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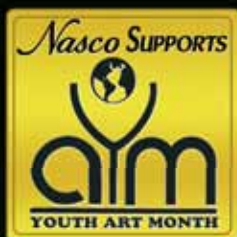
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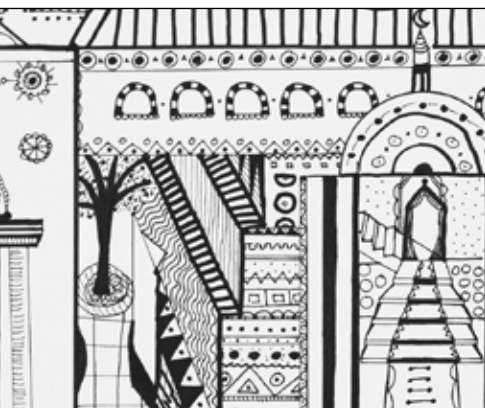
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THE VILLAGE *Watercolor; 11" x 8.5"*

*By student Subarnarekha Mandal, Butler Elementary School, Arlington, Texas.  
See "Young Artist" page 17.*

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*The colorfully roofed houses seen on this month's cover make us wonder where this exotic place might be, and make us yearn to learn more about this little village. Yes, the effect of art often makes us want to learn more about what is in the picture. The way we look at it, that is a very good thing—especially if it leads to learning more about cultures around the world. That is why this month, we are traveling the world through art.*

*Let us start with "Architecture in the Art Room, The Mosque Project: Collective Drawings" (page 20), a project that was developed by Douglas B. Erwin, "... with the hope of enhancing cultural tolerance and understanding." He continues, "Authentic teaching of diversity is a challenge for every teacher, no matter the grade level or subject area," and sums up his project with, "At best, I feel this exercise merely scratches the surface in the effort to teach respect for world cultures. It is the collaboration of such efforts that can make a difference, no matter how small the contribution."*

*After taking part in a teacher-exchange program in New Zealand, Cynthia Henn developed the project, "Maori-Inspired Masks" (page 22). In her article, she writes, "For me, one of the more interesting aspects of New Zealand was its indigenous culture, the Maori." Her lesson introduces the unique art of the Ta Moko, much to students' fascination. At the conclusion of all of her projects, she asks students, "What's the point? Is our project meaningful? Why?" Perhaps her favorite student answer for "Maori-Inspired Masks" was, "So we can understand each other more." (Note: This project ties in well with this month's Clip & Save Art Print Feature, which follows it on page 23.)*

*Art-lesson Inspiration arrives from many sources and, according to middle-school teacher Matt Mazur, "Amate Bark Designs" (page 29) was inspired by a gift he received from a student. The project he developed was especially meaningful to his students with Mexican ancestry—and the whole class gained new understanding of the visual arts in relation to history and cultures.*

*It is difficult to deny—art has the power to spur a desire within us to learn about the varied cultures and people across our wonderful planet, inspiring us to travel the world through art.*



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

She hated publicity and considered herself "a lucky person." Georgia O'Keeffe certainly was that, living a long and marvelous life. Most of us are familiar with her iconic paintings of large flowers and the Southwest, but most of us don't know the story as told here. Too, we may remember her appearance as an older woman, although the serious-looking portrait of a Wisconsin farm girl in this little book surely will stay with us.

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

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

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

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

**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 picture book about Tyree Guyton, an urban envi-

ronmental artist, addresses community pride, recycling and green politics in addition to telling 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](http://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](http://www.charlesbridge.com)

**FRIDA KAHLO RETROSPECTIVE** (2010; \$55), by Ingried Brugger, Cristina Kahlo and Helga Prignitz-Poda. Prestel Publishing.

This is an impressive publication celebrating an important artist. The text describes her lifetime struggle with pain and emotional travail. Frida Kahlo had a long, undiagnosed spinal illness that caused constant pain. She later experienced a terrible bus accident that necessitated repeated operations. Added to this was a strained relationship with her husband, Diego Rivera, and the pain and disappointment in not being able to have a child.

There is much in this text that would be inappropriate for elementary-school

see **REVIEWS** on page 43

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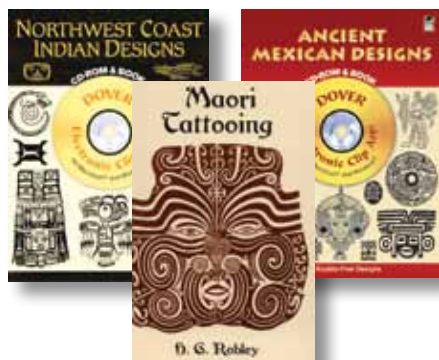
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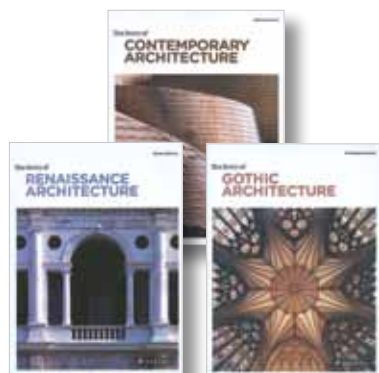




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*The Index lists, by category and author, the articles that ran during a particular five-issue volume. We recommend that you keep the Volume Indexes in a binder or file for reference when looking for articles and information dealing with a particular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

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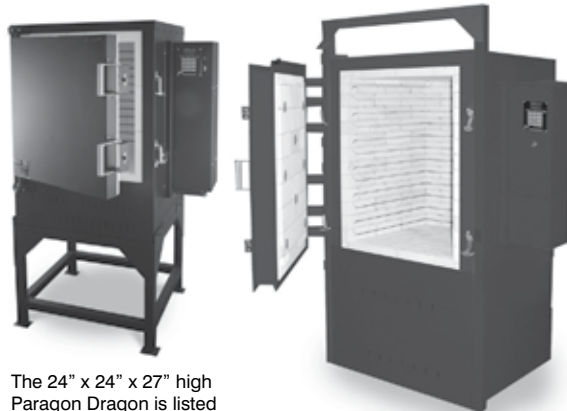
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# iPonder the iPad

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.

## AN E-BOOK FOR YOUR ARTWORK

BY CRIS GUENTER

**S**o you have your iPad and you have been creating some exciting pieces of art with it and they are collecting on your iPad. What should you do with them? Why not create an ebook of your artwork that can be viewed on the iPad, shared with others or printed?

**>> BOOK CREATOR** Dave Amos/Red Jumper Studio Book Creator by Dan Amos allows you to be very creative with your own images and writing. Books created with Book Creator can be used for a variety of educational

purposes, documenting adventures, travel, collecting ideas, family albums, digital storytelling, and, yes, even an art portfolio of your iPad images. Make a book of your iPad art for viewing in iBooks.

Book Creator for the iPad is a mobile app that allows you to create ebooks with text, images, music, audio—and even video clips for iBooks on the iPad or iPhone.



Above is an example of how you can place your art on a page and then add text wherever you wish, in Book Creator.

You can share your books as epub files. If you add a music or audio hotspot, you can make it invisible and place it over one of your photos. That photo then becomes interactive. Books can be created in a portrait, square or landscape format. Using the pdf export in Book Creator allows you to send your books to people without iPads, iPhones or an iTouch. You can also print your book.

This app has a clean intuitive design and a very clear, interactive tutorial built right in. Learning to use it is easy and fun. Start by using the built-in tutorial. You can edit and test the tools and quickly become familiar with the user interface.

The Book Creator app is appropriate for elementary students, as well as adults. Teachers could create books for their students to read and use. Students could create books for other students, the teacher, or the school. Imagine student-created art books for the school's digital library.

The Book Creator app runs on iOS 4.0 or higher 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.

## WHAT IS A CENTER?

BY NAN E. HATHAWAY

In a choice-based art program, the studio-classroom is arranged into various media “centers.” A center contains tools and materials, general directions and references for students to use independently. A center can be thought of as a silent lesson plan because it contains all the information a student needs to create art using any given medium.

For instance, the painting center, located near the sink, has palettes, brushes, aprons, water containers, a selection of paint, and paper in various sizes.

Displayed in the painting center are “set-up” and “clean-up” posters, an annotated color wheel, reproductions of paintings by both adult and child artists, related vocabulary, and suggestions to try various techniques, such as applying a wash, scratching through a layers of paint with the end of a brush (called sgraffito) or drawing first with oil pastels for an oil resist.

At the collage center students sort through a row of clear plastic tubs, set up in rainbow order and filled with the scraps and treasures brought from home. Today there is a new supply of green raffle tickets from a left-over roll, donated by the PTO. There are wallpaper sample books and a collection of magazines.

Scissors, glue, tape and staples are lined up next to the hole-punches and paper trimmer. A Romare Bearden reproduction is tacked up beside a collage left behind by a student who must love horses. There are books about paper art and a note card announcing “Ready-Set-Glue!”

**STUDENT AUTONOMY** Carefully designed and maintained centers provide autonomy for students. *“I love how I can see and get everything I need,”* remarks a student who joined a choice-based art classroom mid-year.

Another student declares, *“We have so many more materials than we did before!”* The teacher knows that the materials available are the same as she always had, but instead of being carefully stored under lock and key, they are now emancipated and arranged for efficient student access.

In fact, it is no longer necessary to have a class set of wash brushes for watercolor painting or brayers for printmaking because now only a few students use each center at one time. Now there is a little extra in the budget to spurge on items that were out of reach before, like a few fan brushes or a good set of pliers for wire sculpture. Donations from parents add novelty and are added to the appropriate center.

**GRAND OPENINGS** The class gathers at the start of class for the opening of a new center. The teacher describes what can be found in here and how the tools and materials are used and cared for. A photograph is posted illustrating how the center should look after clean up.

Students are invited to work in this new center, or choose from the other centers opened on previous days. Six are allowed to work in the clay center at one time, but there is room for eight in the sculpture center. The drawing center is always popular, and today the teacher has provided some clipboards so students can sit anywhere in the room to make drawings from different points of view.

**EPHEMERAL CENTERS** In most choice-based art rooms there is a drawing center, painting center, collage center and a sculpture center. If there is enough room, there might also be a fabrics and fibers center, a printmaking center and a clay center.

Some teachers offer ephemeral centers, designed to be temporary. These centers come and go, depending on material availability, space or student interest.

Perhaps a puppet-making center will pop up, or a book-making station. Tile mosaics could be offered in one classroom, an altered book area in another. A teacher’s special talent or the expertise of a visiting artist can spark a center. Sometimes students suggest ideas for centers and might even design and appoint the center themselves.

**INCUBATION** One benefit of teaching with centers is that students can rely on this arrangement and plan their work outside of class. It is not unusual for students to arrive for art with blueprints in hand or detailed sketches of their intended projects.

Students returning to their choice-based classroom after summer vacation may already know what they plan to do on the first day of art. Students planning for their work in this way are practicing the authentic work of artists in a community studio.

By providing inspirational, well-designed centers, teachers guide children to become autonomous learners and to transform from student to artist. For more information visit [teachingforartisticbehavior.org](http://teachingforartisticbehavior.org) ■

*Nan E. Hathaway is a middle school art teacher in Vermont. She is a member of Teaching for Artistic Behavior, Inc. and authors [studio-learning.blogspot.com](http://studio-learning.blogspot.com). She is co-editor, with Diane Jaquith, of a new release, “The Learner-Directed Classroom: Developing Creative Thinking Skills Through Art” published by Teachers College Press.*



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.

