elephants “on parade” alongside the Art Print.

Also see the project, “Festive, Textural Indian Elephants” on page 16 of this issue.

MIDDLE SCHOOL

Share the Art Print with students and explain that the creature present is known as a “zoomorphic deity”: a god comprised, in part, of an animal. Tell the story of Ganesha, pointing out that the elephant in India is a highly venerated animal. Share the videos from the following website with students: www.bbc.co.uk/nature/1ife/Asian_Elephant#004853y

These short videos will give students background information on the Asian elephant and familiarize them

with the basic shape and fine details of the elephant form before beginning the art project. Share with students that they will be creating large-scale murals featuring Asian elephants.

Place students in groups that will work cooperatively to draw and paint an Asian elephant. Give students sections of butcher paper on which to draw. Students can do research into the colorful decoration that Indians often paint onto elephants for ceremonies and celebrations. Display the elephants on parade along a corridor or in one of the school's large public spaces.

HIGH SCHOOL

In many high schools across the country, students study world cultures. Use the Art Print as a resource when studying India or world religions. Present the Art Print and ask students if they know what is being depicted in the image and from what world religion it might belong.

Share pertinent information about Ganesha (in Art Notes) and point out that this deity is immensely popular in India and to Hindus worldwide. Discuss some of the iconographic symbols found in the work.

Assign students an independent project related to their study of India or world religions in which they research other important deities of Hinduism, or another major world religion, to discover how they are depicted in art. Challenge students to create an original work of art incorporating their research findings. Allow students to present their final piece to the class.



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

Artists Paint ... Fantasy



Giuseppe Arcimboldo (Italian; 1526–1593). *Vertumnus*, 1590. Oil on wood; 68 x 56 cm. Skoklosters Slott, Bålsta, Sweden (Skokloster Castle).

Artwork is in the Public Domain.

When he painted this portrait of Holy Roman Emperor Rudolph II (1552–1612), Giuseppe Arcimboldo used his imagination, and portrayed him as “Vertumnus,” the Roman god of vegetation and the seasons.

It’s fun to find the different fruits, vegetables and flowers he used: pea-pod eyelids, a gourd for the forehead. Can you find cherries, onions, turnips, apples, cabbage leaves, carrots, artichokes, wheat, corn and grapes?

When you first look at Arcimboldo’s portraits, you see what *looks* like a head. Then, as you look more closely, you see the head is made up of carefully painted flowers, vegetables, fruits—sometimes even animals and birds.

Court painters of the time usually produced flattering portraits of rulers, to be displayed at the palace or give to foreign dignitaries for prospective brides. It is lucky for Arcimboldo that Rudolf had a sense of humor and appreci-

ated his imagination and sense of fantasy.

Arcimboldo was born in 1526 in Milan. He was welcomed as a painter in the Habsburg Dynasty’s court in the early 1560s, and remained there until 1587 continuing to paint for them after his return to Italy.

Arcimboldo also wrote poetry and designed costumes for pageants, and invented a harpsichord-like instrument. While he was famous in his lifetime, he was overlooked for centuries after his death. He was rediscovered in the 20th century and called the grandfather of Surrealism. ■

by Barbara Herberholz

This excerpt is adapted from Barbara Herberholz’s digital Art Docent Program. For elementary classrooms, each lesson presents six famous artworks to show to the class on whiteboards, with theme-related studio art activities. Learn more at: artdocentprogram.com.

Artists Paint ... Fantasy

grade 4

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 drawing paper
- Pencils
- Black and colored markers
- Oil pastels
- Crayons
- Photographs of a wide variety of creatures



In the Studio

1. Think about your fantasy creature, using the parts of different animals. Here is a list of ideas to get you started:

Head/neck: lion, pelican, giraffe, alligator, elephant, moose.

Body: camel, turtle, porcupine, snail, zebra, leopard.

Legs/feet: frog, hippo, duck, horse, stork, kangaroo.

Tail: beaver, turkey, skunk, fish, monkey, pig.

2. Draw your fantasy creature in pencil, putting it together with your choice of different animal parts.

3. Make your creature large enough to nearly fill the paper.

4. Go over your pencil lines with black marker.

5. Add color to your creature with oil pastels, colored markers or crayons.

6. Think up as many names for your creatures—using letters and syllables from the animals comprising it—and share it with the class.

Motivation

Renaissance artist Leonardo da Vinci once give directions for inventing fantasy animals from real creatures:

"If you want to make an animal imagined by you appear natural—let us say a dragon—then take for its head that of a hound, with the eyes of a cat, the ears of a porcupine, the nose of a greyhound, the brow of a lion, the temples of an old cock, the neck of a water tortoise."

Look at photos of different creatures: mammals, birds, fish, insects, and reptiles. Think about mixing the different parts of their bodies to make a fantasy creature.

Vocabulary

Creatures
Fantasy

Harpsichord
Imaginative

Leonardo da Vinci
Renaissance

Surrealism
Vertumnus

CLOTHESLINE

by Katie Morris



< A windy-day effect was created here with a wavy clothesline, an item blowing off the line and birds flying overhead.

✓ This boy made a hoodie, tube socks, jeans and boxer shorts sporting little red hearts. Fun!



^ One of the girls showed her personal style by fashioning yellow board shorts, a sweatshirt and a stocking cap.

< On this clothesline, a folded blanket added dimension, as did the tiny slits cut in the jeans, making the yarn belt more realistic.

Teaching my fifth-grade students a lesson on clothing design was a great way to show them how art and design are part of our everyday lives. It also allowed the students to express their personalities. Clotheslines served as an effective basis for their work.

We began by discussing how clothes can tell you about a person. Wardrobe choices can show personality, interests and career. Students learned that careers in visual arts include textile and clothing design, which started them thinking about the kinds of clothing they'd like to design.

This lesson was completed in two 40-minute periods. The studio portion of the first class involved students prepping their dense cardboard backgrounds by composing a painting of the sky and realistic-looking clouds, then gluing

see **CLOTHES** on page 32

LEARNING OBJECTIVES

Upper-elementary students will ...

- understand clothing and textile design are evidence of visual arts in everyday life.
- experiment with painting and textiles to create a mixed-media work of art.
- show their personality through clothes collages on clotheslines.

MATERIALS

- Sturdy 8" x 10" cardboard
- Paintbrushes, blue and white tempera
- Construction paper
- White glue, masking tape, scissors
- Yarn and fabric scraps

NATIONAL STANDARDS

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

Nature is all around us, and can be the inspiration for some excellent creations in the classroom. How can we bring these rich natural elements into the art class?

As I was exploring a hiking trail, I came across a large piece of bark from an old oak tree. The bark lay there curled up into a never-ending spiral of exquisite texture. I instantly thought of how my students would love to see this. When a project idea comes to you, it is a good idea to write it down in an art journal.

I began to write down my observations and thoughts about the great texture and vivid color of the bark, and looked around for more “jewels.”

A strong wind began to blow through the trees, the leaves began to rustle and for a minute, it was as if the trees had come magically to life. That was it! Trees that came to life! These elements of nature paved the way for an imaginative, cross-curricular lesson about textured trees with personality.

My kindergarteners and first-graders had previously completed a unit on Henri Matisse, and his free-form shapes and collage technique, leading the way for the animated trees.

I began the lesson by introducing the children to the

LEARNING OBJECTIVES

Lower-elementary and special-needs students will ...

- learn about the art elements and principles of design, such as texture, form, shape, color and pattern.
- identify and understand the art element of texture through physical and visual exploration.
- utilize the collage technique to create the bark of a tree.
- generate proper vocabulary to describe the word *texture*.
- use air-dry modeling clay to create facial forms.
- add two-dimensional space to a picture.

newly found tree bark. The students were enthused. As I circulated around the room, they had an opportunity for a tactile experience. They used their senses to see, touch and smell the bark. We learned our new art vocabulary word, *texture*.

The students explored the visual and physical texture, and then investigated visual samples of trees and bark. One child shared, “Look at the bumps, shapes and lines.” Students began to show understanding of this exciting element of design.

“Have any of you seen a tree come to life?” I asked. Many students said no. It was now time to show them otherwise. I played a short clip from *The Wizard of Oz* within my slideshow. Kids of all ages can relate to this timeless classic, which is so fitting for this lesson. I linked to a video clip wherein the trees come to life along the Yellow Brick Road. “I told you trees can come to life,” I said, smiling. The students were now ready to make the impossible possible.