## BEING AN ART ADVOCATE WHILE TRAVELING

BY HEIDI O'HANLEY

If you're traveling or stationary, you are one of the advocates for the arts in your school district—even if you feel tired after a day of pushing the art cart. There are many ways to promote art within your school, and I would like to offer a few ideas to help encourage creative thinking with your students, co-workers and community. Even if your load feels heavy, you can still promote your curriculum in many ways.

**1 CROSS-CURRICULAR LESSONS** It's a wonderful partnership when you combine lessons with another teacher. In doing so, you are reinforcing the objectives of the lesson, and students have fun in the process. One example I used was with 2nd grade. The school's reading night's theme was “oceans,” and the students were learning about ocean life prior to the special night.

During the study of ocean life, I introduced different kinds of fish to the students and had them create different types of them that were made three-dimensional. When finished, the fish decorated the gym while students and parents enjoyed the ocean life decorations during reading night.

Another way to integrate is to create lessons inspired by the social studies curriculum. Prehistoric, Egyptian, Greek and Renaissance history provide a rich amount of knowledge for the students in the general and creative environment.

With the common core standards, districts are encouraging more cross-curricular projects and integration with the arts. My suggestion is to read through the language arts and math common core standards and pinpoint areas you know you enforce in your own curriculum. For example, if you read a book to younger grades, utilize the language arts standards by having discussions about the book. I love to use books to inspire projects, and many times the students find the book on their own to read again!

**2 SHARE YOUR PROFESSIONAL DEVELOPMENT WITH THE ADMINISTRATION** If you've recently attended a state or national conference, try to squeeze in writing a report about what you visited and what you plan to include in your curriculum. In doing so, you are showing your willingness to improve your methods of teaching, as well as staying on top of recent trends in art education.

As an overachiever, I knew that I would be busy once I returned from the Seattle conference last year, so I typed a report on the plane! Another way to share your recent adventures is by creating new lessons to share with the stu-

dents inspired by presentations attended, and adapting your lessons to your traveling or cart situation.

**3 PROMOTE THE ARTS WITH PARENTS AND GUARDIANS** This can be tricky, especially when you're not at the same school every day. I like to begin the school year by creating a “wish list” of items parents and guardians can donate from home. Each homeroom teacher has their own list, but not every school has a supply list for art. In my wish list, I request simple things I overuse, such as paper plates, handi-wipes, and newspaper. Throughout the school year, I can receive items from parents, and it's been a HUGE help.

During open house time, I also created a flier that can be given to parents at all three school. Within the flier, I give an introduction to myself, the art curriculum, and Elliott Eisner's “Top 10 List” of what the arts teach. Every year, more and more parents come into the art room to say hello and visit the displays, and more compliments are given from the schools I travel to.

Another way to promote the arts is by inviting them to your space. If you have any after school art activities, throw a mini art show for an hour after school. It's easy to set up, quick to take down, and parents love the visit!

**4 WAYS TO AMAZE THE COMMUNITY** Are there local businesses that would love to display student work? How about the village hall? With networking, you can easily stop by a local business to create a little display of student work for the community.

During the school district board meetings, ask if you can display your student's work. The meetings are public, and attendees love to see the student work! It's also another boost of recognition by the board members.

Make room in your curriculum for local art contests. In doing so, you are sharing your student's talents with the community!

Press releases are another way to promote what you're doing with your classroom. If your school sends out a monthly newsletter, ask if you can send in a quick two-sentence description of a project with a picture of the students at work.

Everything above requires a little extra work, but it's well worth it in the end. The more work that is displayed, the more the community recognize the hard work that you and your students do.

*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).*





Watercolor; 11" x 8.5". Grade 4.

**E**ver since I could hold a pencil in my hand, I have loved to draw. When I was little, I scribbled and drew shapes. As I grew, I started using paints and charcoal to make my pictures prettier.

I always feel that I can do anything in art. I like all types of art because each one is different and unique. Sometimes I make a story without any words, yet the pictures show what is happening. It's like a movie playing with no words!

Many things come and go, but art will stay with me forever!

*Subarnarekha*

Subarnarekha "Subarna" Mandal  
Butler Elementary School  
Arlington, Texas  
Lana Ogden, Art Teacher



Clay;  
4 inches high.  
Grade 3.

# Young ARTIST



Acrylic mixed with gel medium and copper wire; 15" x 11". Grade 3.



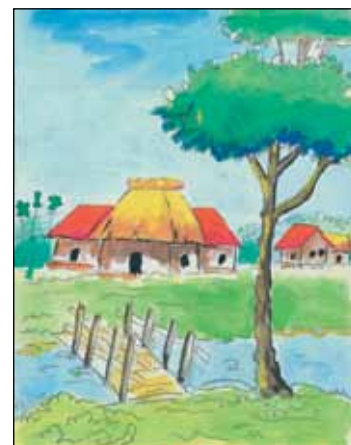
Acrylic on canvas board; 8" x 10". Grade 4.

Block print over watercolor background;  
12" x 7.75". Grade 4.



Tissue paper collage; 11.5" x 15". Grade 1. ^

Charcoal; 11" x 8.5". Grade 4. >



Watercolor; 11" x 8.5". Grade 4.



After reaching the Stanley Cup final in 2007 and many successful seasons, 2011–12 was a rebuilding year for our NHL team, the Ottawa Senators. They asked for patience and continued support while management evaluated its younger, less experienced players.

Watching the Olympics' opening ceremonies and seeing how event planners were able to mobilize the crowd, it occurred to me that it might be possible to stage an interactive presentation at Scotia Bank Place with our students. It would be a way Merivale High School could do our part to help the team.

It was crucial for us to secure a seat configuration in the arena of four consecutive rows, with six seats in each. My idea was for students to each hold a segment of a large artwork that when held together on cue, would form the whole image. With this in mind, I contacted the Ottawa Senators office, where Kirk Manson and Jade Fair made the necessary arrangements.

Several senior graphic-design students agreed to take a leadership role with the project. We knew the features on these artworks had to be bold to be seen across an NHL arena. We decided to focus on the head and shoulders, and use the Senators' team colors, all in a strong horizontal orientation.

The students were keen to participate, as much of what they create in school does not reach a wide audience and is confined to in-house displays and art shows visited by family and friends. This was a unique opportunity to see how one's artwork would interact with the world in a very public way.



Isaak works on his portrait of "Alfie" (Daniel Alfredson).



Jason Spezza

# "SENS-ational" ART

by Irv Osterer



Paisley and her portrait of all-star center and assistant team captain, Jason Spezza.



Margaret paints her portrait of Erik Karlsson.

## LEARNING OBJECTIVES

High-school students will ...

- recognize the elements of shape and color that contribute to creating a successful large work of art.
- participate in an art event involving their community.
- understand the importance of teamwork when creating and assembling a large-scale project.

## MATERIALS

- Nine-ply bristol board
- Acrylic paint and paintbrushes
- Transparency for projecting artwork
- Overhead projector



Go to [artsandactivities.com](http://artsandactivities.com) and click on this button to download a diagram of the Bristol-board placement and dimensions.



**THE DESIGNS** Isaak Skinner chose to create a portrait of Ottawa's senior statesman and captain, Daniel Alfredson ("Alfie"), a crowd favorite. Paisley Laurenzio offered to help with the design for all-star center and assistant captain, Jason Spezza. And, Margaret Hotte jumped at the chance to render her favorite player, Erik Karlsson.

With the initial cartoons completed, linear transparencies for overhead projection were created for each image.



Erik Karlsson



"Alfie" (Daniel Alfredson)



Students were thrilled to see themselves and how their art looked projected on the arena's high-resolution scoreboard.

The Alfie, Erik and Spezza images were projected and carefully traced onto 24 pieces of heavy-gauge nine-ply Bristol board, which had been arranged on a wall. A team of students helped paint all of the images.

**PERFORMANCE ART** Although we knew the paintings would have an enormous impact, we had to have a dry run with people holding the artwork pieces to see if they would work in an arena setting. The bleachers in our school gymnasium proved to be a perfect spot to field test our project.

On game night, our School's Dixieland Band warmed up the crowd by playing at the front entrance of the arena. Our principal, Patrick McCarthy, generously provided a school bus to transport our musicians, artists and students to the game and came with us to participate in the festivities.

Each artist had the responsibility of managing his or her mural. All the pieces were color-coded and numbered, so orienting the artwork properly was not a problem. We determined that we feature a different player for every period. The Ottawa Senators asked us to also show our work during television time outs, which were clearly indicated by a red light at the penalty box.

When our first opportunity came, students held up their pieces in unison. The crowd erupted as the painting of "Alfie" slowly came to life. Our images were recorded and projected on the arena's high-resolution scoreboard. Each period, we repeated the process to louder and louder applause.

**THE REACTION** Other students at the game reported through text messages and social media that our project was being profiled in the media. A few of our students "tweeted" some of the

players, who reported that they saw and appreciated our work. The *Ottawa Sun's* Don Brennan lauded our efforts in his Sports column and the Senators have included one of our images on their website.

It was a terrific time for all involved. And, the home team not only beat the New York Rangers that night, they qualified for a spot in the 2011–12 NHL playoffs.

One of the reasons that this project proved so successful, is that my students knew that the stage they would be performing on was real, and that their product was not going to wind up in a portfolio. Today's youth are inextricably connected to popular culture through social media; they get excited about sharing virtual experiences and the idea of bringing their art work outside the school to a real venue was a challenge they all enjoyed. My students knew that at least 18,000 people would see their work.

The Ottawa Senators were expecting pedestrian high-school fare, certainly not a hot band, a series of carefully choreographed performance-art pieces—and the incredible reaction from the crowd. Anyone watching our three-period art show left the arena knowing that motivated high-school art students are capable of great things.

It is my experience that people are happy to take an active part in the educational process—it is just a matter of being flexible and thinking outside the box to arrive at a vehicle that will take care of curriculum expectations, and be visible and interactive in a public space. It is the kind of thing that art teachers do best!

What we try to do in high school is make our kids responsible citizens and these kinds of projects give our art students an opportunity to contribute to their community in a creative, dynamic way. We hope to reprise the event during this season. ■

*Irv Osterer is "Department Head — Fine Arts and Technology, Communication and Design FOCUS Program/SHSM Coordinator" at Merivale High School in Ottawa, Canada.*

# The Mosque Project

In December 2010 and the early months of 2011, the world watched events taking place in the Middle East and North Africa. In what has become known as the “Arab Spring,” Tunisia and Egypt were evolving into free democratic countries, while citizens of a number of other Muslim states were demanding a greater stake in free governance of their lives, with democracy being the prize goal.