Julie
Amy



Diara

Do Trees have Personalities? Experiencing the Concepts of Texture and Form

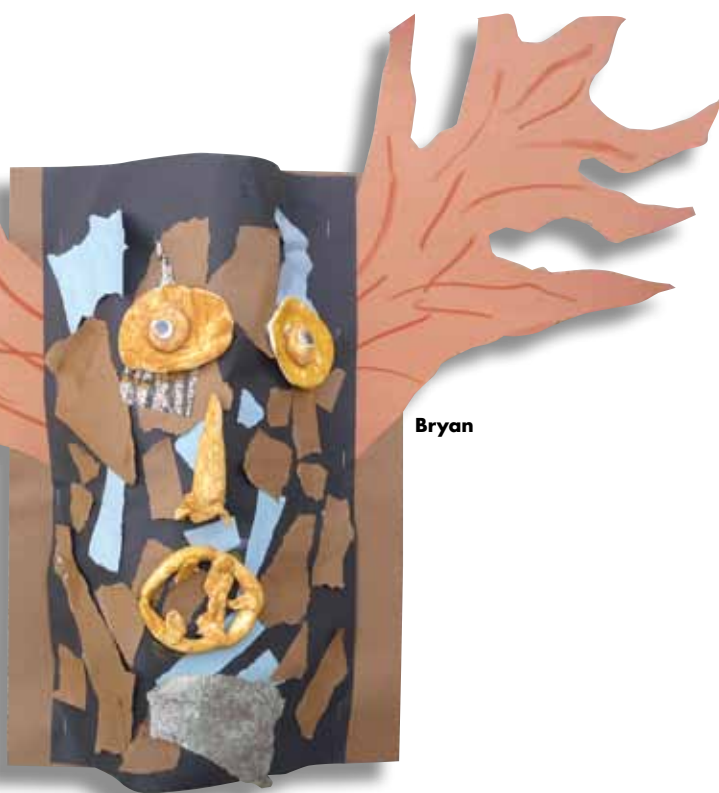
by Timothy J. Kosta

MATERIALS

- Tree bark
- Brown tempera paint and watercolors
- 12" x 18" construction paper in black, brown and light blue
- Lightweight air-dry modeling clay (e.g. Hearty® or Model Magic®)
- *The Wizard of Oz* video clip
- Glue and staplers
- Scissors
- Crayons
- Reproductions of trees
- *Leaf Man* by Lois Ehlert (Harcourt Children's Books, 2005)



Paval



Bryan

“Whether you have a group of primary, intermediate or special-needs students, this tactile lesson will allow every student to succeed in creating a tree that truly comes to life in a magical way.”

DAY 1: TEXTURED BARK The bark's texture was the first step. The students learn that artists can use scissors or their hands to manipulate paper. To create a free and less refined shape, I demonstrated how to tear medium-sized pieces of brown, light blue and gray paper, apply glue and attach to a 12" x 18" piece of black construction paper. The tearing of the paper creates rigid edges and varying color values, as well as interesting forms and shapes. Observing the bark, the students attached torn paper pieces in a vertical pattern over the entire black piece of construction paper. I showed them how different kinds of paper added variety and an overall feeling of texture.

I found it useful to use a glue brush and a closed-lid container filled with glue. Students were taught to wipe their brush to prevent dripping, and then brush the glue on their ripped pieces.

At the end, we reviewed all the target concepts of the lesson: collage, tree bark and texture. As the children exited for the day, they touched the rough and bumpy texture of the tree bark once more as they excitedly waved goodbye.

DAY 2: FACIAL FORMS Now the dried collage bark really looks authentic. To save time, curve the bark of the tree and staple it to a brown piece of construction paper prior to the lesson.

Air-dry modeling clay was used to create the trees' facial expressions. This part of the lesson focused on form, and we studied sculptures created by famous artists. A 1-ounce package of air-dry modeling clay was distributed to each child. With texture fresh in their minds, they began commenting on the softness of this new art material. I distributed a laminated handout depicting trees with various facial expressions. With each step carefully modeled, we discussed how we would first create the eyes and eyebrows, and then the nose, ears and mouth.

The children used a kneading technique to soften the clay. They are then shown how to pull pieces off their main piece of clay and knead each one. To create the eyes, they roll balls, apply glue to the back, and lightly press them into a pancake form. It is crucial to show the children how to place their hands under the 2-D curved tree bark as a support when they adhere their body parts to the bark.

I demonstrated how to roll coils of clay for the eyebrows. Some children created multiple pieces for a bushy effect. As they worked, I reminded them to use their glue to secure the

see **TREES** on page 32

WARM and COOL CITY

by Shelly Jubelirer

Painting cityscapes is a great way to teach first-grade students about warm and cool colors.

First, I define cityscape—the term “scape” actually comes from the word “scope,” like when looking through a telescope. I then ask my students questions about how cityscapes differ from landscapes or seascapes.

Before our painting begins, we have an in-depth discussion about big cities and what types of buildings or structures that might be seen in them. We talk about large apartment and condo buildings, skyscrapers, art museums, libraries, shopping malls, bridges, towers, and so on.

We also talk about the types of transportation people use to get around in cities, such as trains, subways, taxi-

cabs, buses, helicopters and cars.

Next, we view several photographs of large cities around the world. Some of these include Henri Silberman’s artwork, *New York, New York, Sky Over Manhattan* and Richard Cummins’ *The City and River from the Michigan Bridge, Chicago, Illinois, USA*.

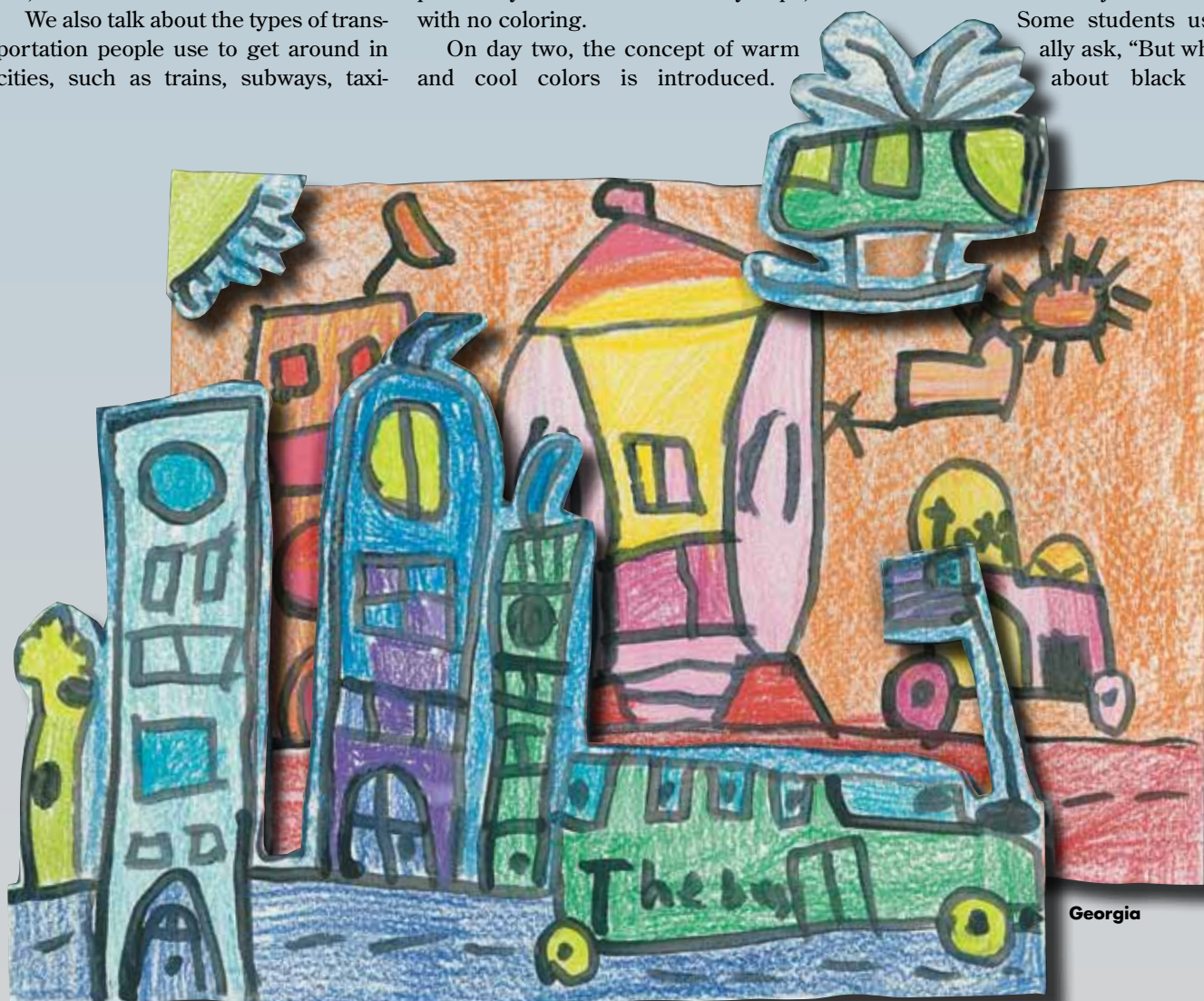
NOW THE PAINTING BEGINS The assignment for the first day is to paint two different cityscapes on 12" x 18" white construction paper. Children paint with long cotton swabs using black tempera paint. Their task is to paint only the outline of a cityscape, with no coloring.

On day two, the concept of warm and cool colors is introduced.

When introducing color, I use visuals from a mural painted on the wall of my classroom. Several years ago, former students, who were then in middle school, painted a number of masterpieces on one of the large art-room walls!