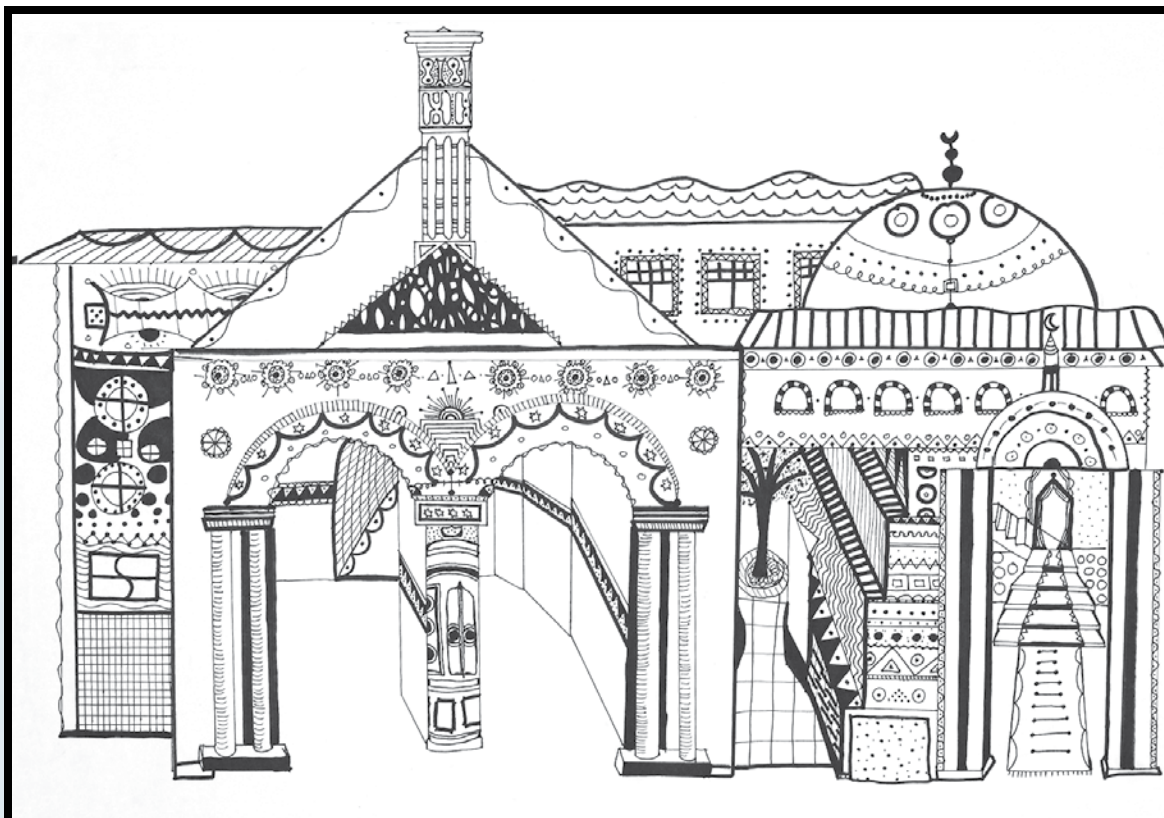
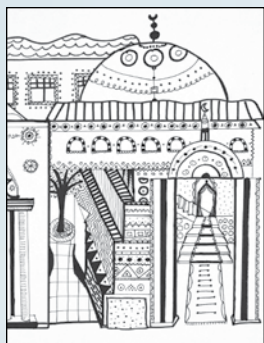
For much of my teaching career, cultural diversity has been at the center of

my curriculum and planning. During the late 1980s and early ‘90s, I spent time in the Middle East teaching peace and tolerance through the visual arts. In Israel I worked with Christian, Jewish and Islamic teachers

and students in schools, civic centers, summer camps, kibbutz—even bomb shelters—often requiring interpreters.

The Bible, the Quran and the Torah all represent cultures whose ranks are considered to be “People of the Book.”

Ellie



## ASPECTS OF ISLAMIC ARCHITECTURE

**Mosque/Masjid:** A meeting place for community

**Mihrab:** An architectural alcove or niche that faces the direction of Mecca, the focal point in all mosques

**Mecca:** The most holy site, with sacred buildings and monuments, located in Saudi Arabia

**Minaret:** A tower for holding the Muezzin, the person who calls the faithful to prayer five times a day

**Kaaba:** The most sacred site in Islam, located in the Al-Haram Mosque in Mecca. The cube-shaped structure is said to have been built by Abraham and his son Ishmael.

**Minbar:** Pulpit in a Mosque, often created with precious woods or stone with great detail taken in their construction.

## LEARNING OBJECTIVES

Upper-elementary students will ...

- study Islamic architecture and art, both past and present.
- focus on mosques and the function of their specific aspects that support the Islamic religion with the aid of pictures of Islamic architecture.
- draw selected segments of mosques, which eventually come together as a collective, collaborative whole.
- learn about the basic tenets of Islam.

## VOCABULARY

Background  
Balance

Contrast  
Floating images

Foreground  
Harmony

Middle ground  
Overlapping



# Collective Drawings

by Douglas B. Erwin

All teach non-violence. The God of Abraham is the same God worshipped by Muslims, Christians and Jews. The challenge is for us to educate ourselves in order to enable our students to discern fact from fiction.

**THE DISCUSSION AND THE PROJECT** Teaching my fifth-graders about Islam through art was a challenge. Remembering a colleague's "Collective

Architecture" project, I reworked the concept using mosque architecture as the basis for a new project. The goal

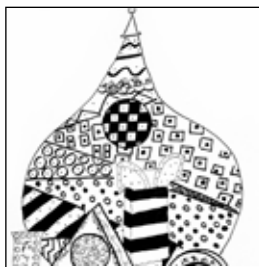
was to introduce Islam and its basic tenets using the visual arts, with the hope of enhancing cultural tolerance and understanding.

To start, the students and I discussed differences and similarities in churches, mosques and synagogues. All three are used for worship, each is considered to be holy by those who use them and all are places of safety and comfort.

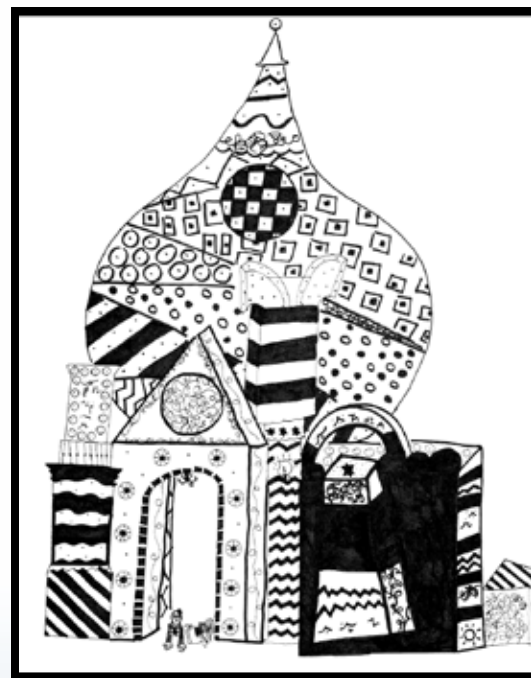
Students then studied photos of mosques with brief descriptions and information about each. Using white paper, thin black permanent markers and pho-



Adam



Allison



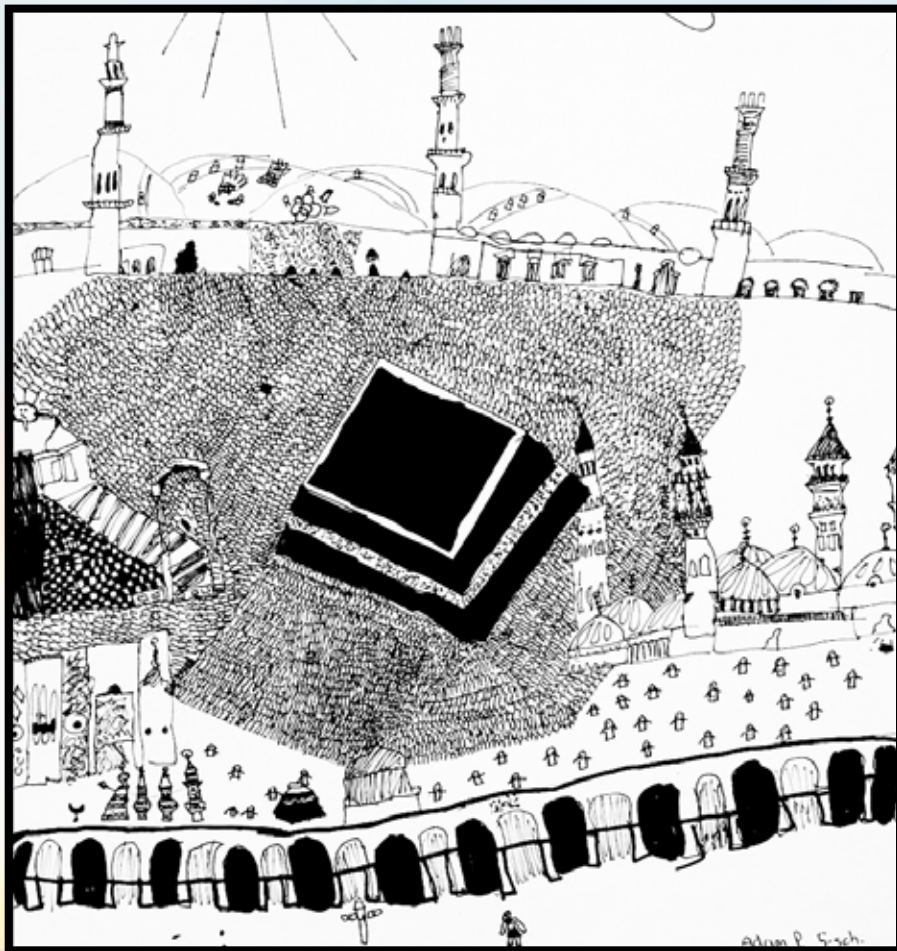
tocopies of pictures of mosques, students selected a *portion* of an image that interested them and drew it on their paper.

The children were so intrigued with the pictures and drawing their selections, they moaned and groaned when, after 5 minutes, they were instructed to pass the photos to the person on their right. This process continued, as the drawings became more elaborate and creative.

As the students worked in silence, I explained the five pillars of Islam and their importance to Muslims. Special care is necessary to ensure time for student questions. I am by no means an expert on this subject, so further research was needed to provide some answers during the next class. An alternative would be to assign researching their questions as homework.

Authentic teaching of diversity is a challenge for every teacher, no matter the grade level or subject area. At best, I feel this exercise merely scratches the surface in the effort to teach respect for world cultures. It is the collaboration of such efforts that can make a difference, no matter how small the contribution. ■

*Now retired after 37 years of teaching, Douglas B. Erwin was most recently head of the primary-school art department at San Domenico School in San Anselmo, California.*





# Māori-Inspired Masks

by Cynthia Henn-Percarpio

**D**uring a recent summer, I participated in a Hands Across the Water Teacher Exchange Program to New Zealand. This experience gave me the opportunity to see how people in a different country live on a day-to-day basis. For me, one of the more interesting aspects of New Zealand was its indigenous culture, the Māori.

**BACKGROUND** In more populated Māori areas such as Te Kuiti, parents have the option to have their child's education taught in English or the Māori language. Cultural traditions are observed and taught in the schools—including students taking their shoes off before entering the school building. Removing one's shoes in a community meeting place is a sign of respect.