I use this mural to show and discuss the warm colors Paul Gauguin used in his work, *Two Women on the Beach*, and the primary use of cool colors in *Van Gogh’s Bedroom in Arles*. Children are made aware that artists use color to convey a certain feeling about their paintings, and that warm colors make objects appear closer, while cool colors make objects recede.

Some students usually ask, “But what about black or



SCAPES

white or gray or brown?" This is an opportunity to teach children about neutral colors.

FIRST WARM, THEN COOL The first of the two cityscape paintings is colored entirely with warm colored crayons. The children may even create some of their own warm colors by blending various combinations of red, yellow, orange, pink, and so on.

Some children will want to color the sky blue. After talking about seeing a pink or orange sky in the summer, the children realize that they have indeed seen a sky that isn't always blue!

The second cityscape is colored with only greens, blues and other cool colors.

When students have completed col-

oring both cityscape paintings, they choose one painting to be the "front" street and one painting to be the street "behind." I show them a finished example to help them understand this next step.

The "front" street is outlined and cut out by the students. I hot glue this part of the painting to the "behind" street. I use donated foam from a carpet store to back the "front" street before gluing it to the "behind" street. (Art teachers are the original recyclers!) The padding creates some dimension between the two cityscapes.

The results are incredible. The children are extremely proud of their art work and their ability to explain the use of warm and cool colors. What an amazing learning experience for 6-year-old artists! ■

Shelly Jubelirer is an art teacher at Stornmonth Elementary School in Fox Point, Wisconsin

LEARNING OBJECTIVES

Primary students will ...

- learn basic vocabulary related to their study of art.
- explore the elements and principles of design.
- look at nature and works of art as visual resources.
- know the environment influences the look and use of art, architecture and design.
- communicate basic ideas by producing design art forms.

NATIONAL STANDARDS

- Understand and apply media, techniques and processes.
- Use knowledge of structures and functions.
- Reflect upon and assess the characteristics and merits of their work and the work of others.

MATERIALS

- 12" x 18" white construction paper
- Crayons, black tempera paint
- Cotton swabs, scissors and hot glue
- Carpet foam, padding or foam core



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



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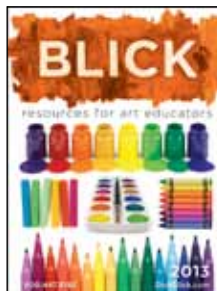
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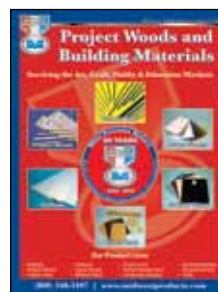
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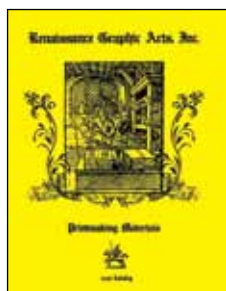
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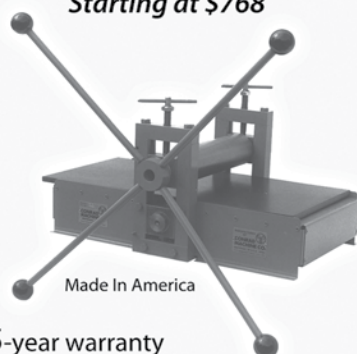
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TREES

continued from page 27

clay features to the bark. We also created forms for the nose, mouth and ears.

I asked questions to bring about creative ideas: "What size nose do you want to make? What shape is it? Are the eyes open or closed? Is your tree happy, surprised, and sad?" They saw that expressions show how you feel.

FINISHING TOUCHES: TREES COME TO LIFE

The last class is used to "stain" our clay faces brown, add our tree arms and celebrate our tree creations.

To give our trees a natural, wood-like appearance, I have the students use watered-down tempera paint or brown watercolor. Upon finishing, the facial features really did resemble real wood!

While the brown paint was drying, the students traced their hands and forearms on brown construction paper with black crayon to cre-

ate the branches of the trees. They were then guided to cut on the lines using scissors.

Children reviewed more up-close pictures of the bark, and discovered the various lines and shapes. They then created their own wiggly lines and free-form shapes to develop texture. The arms were attached using a stapler.

At the intermediate level, this project can be used as a springboard to literature. Students can write a creative piece in a genre such as fantasy.

Whether you have a group of primary, intermediate or special-needs students, this tactile lesson will allow every student to succeed in creating a tree that truly comes to life in a magical way. This lesson allowed students to visually and physically experience the concept of texture and form in a way they will never forget. ■

Timothy J. Kosta is an elementary art teacher at Pine Park Elementary School in Brentwood, N.Y.