The Māori culture's traditional Tā Moko tattoos are fascinating. Often worn on the face and other selected areas of the body, each Tā Moko design is specific to a particular tribe.

To wear the tattoo, one must first ask permission from the tribal leaders. Customarily, high-ranking members of the tribe wore the Tā Moko. Originally, the Moko tattoo designs were created to intimidate enemies and when paired with a contorted facial expression, the male warriors would do their best to frighten the enemy.

Men's Moko designs cover the face and radiate from the center, while women's most often appear between the chin and the lower lip. I did not see anyone wearing a Moko during my three-week stay in New Zealand (but I did see a man with one in New York City's Central Park earlier this year).

**THE STUDIO PROJECT** Instead of painting our faces with designs, we opted to create them on a mask form we made. First, we folded an 8.5" x 11" piece of oak tag in half vertically. We then drew half of an oval on one side and cut it out. After opening the paper, we very lightly

drew lower case "t" in pencil. These served as our guidelines.

We created two small dash lines—one as a midpoint between the chin and the horizontal guideline for the nose, and one as the midpoint between the nose and the chin, for the

mouth. We then drew the one eye on the top guideline with the paper folded about an inch from the center.

Drawing the nose was tricky. Keeping the paper folded, we extended the center dash out about three-quarters of an inch and then brought the line up to the bridge of the nose, angling the line slightly toward the middle as we came to the top horizontal line.

I reminded students not to let the line for the bridge of the nose touch the center fold. Some students assume the nose ends below the eyes, so to help them better understand placement, I had students touch their noses, starting with the tip and moving up along the bridge to the eyebrows. After the nose was drawn, they drew the mouth with the option of it being closed or an open mouth that can be cut out.

Keeping the paper folded, we first cut out the mouth. I then demonstrated how to cut out the nose, being very careful not to cut on the fold on the bridge. This was our procedure:

see **MAORI** on page 42



**Portrait of a Māori man with full facial moko, c. 1769.**

## NATIONAL ART STANDARDS

- Understand the visual arts in relation to history and culture.
- Understand and apply media, techniques and processes.

## LEARNING OBJECTIVES

### Elementary students will ...

- develop an understanding and appreciation for Maori tribal designs (Moko).
- gain skills in line design.
- obtain a better understanding of balance in the composition of a mask.
- learn new techniques in the creation of a mask.

## MATERIALS

- 8.5" x 11" oak-tag paper
- Scissors and hole-punchers
- Pencils, black permanent markers, colored markers including silver
- Raffia and white glue



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



# Mythology in Art

by Colleen Carroll

In this month's Clip & Save Art Print, we look at another creation myth, this time from the Māori people of New Zealand. In the print we see the face of Ranginui, father sky.

According to legend, the earth emerged from a shell. Papatuanuku, the mother of the earth and all living things, formed the bottom of the shell; Ranginui the top. Papa and Ranginui loved each other deeply. They laid together and refused to separate.

They gave birth to many sons, who were held in by their tight embrace; the children could not break free and feared they would suffocate. After much pushing, kicking and struggling, one of their sons managed to escape.

The force pushed Ranginui toward the heavens, while Papa remained bound to the earth. It is said that the morning dew are Ranginui's tears of sorrow at the loss of his wife, and that the mists that rise off the earth's waters each morning *"are [Papa's] sighs of sadness as she thinks of her beloved husband, Ranginui, now separated from her embrace."* ([www.fairytaleinfo.com](http://www.fairytaleinfo.com))

In this detail from the sculpture carved by New Zealand artist Brian Woodward and Australian Ken Blum, the face of Ranginui emerges from the trunk of a six-ton Macrocarpa tree. (The entire sculpture includes the face of Papa emerging to the left of Ranginui. To see the sculpture, visit [www.artsunique.co.nz](http://www.artsunique.co.nz)).

**THE SCULPTURE** is situated along a sculpture trail at Arts Unique, an outdoor sculpture garden near the entrance of the Abel Tasman National Park in South Island, New Zealand.

*"The sculpture took Ken Blum and Woody Woodward five intensive weeks to finish. Woody searched Golden Bay to find the Macrocarpa log that weighed seven tons and had*

*"In the beginning there was darkness, and these two, the earth and the sky, lay together. They had many children, who lay between them.*

*It was dark for many ages; there was as yet no world with its bright light."*

—National Library of New Zealand

*it delivered by truck to the site where work commenced."* ([www.artsunique.co.nz/garden](http://www.artsunique.co.nz/garden))

The decorations on Ranginui's face were designed and made by master carver, John Mutu, and represented the Māori skin decorations technique known as "Tā Moko" (or simply "Moko").

Unlike tattoos, in which an inked needle is injected into the skin, Moko designs were originally incised into the skin using a chisel, after which an organic pigment was rubbed into the wound. The

chisel marks produce grooves in the skin's surface. Moko are considered sacred, containing ancestral and tribal messages that are unique to the wearer, and represented the wearer's place within the society.

In 1769, the explorer Captain James Cook wrote of Tā Moko, *The marks in general are spirals drawn with great nicety and even elegance. One side corresponds*

*with the other. The marks on the body resemble foliage in old chased ornaments, convolutions of fligree work, but in these they have a luxury of forms that of a hundred which at first appeared exactly the same no two were formed alike on close examinations."* (Tattoo History Museum; [www.vanishingtattoo.com](http://www.vanishingtattoo.com))

Indeed, no two Moko designs were or are alike. Males would commonly have Moko on the face, buttocks and thighs. The head, as the most sacred body part, was reserved for the most intricate designs.

In the Ranginui head, spirals and concentric circles form the majority of the overall design. Spiral lines and concentric circles—both representing the eternal and the cyclical nature of life—are common Māori Moko motifs. Given Ranginui's status to the Māori culture, it is not surprising that the artist carved the facial designs with such precision and detail.



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Close-up of "Papa & Rangī" sculpture by Brian Woodward and Ken Blum. Moko (Māori tattoo) design carved by John Motu, master carver from the Motueka Marae. Located opposite the entrance to Abel Tasman National Park, Marahau, Tasman Region, New Zealand.

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JANUARY 2013

## Ranginui (Rangi). Tasman National Park, Marahau, New Zealand

### PRIMARY

Share the Art Print with students, explaining that the face is a detail from a larger sculpture. If possible, do a Google Image search for the full-scale sculpture and show it alongside the Art Print. Tell students that the face is that of Rangi, known as Father Sky to the Māori people of New Zealand.

Show the animated video of the story of Papa and Rangi, found at [mythtjournes.org/bigmyth/myths/english/eng\\_maori\\_exercises.htm](http://mythtjournes.org/bigmyth/myths/english/eng_maori_exercises.htm). This short video beautifully depicts the story of Rangi and Papa that young students will find easy to understand.

Next, point out the designs carved into the face. Explain that these designs, are a type of tattoo that the Māori people consider sacred. Draw some of the patterns on the board, such as the spirals and concentric circles. Give students time to practice drawing these shapes on scrap paper.

Give students time to draw a self-portrait in pencil, focusing only on the face. After students have finished their sketch, have them spend time creating designs on the face that represent them in some unique way. (Students do not have to create Māori style designs on their portrait. Any simple shapes will do.) Give students time to share their works with classmates, and display all completed work alongside the Art Print.

### ELEMENTARY

Begin the activity for older elementary students as in the primary activity above. Instead of having

students create self-portraits on paper, distribute to each student a paper mask that they will spend time decorating with paints and small objects.

A week or so before beginning this project, ask students to bring small objects from home, which can be used to embellish their mask, such as old jewelry, buttons, ribbons, and feathers.

As with the primary lesson, students should design a mask that is representative of their individuality, not a recreation of Māori designs. Students can certainly choose to incorporate the elements of Māori Tā Moko designs, such as spirals and concentric circles.

### MIDDLE SCHOOL

Do an image search of other Tā Moko designs and print out copies of them. Share the Art Print with students and tell the Māori creation story of Papa and Rangi.

Point out the unique designs that are carved into the wood and explain that they are traditional Māori body designs known as Tā Moko. (Pass out the designs to students so that they can refer to them during the hands-on portion of the lesson).

Next, pass out foam blocks and pencils. Challenge students to create a face decorated with Tā Moko patterns by incising lines directly into the foam with a pencil. Next, set up inking and printing stations. Show students how to ink the foam plate and press it onto paper to create a print. Mount

completed work on to mat board or construction paper and display alongside the Art Print.

### MIDDLE and HIGH SCHOOL

Share the Art Print with students and discuss the unique designs on the subject's face. Explain the significance of Māori body art known as Tā Moko. If possible, do a Google search for additional examples of Tā Moko and show these to students.

On another day, photograph each student with a digital camera. Download the images into a computer, making a print of each one. Distribute the images and challenge students to create a Tā Moko-inspired face design onto the print. Allow students an opportunity to present their work. Create a students' Moko-design gallery alongside the Art Print.

### HIGH SCHOOL

Begin this lesson as in the middle-school lesson above. Discuss how the Māori Tā Moko designs differ from tattoos in that the lines are etched into the skin, producing fine grooves. Let students spend time online researching various styles of Tā Moko.

Next, give students an opportunity to create a portrait or self-portrait relief sculpture, using the Māori Tā Moko style of body art to create facial designs. Use materials that are easy to carve, such as balsa foam, for reliable results.



# Artists Depict ... Space



**Pierre Auguste Renoir** (French; 1841–1919). *Dance at Le Moulin de la Galette*, 1876. Oil on canvas; 52" x 69". Musée d'Orsay, Paris.  
Artwork is in the Public Domain.

**S**pace in a painting or drawing is the distance between objects or places. Artists give us the illusion of depth of the flat surface of the picture; that is, they show three dimensions on a two-dimensional surface.

They accomplish this by overlapping figures and objects, diminishing sizes of figures and objects that are farther away, and lower placement of figures and objects that are closer to the viewer. Colors and details that are closer to the viewer are more intense. Artists also use perspective, in which horizontal parallel lines converge at a vanishing point on the horizon.

In 1876, the Impressionist artist Pierre Auguste Renoir (French; 1841–1919) painted these Parisians enjoying themselves at an outdoor cafe called “Le Moulin de la Galette.” This was a popular place where working-class people spent Sunday afternoons and ate the galettes (sweet thin wafers) served there. Renoir included a number of his friends in this painting.

Being an Impressionist, he captured the sunlight filtering through the trees and flickering on the people’s

clothes and faces. He painted shadows and coats dark blue. Can you find the eye level line? The faces in the foreground are quite distinct while those in the background are less detailed. Some of the people are shown larger than others because they are closer to the viewer, and details of texture and pattern are distinct. There is a great deal of overlapping.

by *Barbara Herberholz*

The composition is much like a candid photograph; that is the people are shown unposed. Renoir had a sunny, friendly personality. He painted beautiful women, flowers, pretty children, and sunny outdoor scenes full of people and fun. He loved to paint and, when he was confined to a wheelchair late in his life he painted with a brush strapped to his wrist. ■

*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](http://artdocentprogram.com).*

# Artists Depict ... Space

## grade 5

### 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

- 12" x 18" white and colored paper for background
- Assorted colored paper, multicultural colored paper
- Assorted felt and fabric scraps, assorted patterned and textured paper
- Scissors, glue sticks
- Oil pastels, colored markers, crayons

### Motivation

On a flat, two-dimensional surface, artists create the illusion of space by making things that are far away very small, which is known as "diminishing sizes." They create the illusion of depth by placing things that are closest to us lowest on the paper or canvas. And, things that are farther away are placed higher.

You will be making a mixed-media picture that has three of the same kind of figure in it, in large, medium and small sizes. You will choose which figure you want to create.

### Vocabulary

Depth	Illusion
Diminishing sizes	Mixed media
Environment	Space



### In the Studio

**1.** To illustrate the concept of diminishing size and elevated placement of figures, three students pose on the playground while the rest of the class observes. One student stands 10 feet away from the group, another 20 feet and the third, 30 feet. Those observing close one eye and hold a pencil vertically at arm's length to compare heights of the three students.

**2.** Back in the classroom, lightly draw three curving or straight lines horizontally across a background paper. Then, from colored paper and a variety of scrap materials, create three of one of the following characters: singers, cowboys, dancers, mermaids, scarecrows, robots-making one large, one medium and one, small in size. Alternatively, three of the same animal can be made-elephants, camels, alligators, peacocks, giraffes, etc.-in diminishing sizes.

**3.** Place the three figures onto the paper, with the large one on the lowest line, the medium-sized figure on the middle line, and the smallest figure on the line highest up. Make tiny marks on the paper to help you to remember where to paste the figures later.

**4.** Use oil pastels, crayons or colored markers to draw an appropriate environment for your figures. Bear down hard with oil pastels to make strong, vibrant colors; a newspaper pad beneath your paper will help you do this.

**5.** Glue your three figures in place. Like Renoir, you have successfully shown the illusion of close, medium and deep space!



# Amate Bark Designs

by Matt Mazur

Inspired by a beautiful bookmark one of my students made for me as a gift, I began a lesson exploring the vibrant bark paintings popular all over Mexico.

The majority of my students have Mexican ancestry, so exploring the arts of Mexico is always popular and well received. Amate paintings can also be a great way to introduce the geography and cultures of South and Central America.

**WHAT IS AMATE?** Amate is a paper made from the pulp of fig and mulberry trees. The amate paintings provide a great source of income for many small Mexican villages. The subject matter for these paintings is typically flowers, birds, plants and animals.

**GET THINGS STARTED** We begin by looking at examples of Amate paintings. We discuss the common subject



Elvina

matter—exotic and colorful flowers and Mexico's native birds and animals.

We also compare and contrast regular drawing paper to the bark paper that is used in these artworks. Texture is a key concept here, and the students are always very eager to feel the roughness of the Amate paper. I provide the students with lots of examples from pictures, but having an authentic Amate painting is much more intriguing.

We use tea to color our paper, giving it a more primitive look. My favored method for this is to place the paper on the baking sheet and then pour the tea on top. If you touch the paper often it will dry with more lines, water spots, and dark areas. The students decide if they want the paper evenly colored or more stained.

**CREATING THE DESIGN** Students begin by making a sketch that includes the three required elements: some type of flower or nature, an animal, and a border on at least one edge of the page.

As reference, handouts that contain examples of native animal symbols are made available. Students must choose whether they prefer realistic animals, more



Brady

abstracted symbol-like animals or ones similar to the Amate painting examples.

Once the sketch is completed, students can begin drawing it out large on the stained paper. I always remind the students to think of the elements of design: particularly balance and emphasis to create more visual interest.

**VIBRANT COLOR** The final phase of the project involves coloring in the designs with markers. Remind the students *not* to color the background, which would cover up the beautiful stain wash. Once the coloring is complete, students crumble up the papers to give them that rough, primitive texture. Students should crumble the paper three to four times, being careful not to rip or tear the edges.

Students then bring me their papers to be ironed out. This keeps the paper relatively flat, but keeps the texture consistent with the authentic Amate papers of Mexico.

For students who finished early, they may add some dots with white paint as a simple embellishment. ■

*Matt Mazur is an Art Specialist at G.B. Dealey Montessori Vanguard and International Academy in Dallas, Texas.*



Leslie

## NATIONAL ART STANDARDS

- Understand and apply media, techniques and processes.
- Understand the visual arts in relation to history and cultures.

## LEARNING OBJECTIVES

### Middle-school students will ...

- learn the process of making Amate paper and its use in the Latin American culture.
- learn the style and imagery used in Amate and create a similarly styled artwork.
- demonstrate a strong understanding of texture and color.

## MATERIALS

- Examples of Amate paintings
- 12" x 18" paper
- Black tea
- Baking sheets
- Pencils, markers, erasers
- White paint, brushes
- Iron



Teaching elementary-level art in the Pacific Northwest makes it natural for me to develop a lesson based on Native American art of the area. The designs of the Northwest Indians can sometimes be a bit too sophisticated for the students to grasp, however, and it can be frustrating when developing such a project.

We have used worksheets for drawing ovoids, S-curves and U-shapes, and used the smart board as a class to come up with combinations. The fifth-graders understand the limited use of color and the creativity of the stylized, flattened three-dimensional animals, fish or birds.

This project had been on the back burner for quite some time. I refined it each year, hoping that *this* time they would get it. Unfortunately, the students usually re-create what they see from my personal collection of native art I share with them, with no true creative problem solving of their own.

**THE SOLUTION** Over a Labor Day weekend, my husband and I traveled aboard Amtrak to Glacier National Park. At a trading post there, I came across some note cards



Not knowing what their end result was going to be led to an exciting final day for the students. Part of the success of this project was in limiting the colors and having students move quickly when using the paints. In doing so, there was a level of spontaneity.

by artist Jessie Hummingbird, a Cherokee Indian. His designs were bold, colorful, both geometric and amorphous in shape, and his lines were varied. It was clear to me that *this* was the solution for my Native American art project dilemma.

Back in the classroom, I shared four of the note cards with students and a website featuring Hummingbird's artworks. As they carefully studied them, I wrote on the board what students identified in the art. I then took those key words and related them to the elements and principles of design, which are posted on my classroom wall—something I do with every project.



**ON THE FIRST DAY**, students used felt markers on copier paper to draw a stylized human form, with Hummingbird's art as inspiration. With markers there is no erasing, so I reminded them to take their time. We reviewed the proportions of the human body, and the importance of drawing large so the areas for color would be of adequate size, much like a stained-glass window.

Three students at a time came to a painting table I had set up and selected

# STYLIZED FIGURES

## Inspired by Native American Art

by Susie B. Jensen





## LEARNING OBJECTIVES

### Elementary students will ...

- be introduced to Native American art and contrast the Pacific Northwest art with that of other tribes and nations.
- draw correct human proportions.
- integrate a complex variety of elements and principles of art.

## NATIONAL ART STANDARDS

- Understand and apply media, techniques, and processes.
- Understand the visual arts in relation to history and cultures.

## MATERIALS

- Examples of Northwest Indian art
- Black permanent markers
- Colored markers
- 8.5" x 11" copier paper
- 18" x 24" multimedia paper
- Tempera paint
- Brayers, sponges and sponge daubers
- Wood blocks for stamping



**ON THE FINAL DAY** of the project, students cut out their the figures from their three colored copies, and created a construction-paper border using decorative scissors. I had prepared a table with five foam trays, each with a bit of paint straight from the bottle, and sponge daubers.

There were also five large wooden blocks, originally used for batik-ing in Indonesia. One block was designated for each color, so they would not become muddy. I demonstrated how to paint the wooden block with a sponge dauber,

then stamp over the sponged background. If the stamp didn't come out perfectly, it was just fine.

The rest of the period was spent assembling the project. The wet paint helped hold down the images and the patterned borders, until students could reinforce the hold with white glue. This was a full class and the children were excited about the effects and pulling it together. I had their full cooperation.

Not knowing what their end result was going to be really led to an exciting final day for the students. I think part of the success of this project was limiting the use of colors and having students move quickly when using the paints so that everyone could complete theirs. In doing so, there was a level of spontaneity.

While the student art was on display in the hallway, it received more compliments than any other project in the past. The diversity of each one really was exciting! ■

*At the time of this project, Susie B. Jensen was an art specialist at Sacred Heart School in Bellevue, Washington.*

one of three shaded colors of tempera. They used brayers to paint a large sheet of paper, which would serve as the background (one color per brayer). I stood by the table, encouraging them to move quickly and be spontaneous in creating the background color. I have found that using brayers is an efficient way for students to get paint onto paper, and it dries within 15 minutes.

**ON THE SECOND DAY**, students used colored markers to fill in the sections of their human forms, and then used thin black permanent markers to add details and capture a variety of line. Meanwhile, students came three at a time to a table I had set up and lightly sponged one of three tints over the background paper they had prepared on day one, being careful to allow the background color to peek through the sponged texture. During the week between classes, I made three color photocopies of each student's figures.



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In the Puerto Rican Carnivale, a traditional figure seen in many parades is the “vejigante,” a clown-like character who wears a colorful mask. My kindergarteners were learning about Carnivale in Spanish class, so making vejigante masks of their own in art class was a great idea—and an opportunity to teach them papier-mâché skills and painting techniques.

To start the lesson, we viewed photographs of vejigante masks and discussed the various emotions they conveyed. Some masks are meant to scare the crowd, others make them laugh and nearly all of them amaze people with their elaborate designs. The students



**Bryan's mask and observational drawing.**



## NATIONAL ART STANDARDS

- Understand and apply media, techniques and processes.
- Use knowledge of structures and functions.
- Understand the visual arts in relation to history and cultures.
- Make connections between visual arts and other disciplines.

## LEARNING OBJECTIVES

### Kindergarten students will ...

- use papier-mâché to reflect their impressions of vejigante masks.
- work on their 3-D building skills, as well as their 2-D representation.

## MATERIALS

- Plastic face molds and newspaper
- Papier-mâché strips and water containers
- Tempera paint and paintbrushes
- Hot-glue gun and glue (for teacher use only)
- Sequins, feathers, beads, ribbons, corks, etc.
- Markers and white drawing paper

# Vejigante!

by Anna Nardulli

enjoyed the colorful and eye-catching masks and tried to guess how they were made.

Next, each student was given a plastic face mold with his or her name on the back. Plaster papier-mâché strips were placed in the middle of each table and the children each had a small container of water. (Flour and water with newspaper strips could also be used, but the pre-glued papier-mâché is nice for younger artists and dries very strong.)

I demonstrated how to wet the papier-mâché strips and use “scissor fingers” to squeeze off extra water before applying them to the face molds. After each strip is applied, it must be rubbed smooth until all the little holes disappear.



**Anna's mask and drawing.**



At this juncture, the students decided whether to make a wearable mask with eye openings or to cover the eyes, for a decorative mask.

On day two, we looked at the mask examples again and discussed how the artists used color and shape to create emotions in the faces. As I passed out the their masks, the children were amazed at how hard the dried papier-mâché had become were excited to add facial expressions and other details.

I demonstrated how to roll the strips into snakes and balls, and manipulate them into eyebrows, lips and eyes. Horns could be made with corks, and many of the students built long horns by stacking the corks on top of each other. As the children worked, I stressed the importance of preparing the surface with that day's layer of papier-mâché because the *next* class would be time to paint.