CLOTHES

continued from page 25

on a piece of yarn to represent a clothesline. (The yarn was precut slightly longer than the width of the base.)

A line of glue was applied and the yarn attached about a third of the way down from the top of the background. After the glue had dried, loose ends were wrapped around and secured to the back with a small piece of masking tape, to keep the ends from fraying.

With backgrounds complete, stu-

would never get around to mending. Finding more masculine fabrics that would appeal to the boys was a challenge. All the students were excited to work with real denim from a throw-away pair of jeans.

A big tub of buttons was available for embellishments, as well as construction paper for students needing a color not available in the fabrics. This was a new experience for most of my students, and cutting and controlling the fabrics proved to be the

"When fifth-graders were asked in an end-of-the-year survey which was their favorite project, 'Clotheslines' was the resounding winner."

dents chose from a variety of fabrics to create their miniature clothing, which were affixed to their backgrounds with old white glue. Tiny scraps of brown paper were cut and added to represent clothespins. Everything from dresses and shirts to jerseys, scarves, quilts—even boxer shorts with little red hearts—were soon on the clotheslines!

The fabric scraps came from donations and clothing I finally accepted I

biggest challenge for them.

In my end-of-the-year survey, students were asked which lesson was their favorite. For fifth grade, "Clotheslines" was the resounding winner. When asked *why*, the reason most gave was "I got to show my personality." ■

Katie Morris teaches K-6 art at Pauline Central Primary and Pauline South Intermediate Schools in Topeka, Kansas.

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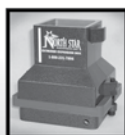
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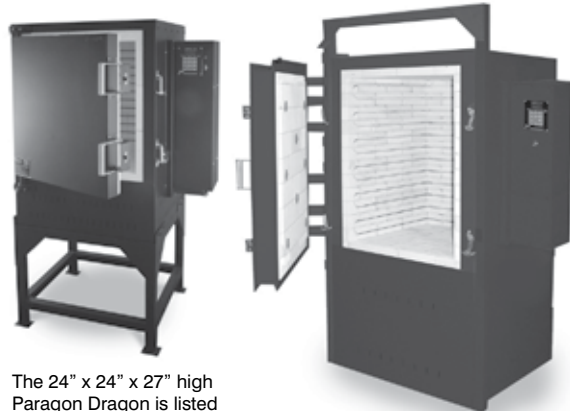
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REVIEWS

continued from page 6

university fashion courses. This reviewer found the book to be a thorough and helpful resource.—P.G.

www.barronseduc.com

THE GOLDFISH IN THE CHANDELIER (2012; \$17.95), by Casie Kesterson. Illustrated by Gary Hovland. Getty Publications.

Art teachers often ask their students to design a product, perhaps as part of a commercial art unit. It is inevitable that some class members will eventually go into engineering, industrial design or the decorative arts.

The message in *The Goldfish in the Chandelier* is that of letting the imagination loose to create new, beautiful objects. It is a picture book for children ages 7 to 10, but this adult reviewer found it enormously interesting.

The story is make-believe, but it is based on historical events, actual people, and a real object. The chandelier is part of the J. Paul Getty Museum's collection, and it even has its own website!

The invented story concerns a 19th-century French boy and his uncle Henri, who possesses self-deprecating humor and a childlike imagination. The tale is not only amusing but also pleasantly educational. It includes a myth about Alexander the Great, the Macedonian king, and historical facts concerning the first hot-air balloon flights near Paris. The latter would tie in beautifully with a science lesson on how hot air rises.

The actual chandelier, designed by Gérard-Jean Galle, incorporates the elements of earth, air, fire, and water. The author answers questions about the object on an information page in the back of the book. Gary Hovland is an award-winning illustrator whose pen-and-ink drawings are painted with watercolors.

The book celebrates developing an idea, planning it and building the product. Upper elementary or middle schoolers could be given an assignment to design an original light fixture of their own. Book the computer lab and ask your entire class to look up more about the actual chandelier at: www.getty.edu/education/kids_families/do_at_home/artscoops/fishy_chandelier.html.—P.G.

www.getty.edu

CLAY TIPS from David and Tracy Gamble

The Possibilities of Texture

Textures create many possibilities when working in clay. In the quest for interesting clay surfaces, textures are high up on the list.

Textures create action on clay surfaces before any glaze is applied. And certain types of glazes break over the texture and accentuate it. Some under-glazes create all the action needed, even if the glaze does not migrate.



Wall piece made with clay pressed onto an actual manhole cover.



Sample of texture in clay made by a breaking glaze.