When the papier-mâché was dry, we reviewed warm and cool color families. Students then chose one palette to work with for their first layer of paint, based on the

see **MASKS** on page 42



**Natalie's mask and drawing.**



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PB

## C

### Capital Ceramics

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

### Carbondale Clay Center

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

### Carolina Clay Connection

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

### Carson-Dellosa Publishing

800-321-0943  
www.carsondellosa.com  
PB

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

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

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

**Chesapeake Ceramics LLC**  
800-962-9655  
[www.ceramicschoolsupply.com](http://www.ceramicschoolsupply.com)  
CE

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

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

**Clay Mat**  
559-360-9770  
[www.claymat.com](http://www.claymat.com)  
CE

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

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

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

#### CODES

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

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

**ColArt Americas, Inc.**  
800-445-4278  
[www.colart.com](http://www.colart.com)  
AD BR CA CY DG EP HC PC PS PT

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

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

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

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

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

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

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

**Cornell Studio**  
937-454-0357  
[www.cornellstudiosupply.com](http://www.cornellstudiosupply.com)  
CE

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

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

**Createx Colors**  
[www.createxcclors.com](http://www.createxcclors.com)  
800-243-2712  
AB HC PT

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

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

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

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

## D

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

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

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

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

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

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

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

## E

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

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

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

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

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

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

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

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

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

## F

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

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

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

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

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

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

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

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

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

**Frame Fit Co.**  
800-523-3693  
[www.framefit.com](http://www.framefit.com)  
FR

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

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

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

## G

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

**Geil Kilns**  
714-847-6135  
[www.kilns.com](http://www.kilns.com)  
CE SH

**Gelli Arts**  
800-580-4198  
[www.gelliarts.com](http://www.gelliarts.com)  
HC PR



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

H

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

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

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

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

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

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

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

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

J

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

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

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

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

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

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

K

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

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

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

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

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

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

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

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

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

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

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

**Lightfoot Ltd.**  
951-693-5165  
[www.cartoonsupplies.com](http://www.cartoonsupplies.com)  
AV CO DG EP FN GR PC SA SH

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

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

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

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

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

M

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

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

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

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

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

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

**Mat Basics Inc.**  
800-543-4251  
[www.matbasics.com](http://www.matbasics.com)  
FR

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

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

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

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

**Midwest Products**  
[www.midwestproducts.com](http://www.midwestproducts.com)  
HC

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

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

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

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

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

**Molly Hawkins' House**  
888-446-6559  
[www.mollyhawkins.com](http://www.mollyhawkins.com)  
AD BR CA CE CT CY DG DR DS EP FR  
GR HC JM PC PR PS PT SP

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

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

# N

## Nantucket Island School

508-228-9248  
www.nisda.org  
SH

## Nasco Arts & Crafts

800-558-9595  
www.enasco.com  
AB AD CE DE DG DS EP FN PC PH PR  
PT SA SP

## National Artcraft Co.

888-937-2723  
www.nationalartcraft.com  
AB AD CE DE DG EP FN HC PS

## National Art Education Assoc.

703-860-8000  
www.naea-reston.org  
PB

## National Art Supply

800-821-6616  
www.nationalart.com  
AB AD BR CA CE CT CY DG DR EP  
HC PC

## New Century Arts

206-284-7805  
www.paperclayart.com  
CE SP

## New Mexico Clay

800-781-2529  
www.nmclay.com  
BR CE JM SP

## New York University

800-771-4698  
www.education.nyu.edu  
SH

## North Star Equipment

800-231-7896  
www.northstarequipment.com  
CE FN SP

# O

## Ohio Ceramic Supply, Inc.

800-899-4627  
www.ohioceramic.com

## Ohio State University, Art Dept.

www.art.osu.edu  
614-292-7183  
SH

## Olsen Kiln Kits

760-349-3291  
www.olsenkilns.com  
CE SP

## Olympic Kilns

800-241-4400  
www.greatkilns.com  
CE HC JM SP

## Oregon College of Art & Craft

503-297-5544  
www.ocac.edu  
PR SH

## Original Works

800-421-0020  
www.originalworks.com  
FD

## Orton Ceramic Foundation

614-895-2663  
www.ortonceramic.com  
CE FN PB SA SH

## Otis Coll. Art/Des. Cont. Ed/Summer

310-665-6850  
www.otis.edu  
SH

# P

## Pacon Corporation

800-333-2545  
www.pacon.com  
DG FR PC

## Paragon Industries, L.P.

972-288-7557  
www.paragonweb.com  
CE SG

## PCF Studios, Inc.

585-229-2976  
www.pcfstudios.com  
AV CE SH SP

## PCS Books

www.pcsbooks.com.au  
PB

## Peninsula Art School

920-868-3455  
www.peninsulaartschool.com  
SH

## The Pennsylvania State University

814-865-6570  
www.worldcampus.psu.edu  
SH

## Pentel of America

800-262-1127  
www.pentel.com  
DG DR

## Perfectone Mold Co.

800-828-2634  
www.taubdental.com  
HC SP

## Peter Puggier Mfg.

707-463-1333  
www.peterpuggier.com  
CE FN

## Peters Valley Craft Center

973-948-5200  
www.pvcrafts.org  
SH

## Phelps Publishing

216-752-4938  
www.phelpspublishing.com  
DG HC PB

## Picasso People

716-684-0244  
www.picassopeople.com  
SH

## PMC Connection

866-762-2529  
www.pmcconnection.com  
BR HC JM

## Polyform Products

847-427-0020  
www.sculpey.com  
CE HC SP

## Popular Ceramics

715-445-5000  
www.jonespublishing.com  
CE

## Pottery Making Illustrated

614-794-5890  
www.pottermaking.org  
CE PB

## Printmakers Machine Co.

800-992-5970  
www.printmakersmachine.com  
PR

# Q

## Quarry Books

www.quarrybooks.com  
PB

## Quinlan Visual Arts Center

770-536-2575  
www.quinlanartscenter.org  
DE SH

# R

## Rembrandt Graphic Arts

800-622-1887  
www.rembrandtgraphicarts.com  
PR

## Renaissance Graphic Arts, Inc.

888-833-3398  
www.printmaking-materials.com  
PR

## Rhode Island School of Design

401-454-6201  
www.risd.edu  
SH

## Ringling College/Art & Design

941-955-8866  
www.ringling.edu  
SH

## Rockland Colloid

503-655-4152  
www.rockaloid.com  
GR HC PH PR

## Rock Paint Distr./Handy Art

800-236-6873  
www.handyart.com  
AD BR DS PR PT

## Rocky Mtn. College of Art & Design

303-753-6046  
www.rmcd.edu  
SH

## Royal & Langnickel Brush Mfg.

219-660-4170  
www.royalbrush.com  
BR CE EP HC PS PT

## Royalwood Ltd.

800-526-1630  
www.royalwoodltd.com  
FI HC LO

## Roylco

800-362-8656  
www.roylco.com  
HC

## Runyan Pottery Supply, Inc.

810-887-4500  
www.runyanpotterysupply.com  
AB BR CE CT FN HC JM SA SH SP

# S

## Sakura of America

800-776-6257  
www.gellyroll.com  
DG DR GR PS SH

## Sanford Corp.

800-323-0749  
www.sanfordcorp.com  
BR CA CY DG DR PS PT

## Saral Paper Corp.

212-247-0460  
www.saralpaper.com  
CA CE DG DR GR HC PC SG

## Sargent Art Inc.

800-424-3596  
www.sargentart.com  
AB AD BR CE CY DG DS DY EP HC  
JM PC PS PT SG SP

## Savannah College of Art & Design

912-525-5000  
www.scad.edu  
SH

## School of the Art Inst. of Chicago

312-899-5100  
www.artic.edu  
SH

## Sax/School Specialty

888-388-3224  
www.saxarts.com  
AB AD AV BR CA CE CT CY DE DG  
DR DS DY EP FD FI FN FR HC JM LO  
IT PC PH PR PS PT RS SG SH SP

## Scottsdale Artists' School

800-333-5707  
www.scottsdaleartschool.org  
SH

## Scratch-Art Co., Inc.

203-762-4500  
www.melissaanddoug.com  
CY DG HC PC PR

## Segmation

858-206-3289  
www.segmation.com  
DG HC SH

## CODES

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

\*Equipment and supplies



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

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

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

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

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

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

**Smith-Sharpe Fire Brick Supply**  
612-331-1345  
[www.kilnshelf.com](http://www.kilnshelf.com)  
CE

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

**Socwell LLC**  
[www.4clay.com](http://www.4clay.com)  
CE

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

**Speedball Art Products**  
[www.speedballart.com](http://www.speedballart.com)  
800-898-7224  
CA DG PC PR PT RS

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

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

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

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

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

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

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

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

T

**Tandy Leather Factory**  
817-872-3200  
[www.tandy leatherfactory.com](http://www.tandy leatherfactory.com)  
HC LT

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

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

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

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

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

**Triarco Arts & Crafts, Inc.**  
800-328-3360  
[www.etriarco.com](http://www.etriarco.com)  
AB AD AV BR CA CE CT CY DE DG  
DS DY EP FN FR GR HC JM LO LT PC  
PH PR PS PT SG SP

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

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

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

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

U

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

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

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

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

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

V

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

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

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

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

W

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

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

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

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

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

**Wikistix**  
800-869-4554  
[www.wikistix.com](http://www.wikistix.com)  
HC SP

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

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

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

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

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

## Product Categories

### (AB) AIRBRUSH

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

### (AD) ADHESIVE/FIXATIVES

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

### (AV) AUDIO/VISUAL

Artograph, Inc.  
Arts Attack  
Artsonia  
Axner Pottery Supply  
Bags Unlimited  
Bailey Ceramic Supply  
Blick Art Materials  
The Color Wheel Co.  
Coyote Creek Productions  
Crystal Productions  
Embrace Art  
Getting To Know, Inc.  
Great Lakes Clay  
Jack Richeson & Co, Inc.  
Laguna Clay Co.  
Leaning Post Productions  
Lightfoot Ltd, Inc  
Martin/F. Weber

Mile Hi Ceramics, Inc.  
PCF Studios, Inc.  
Sax/School Specialty  
Triarco Arts & Crafts, Inc.  
Video Learning Library

## **(BR) BRUSHES**

Aardvark Clay & Supplies  
AMACO/Brent  
American Ceramic Supply Co.  
Armada Art, Inc.  
Artisan  
Art Supplies Wholesale  
Bailey Ceramic Supply  
Bambootools  
BigCeramicStore.com  
Blick Art Materials  
Capital Ceramics  
Cascade School Supplies, Inc.  
Ceramic Supply Chicago  
ColArt Americas, Inc.  
Continental Clay Co.  
Daler-Rowney, USA  
Discount School Supply  
Earth Guild  
Ed Hoy's International  
Evans Ceramic Supply  
FM Brush Co.  
Funke Fired Arts  
Great Lakes Clay  
Handy Art/Rock Paint Dist.  
iLoveToCreate, Duncan Ent. Co.  
Jack Richeson & Co, Inc.  
Jacquard/Rupert, Gibbon & Spider  
Krueger Pottery, Inc.  
Laguna Clay Co.  
Loew-Cornell, Inc.  
Martin/F. Weber  
Masters Int'l Color Wheel Co.  
Mayco Colors  
McClain's  
Mile Hi Ceramics, Inc.  
Minnesota Clay USA  
Molly Hawkins' House  
National Art Supply  
New Mexico Clay  
PMC Connection  
Rock Paint Distr./Handy Art  
Royal & Langnickel Brush Mfg.  
Runyan Pottery Supply, Inc.  
Sanford Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Sheffield Pottery  
Tara Materials  
Texas Pottery  
Triarco Arts & Crafts, Inc.  
United Art and Education  
U.S. Artquest, Inc.  
Utrecht Mfg. Corp.  
Vanguard Crafts  
Winsor & Newton  
World Class Learning Materials

## **(CA) CALLIGRAPHY**

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

## **(CE) CERAMICS**

Aardvark Clay & Supplies  
Activa Products, Inc.  
Aftosa  
AMACO/Brent  
American Ceramic Supply Co.  
Amperand Art Supply  
Armory Art Center  
Artefakes  
A.R.T. Studio Clay Co.