Here, texture was applied to clay slab before pitcher was hand built.



Commercial texture tools: rollers, stamps, rubber/plaster molds, etc.



Found tools: wooden dies, shells, walnut shells, corrugated cardboard, lace, etc.



Textures pressed/carved into moist clay coils, stamps and wheels or corks and small wood pieces.

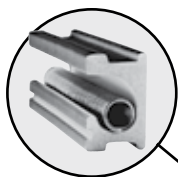


Sandbags can be used to press texture into clay. Start from the center, pressing and rolling the bag to the outer edges.

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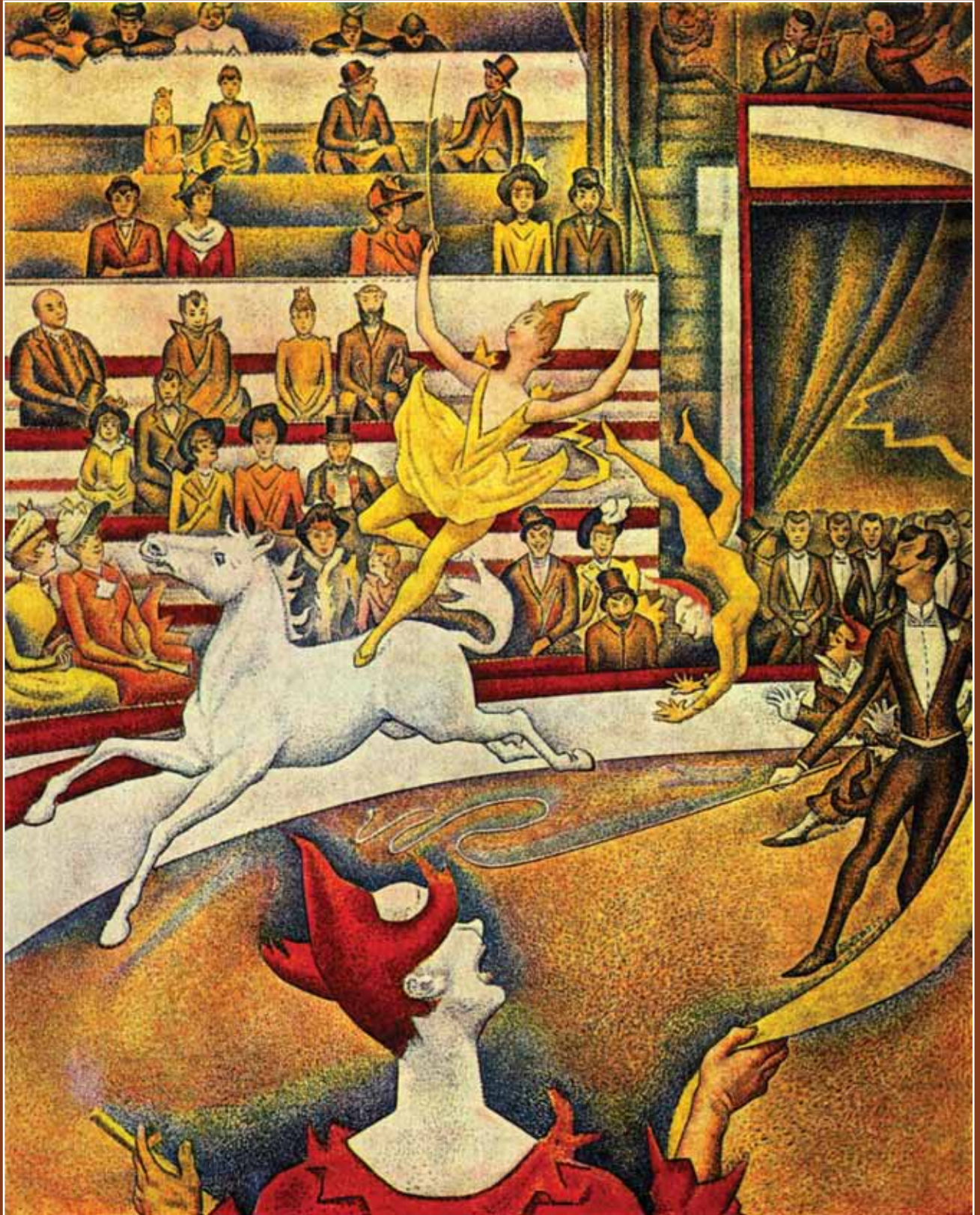
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How to use this print: Remove page from magazine, laminate it and use in your classroom as a teaching resource.