Axner Pottery Supply  
Bailey Ceramic Supply  
Baltimore Clayworks  
Bambootools  
BigCeramicStore.com  
Bisque Imports  
Blick Art Materials  
Bluebird Mfg. Inc.  
Bracker's Good Earth Clays, Inc.  
Brent Pottery Equipment  
Capital Ceramics  
Carbondale Clay Center  
Carolina Clay Connection  
Ceramic Supply Chicago  
Chesapeake Ceramics LLC  
Clay Mat  
Clay Planet  
Clay Stamps from Socwell LLC  
The Compleat Sculptor, Inc.  
Continental Clay Co.  
Cornell Studio  
Creative Paperclay Co., Inc.  
Cress Mfg. Co.  
Debcor, Inc.  
Dry Creek Pottery  
Ed Hoy's International  
Euclid's Elements  
Evans Ceramic Supply  
Evenheat Kiln  
Florida Clay Art Co.  
Free Form Clay And Supply  
Funke Fired Arts  
Geil Kilns  
Graber's Pottery, Inc.  
Great Lakes Clay  
Greenwich House Pottery  
Groovy Tools LLC  
iLoveToCreate, Duncan Ent. Co.  
Jiffy Mixer  
Jones Publishing, Inc.  
Krueger Pottery, Inc.  
Laguna Clay Co.  
Leslie Ceramics Supply Co.  
L & L Kiln Mfg., Inc.  
Loew-Cornell, Inc.  
Lyra  
Masters Int'l Color Wheel Co.  
Mayco Colors  
Midlantic Clay  
Mile Hi Ceramics, Inc.  
Minnesota Clay USA  
Molly Hawkins' House  
Muddy Elbows  
Nasco Arts & Crafts  
National Artcraft Co.  
National Art Supply  
New Century Arts  
New Mexico Clay  
North Star Equipment  
Olsen Kiln Kits  
Olympic Kilns  
Orton Ceramic Foundation  
Paragon Industries, L.P.  
PCF Studios, Inc.  
Peter Puggier Mfg.  
Polyform Products  
Popular Ceramics  
Pottery Making Illustrated  
Royal & Langnickel Brush Mfg.  
Runyan Pottery Supply, Inc.  
Saral Paper Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Sheffield Pottery  
Shimpo Ceramics  
Skutt Ceramic Products  
Smith-Sharpe Fire Brick Supply  
Smooth-On, Inc.  
Socwell LLC  
Spectrum Glazes, Inc.  
S&S Worldwide  
Standard Ceramic Supply  
Studio Sales Pottery  
Texas Pottery  
Triarco Arts & Crafts, Inc.  
Trinity Ceramic Supply  
United Art and Education  
Vanguard Crafts  
Vent-A-Kiln Corp.

## **(CO) COMPUTERS**

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

## **(CT) CUTTING INSTRUMENTS**

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

## **(CY) CRAYONS**

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

## **(DE) DISPLAYS**

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

## **(DG) DRAWING**

Amperand Art Supply  
Armory Art Center  
Artograph, Inc.  
Art Stamps  
Art Supplies Wholesale  
Art Teacher on the Net  
Blick Art Materials  
Cascade School Supplies, Inc.  
ColArt Americas, Inc.  
Crayola  
Daler-Rowney, USA  
Discount School Supply  
Dixon Ticonderoga Co.  
Embrace Art  
Faber-Castell USA

Finetec USA  
General Pencil Co.  
Grafix  
Hash Inc.  
Inovart Inc.  
Jack Richeson & Co, Inc.  
Kids Can Press  
Lightfoot Ltd.  
Liqui-Mark Corp.  
Lyra  
Madison Art Shop  
Martin/F. Weber  
Masters Int'l Color Wheel Co.  
Molly Hawkins' House  
Nasco Arts & Crafts  
National Artcraft Co.  
National Art Supply  
Pacon Corporation  
Pentel of America  
Phelps Publishing  
Sakura of America  
Sanford Corp.  
Saral Paper Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Scratch-Art Co., Inc.  
Segmation  
Speedball Art Products  
Staedtler-Mars, Limited  
Triarco Arts & Crafts, Inc.  
United Art and Education  
Utrecht Mfg. Corp.  
Visual Manna  
Wacom Technology Corp.

## **(DR) DRAFTING**

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

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

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

## **(DY) DYE/BATIKS**

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



**(EP) EASELS/PALETTES**

Art Boards  
 Artisan  
 Art Supplies Wholesale  
 Blick Art Materials  
 Cascade School Supplies, Inc.  
 ColArt Americas, Inc.  
 Daler-Rowney, USA  
 Discount School Supply  
 Inovart Inc.  
 Jack Richeson & Co, Inc.  
 Lightfoot Ltd.  
 Madison Art Shop  
 Martin/F. Weber  
 Masters Int'l Color Wheel Co.  
 Molly Hawkins' House  
 Nasco Arts & Crafts  
 National Artcraft Co.  
 National Art Supply  
 Royal & Langnickel Brush Mfg.  
 Sargent Art Inc.  
 Sax/School Specialty  
 S&S Worldwide  
 Triarco Arts & Crafts, Inc.  
 United Art and Education  
 Utrecht Mfg. Corp.  
 Winsor & Newton  
 World Class Learning Materials

**(FD) FUNDRAISING**

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

**(FI) FABRIC/FIBERS**

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

**(FN) FURNITURE/EQUIPMENT**

AMACO/Brent  
 Ampersand Art Supply  
 Art Boards  
 Artisan  
 Artograph, Inc.  
 A.W.T. World Trade, Inc.  
 Axner Pottery Supply  
 Bailey Ceramic Supply  
 Blick Art Materials  
 Bluebird Mfg. Inc.  
 Brent Pottery Equipment  
 Cascade School Supplies, Inc.  
 Clay Planet  
 Conrad Machine Co.  
 Continental Clay Co.  
 Daler-Rowney, USA  
 Debcor, Inc.  
 Discount School Supply  
 Euclid's Elements  
 Excel, Div. of AMACO  
 Funke Fired Arts  
 Great Lakes Clay  
 Jack Richeson & Co, Inc.  
 Klopstein Art Equipment  
 Krueger Pottery, Inc.  
 Laguna Clay Co.  
 Lightfoot Ltd.

MKM Pottery Tools  
 Nasco Arts & Crafts  
 National Artcraft Co.  
 North Star Equipment  
 Orton Ceramic Foundation  
 Peter Pugger Mfg.  
 Runyan Pottery Supply, Inc.  
 Sax/School Specialty  
 Skutt Ceramic Products  
 Triarco Arts & Crafts, Inc.  
 United Art and Education  
 Utrecht Mfg. Corp.

**(FR) FRAMES/MATS**

Artisan  
 Art Stamps  
 Art Supplies Wholesale  
 Bags Unlimited  
 Blick Art Materials  
 Cascade School Supplies, Inc.  
 Frame Fit Co.  
 Graphik Dimensions Ltd.  
 Inovart Inc.  
 Madison Art Shop  
 Mat Basics Inc.  
 Matcutter.com  
 Molly Hawkins' House  
 Pacon Corporation  
 Sax/School Specialty  
 Tara Materials  
 Triarco Arts & Crafts, Inc.  
 Utrecht Mfg. Corp.

**(GR) GRAPHIC**

Art Stamps  
 Blick Art Materials  
 Conrad Machine Co.  
 Core Learning Inc.  
 Daler-Rowney, USA  
 Grafix  
 JourneyEd  
 KopyKake Ent.  
 Lightfoot Ltd.  
 Liquitex Artist Materials  
 Masters Int'l Color Wheel Co.  
 Molly Hawkins' House  
 Rockland Colloid  
 Sakura of America  
 Saral Paper Corp.  
 Silvergraphics Studio  
 Staedtler-Mars, Limited  
 Triarco Arts & Crafts, Inc.  
 Utrecht Mfg. Corp.  
 Visual Manna  
 Welsh Products, Inc.

**(HC) HOBBY/CRAFT**

Activa Products, Inc.  
 AMACO/Brent  
 American Ceramic Supply Co.  
 Ampersand Art Supply  
 Armada Art, Inc.  
 Arnold Grummer's Paper Making  
 Artefakes  
 Artisan  
 Artograph, Inc.  
 Art Stamps  
 Art Teacher on the Net  
 Art to Remember  
 Axner Pottery Supply  
 Badge-A-Minit Ltd.  
 Bailey Ceramic Supply  
 BigCeramicStore.com  
 Blick Art Materials  
 Bluebird Mfg. Inc.  
 Bracker's Good Earth Clays, Inc.  
 Carolina Clay Connection  
 Cascade School Supplies, Inc.  
 ColArt Americas, Inc.  
 The Color Wheel Co.  
 The Compleat Sculptor, Inc.  
 Continental Clay Co.  
 Crayola  
 Createx Colors  
 Creative Industries  
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## VEJIGANTE

continued from page 32

emotion their mask was to express. In their sketchbooks, students planned how they might paint their first layer, which allowed me to see whether they understood the warm and cool color families. It also gave me time to prepare the correct number of palettes of each color grouping.

Once the students began painting, they were encouraged to fully cover the masks with tempera. It didn't matter whether they followed their original plan or came up with a new design.

Students began the final day of the project, by applying another layer of tempera paint to their masks, again choosing a color palette to complement their designs. They were advised to not cover up all of their hard work from the first day of painting.

Students next added sequins, ribbons, feathers, glow-in-the-dark beads and more. Sometimes the children can go a little crazy with decorations, so I reminded them to allow their beautiful painting to show through, and use the embellishments simply to

accent their previous work.

As a final step, students created observational drawings, which encouraged final reflection on their masks.

One of the reasons this project is so successful with younger artists is the long process it takes for completion. It is valuable for kindergarteners to work on art projects for multiple sessions. Doing so encourages them to slow down and *think* about what they are making. They are also less likely to get hung up on "mistakes" when things don't go the way they planned—there are many opportunities to step back and think about what they are making.

The vejigante masks were fantastically colorful and festive when finished. The students were quite proud of them and enjoyed seeing them on display in the school hallway, alongside their observational drawings.

Many of the people who saw them were very surprised the masks were made by kindergarten students! ■

*At the time of this project, Anna Nardulli was teaching at North Shore Country Day School in Winnetka, Ill*

## MAORI

continued from page 22

Starting at the bottom of the nose, we stayed on the line and cut to the top of it, then carefully turned the scissors toward the eye, and cut the bottom curve to create an eyelid, or cut out the entire eye.

If desired, a piece of tape was added behind the mask to secure the cut between the eyes and nose.

Next, students examined various Moko designs and we discussed the types of lines and designs used. I pointed out that each design is specific to a tribe and not merely decorative. They incorporate Māori symbols that are combined in a way unique to a particular tribe, yet understood by all Māori people in general. It is an honor to wear the Moko.

Students viewed Māori symbols as I explained the meaning of each. Students then developed a symbol that was meaningful to them, such as a personal good-luck symbol. Looking to the Moko designs for inspiration, we then started to illustrate our symmetrical designs, beginning with the center of the face and radiating outward.

After each mask was entirely illustrated, I presented the color choices:

black, silver or white, and one other color of their choice. (Traditional Māori colors are red, white and black.) When the coloring was completed, some students added raffia "hair" to add more interest.

Students punched holes a half-inch from the edge, then added raffia by folding a long strand, putting the center loop through the hole and inserting the raffia ends through the center loop. Students were instructed to pull very carefully as not to rip the oak tag. Some students chose to braid the raffia hair, which was quite effective.

The end results were stunning. Students developed unique bold designs and used raffia to create innovative hairdos. Students were excited about the idea of creating a tattoo design, which seemed very cool and hip to them.

At the end of all of our projects, I ask "What's the point? Is our project meaningful? Why?" My favorite answer was, "So we can see that other people are not so different than us, and we can understand each other more." ■

*Cynthia Henn-Percarpio is Lead Elementary Art Teacher for the Millburn Township Schools in Millburn, N.J.*



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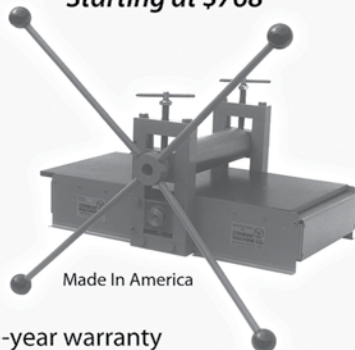
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## REVIEWS

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students. Yet for more mature students, there is much that would enrich and extend understanding of life's pain and suffering. Kahlo was active in the Communist party. She enjoyed important friendships with leaders in the Surrealist movement. Through it all, her work serves as a remarkable chronicle of dreams, fears, pains and hope.

The book contains excellent reproductions of Kahlo's paintings and drawings. The essays are organized under broad, cross-disciplinary themes: Frida Kahlo, Poet; Pain as Life; Human Landscape. There are wonderful photographs that tell the story of her life, and an excellent biographical timeline. Overall, this book would be a rich addition to a secondary school or college library.—J.J.H.

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

**VINCENT VAN GOGH AND THE COLORS OF THE WIND** (2011; \$18.99), by Chiara Lossani, illustrated by Octavia Monaco. Eerdmans Books for Young Readers.

A good-sized picture book with moving, lyrical writing, this hardcover is delightfully illustrated as well. One caveat is that the 14 reproductions of Vincent van Gogh's paintings are very small. Inspired by van Gogh's letters to his brother Theo, the story is that of a love of nature and, of course, brotherly love. The book carries an excellent message of following one's passion, and it's plainspoken when relating the deaths of both Vincent and Theo van Gogh.

While the publisher intended this book for viewers no younger than 7 years old, its tone may be more suitable for precocious upper elementary youngsters or middle school students. Some vocabulary words (lucidity, tormented, suffocating and anguish, for example) are quite sophisticated.

The book is 34 pages in length and large at 8.75" x 12.25". Vibrant, full color illustrations (in a style that recalls that of van Gogh) enchant the reader throughout.—P.G.

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## ARTIST OF THE MONTH

**John Singer Sargent, born January 12, 1856**



**John Singer Sargent (American; 1856–1925). *Carnation, Lily, Lily, Rose*, c. 1885.**

**Oil on canvas; 68.5" x 60.5". Tate Britain, London.**

Artwork is in the Public Domain.

**H**appy New Year to all! Having a little break is always refreshing and I know that now you are ready to get back to work and make some incredible art. This month we will focus on art history, art appreciation and multicultural art.

## tip #1

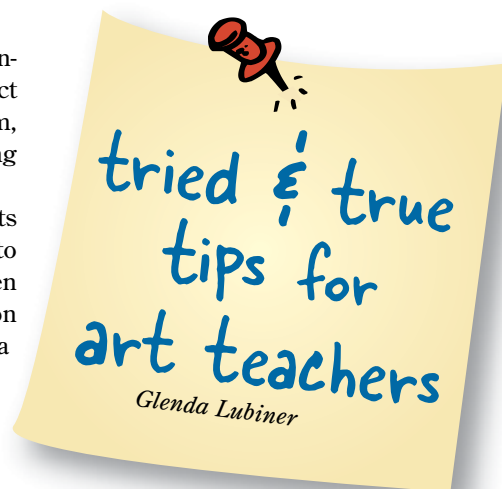
**SHARING IS CARING** Joyce Dorian from Pucketts Mill Elementary and Maryann Craig from Harmony Elementary, both in Gwinnett County, Ga., are not only friends, but also colleagues who plan lessons together. When studying an artist or a time period in art, both teachers make a fact sheet listing five to 10 facts about the artist or period of art they are teaching for that art lesson.

Each student gets a half-page fact

North Gwinnett High School in Gwinnett County, Ga., has her students select an era or artist who inspires them, research it and create an artwork using collage, painting and drawing skills.

After choosing their artist, students research and write a paragraph to share with the class. Students then create an art history circle based on their research and add a drawing, a painting and a collage to create a full representational composition incorporating the name of the research into the artwork.

When completed the students glue their circles onto their stools and paint a color around the rim of the stool. Sealing with an epoxy varnish and adhering the research under the stool with hot glue complete the stool. The lesson is important to her students' overall art



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ture, process the information, and see it using a different multiple intelligence. She also gives them a study guide at the beginning of the chapter so they can focus on key terms and concepts from the lecture. This helps them to focus on noting important information.

## tip #5

**MULTICULTURAL PAPER CUTOUTS** The art of paper cutting crosses many borders. The artwork has similar attributes, but every country has a different name for this intricate work.

It is believed that paper cutting originated in China. In China, most of the cutouts are flat; there is no folding like in Japanese *Kirigami*. Kirigami is a combination of *kiri-e*, paper cutting, and origami, paper folding.

In Germany, paper cutting is called *Scherenschnitte* and in Poland, it is known as *Wycinanki*, usually created in the spring for Easter. Amate paper cut-outs are found in Mexico. They are based on folk art and use the concept of symmetry.

**HAPPY BIRTHDAY** to Berthe Morisot (Jan. 14, 1841), Paul Cézanne (Jan. 19, 1839), Edouard Manet (Jan. 23, 1832) and Jackson Pollock (Jan. 28, 1912).

Thank you Joyce, Maryann, Debi and Amber for sharing your tips! ■

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

# Appreciating Art

sheet and glues it into their sketchbook. The student's sketchbook becomes a reference book, as well. By exchanging fact sheets, they each now have a library of artists' facts. They also make up and use word searches about artists and art history that students can use when they finish a project early or even for use with a substitute teacher.

## tip #2

**ART APPRECIATION & ART CRITIQUES** Maryann sends this tip to us as well. She starts her students talking about their artwork and others' artwork at a young age. She teaches them to use kind and helpful words when talking about art. It's always a little scary talking about your art in front of the class, but she encourages positive words in all of the discussions. Positive words can make even the shyest student talk about art.

## tip #3

**ART HISTORY LEARNING STOOLS!** Students learn about the art that documents our world via art history, genres and master artists. Debi West from

knowledge base, so extra circles now hang from the ceiling with the research affixed creatively to the back.

Another fun extension to this lesson, is to do the "Art History Ceiling Tiles." Says Debi, "We have 16 tiles painted and displayed on our ceilings that chronologically and visually take us through the history of the world."

## tip #4

**FINALLY FOCUSED** Amber Mintert teaches an art-history class as a dual credit class through Crowder College at Webb City (Missouri) High School. One of the best things she does to keep the students focused is guided visual notes. After each main point, she stops to do an activity that includes a sketch, a chart, a diagram or a drawing that deals with the information. She usually has them divide a piece of paper into four sections at the beginning of class, so that they are able to do four activities. It allows them to take a break from the lec-

### 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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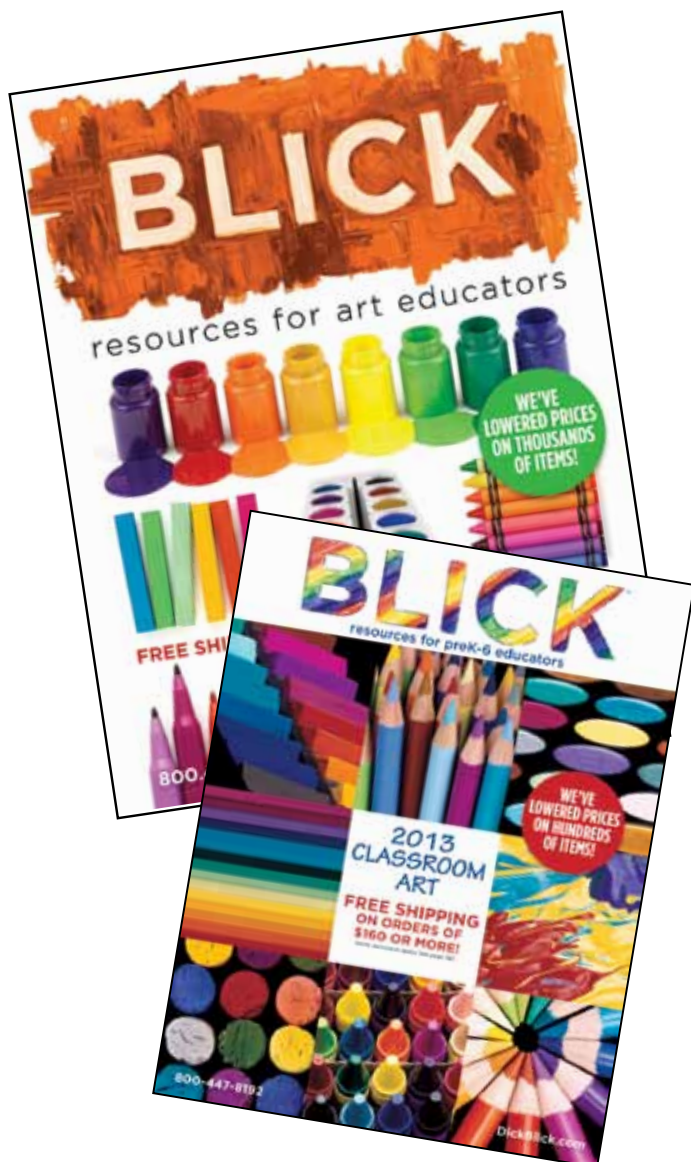
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