George Seurat (French; 1859–1891), *The Circus*, 1891. Oil on canvas; 73" x 60". Musée d'Orsay, Paris, France.

Artwork is in the Public Domain.

Happy holidays to all! This month it's time to use all the cool fabric, yarn and multitude of scrap textiles, fabrics and textures you have had stored up in your closet for months. Here are some great tips and ideas to get you through the month.

tip #1

FOCUS ON FIBERS AND FABRICS We are well aware that fibers and fabrics have always had a purpose in every culture. From the Adinkra cloth of Ghana to the phenomenal quilts of Gee's Bend, Alabama. Here are some ideas and tips to use in your classroom that cross the curriculum.

It is understood that paper was invented in China. The Chinese New Year is in January, and for this celebration have your students make scrolls from handmade paper. I gather scrap paper from my classroom recycle bin and throw both it in an old blender with water. If you don't have a blender ask parents or teachers. I can guarantee that people have blenders they don't use and will donate to the art room.

The dye from construction paper adds color to the paper being made.

the pulp-and-water mixture—but make sure they are well embedded so they won't separate when the paper dries.

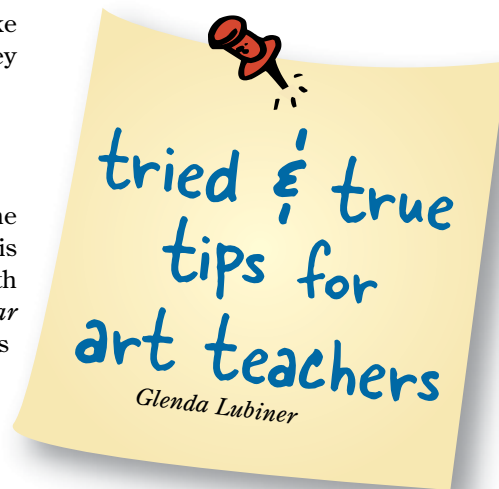
tip #2

TELL SOME STORIES Story quilts in the style of textile artist Faith Ringgold is one way to honor Black History Month in February and Ringgold's book, *Tar Beach*, is a great way to start this project. I have done this project using such fabrics as burlap, cotton and felt. Students have also used fabric crayons on white paper. The students love to watch the transfer process from paper to fabric as I iron the drawing onto the fabric.

Story quilts can also be connected with the quilts of Gee's Bend. The women told stories through their quilts and used any fabric that was available to complete their process. All of these lessons connect with math, social studies and language arts.

tip #3

SEMINOLE INDIAN PATCHWORKS November is Native American Heritage Month, and once again, math and



the yarn. Have the students glue the yarn very close together as this gives the finished product a beautiful look.

tip #5

TEXTURES IN 3D With different textured fabrics/objects and a rolling pin, you can create a multitude of different designs and textures in soft clay. Try using bamboo placemats, lace, doilies—and even odd things like caps from markers, bottles, and laundry detergent. Textured hot-beverage

Textures and Fibers

Cotton fibers, hemp and leaves will add strength to it. Once the scraps have been blended to a pulp, I pour it in a big vat of water. I use old window screens to drain the fibers, and then have the kids flip the screens over on newspaper to dry completely. If you don't have screens you can always purchase smaller ones from hardware stores at a minimal cost.

I have had students as young as kindergarten make paper. Once dry, I have them use makers on it to design the scroll. Leaves, petals and different kinds of fibers can be added to

art have a happy marriage. Seminole Indian patchworks are some of the most beautiful designs ever seen. If your students are in the primary grades, you (or have a room parent/volunteer) can cut several shapes in different colors. If your students are older they can cut the fabric themselves. There are many books and websites with designs of Seminole patchwork designs.

tip #4

OLÉ, OLÉ, TIME TO PLAY ... WITH YARN!! If you have an excess of yarn, Huichol, (pronounced "Wee-chol") yarn paintings are the way to go. Native to the central part of Mexico, these "textile paintings" are bright pictures depicting the Mexican culture.

Have students draw a picture on a heavy cardboard or mat board. White glue or gel glue works well for applying

sleeves from your favorite coffee shop work well, too. Just unglue it and press it in the clay. Look around your classroom, I know you will find many things that can be used to create texture.

HAPPY BIRTHDAY to our wonderful artists born in December: Glenda Lubiner (LOL) Seurat (check out the "Artist of the Month" on page 37) Gilbert Stuart, Kandinsky, Munch, Hundertwasser, Klee and Matisse.

Take a look at some of the great works of art from these masters and have students use fibers to convey their messages. How would "The Scream" look as a Huichol yarn painting? Pretty cool if you ask me! ■

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

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