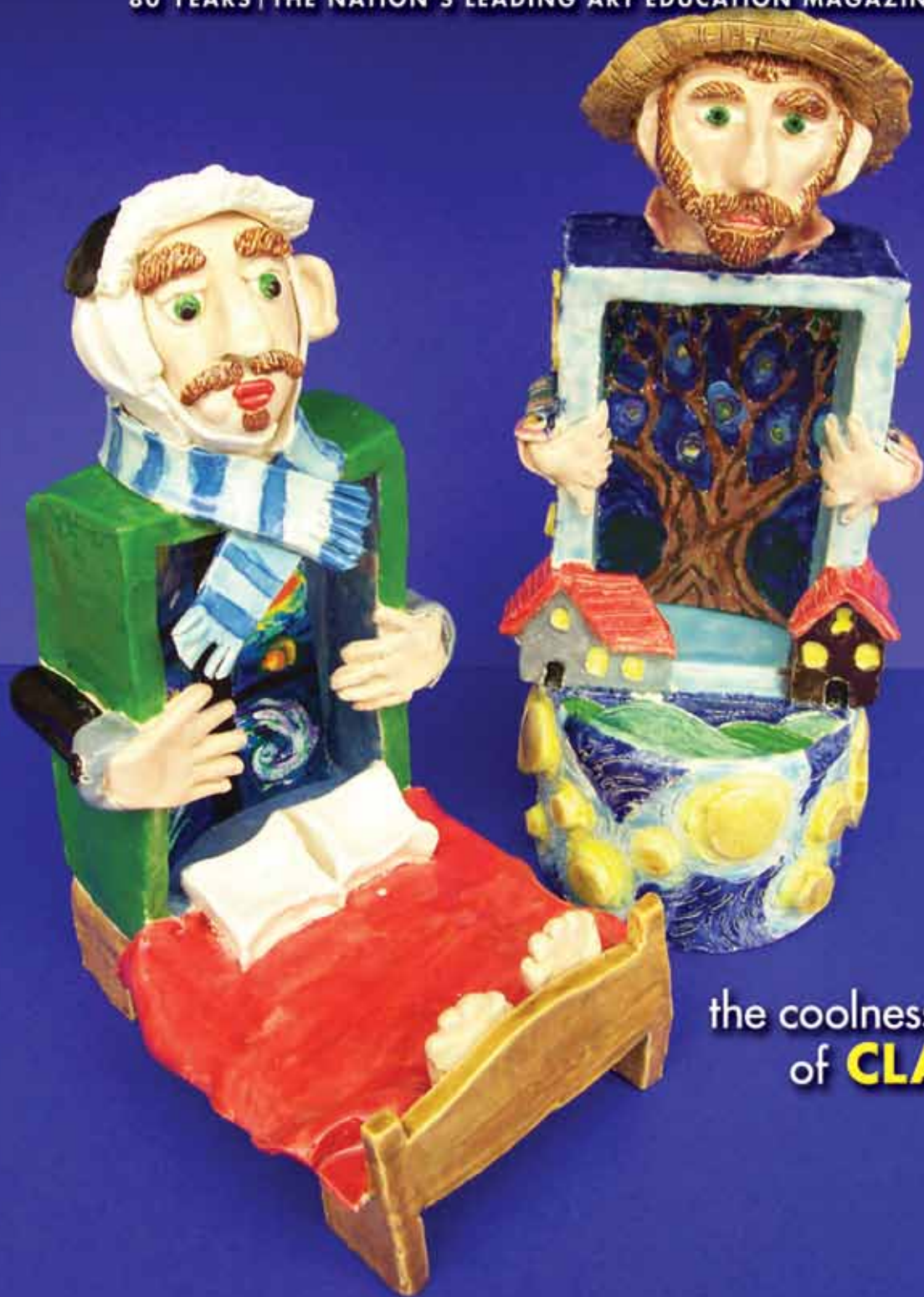


# arts & activities<sup>®</sup>

\$4/FEB. 13

80 YEARS | THE NATION'S LEADING ART EDUCATION MAGAZINE



the coolness  
of **CLAY**



# SKUTT

You know you  
already want it...



...wait until you see what else it  
can do!

**KilnLink**<sup>TM</sup>



**The Future of Firing**  
**[skutt.com/kilnlink](http://skutt.com/kilnlink)**

for more information on Skutt Kilns or to find a distributor, visit us at [www.skutt.com](http://www.skutt.com) or call us directly at 503.774.6000



# CONTENTS

VOLUME 153, No. 1

FEBRUARY 2013

## THE COOLNESS OF CLAY

- 14** SCULPTURES OF ARTISTS IN CLAY *Molly B. Gazda*
- 16** TILE INSPIRATIONS *Robin Gianis*
- 18** CLAY, WONDERFUL CLAY *Karen Skophammer*
- 26** PROFESSIONS IN CLAY *Karen Skophammer*
- 28** CLAY TIPS FROM DAVID AND TRACY GAMBLE: EXPLORING COLOR THEORY WITH GLAZES *David L. Gamble*
- 38** TRIED & TRUE TIPS FOR ART TEACHERS: CLAY IS COOL *Glenda Lubiner*

## SPECIAL FEATURES AND COLUMNS

- 10** STEPPING STONES: BALANCING CURRICULUM AND MATERIALS  
*Heidi O'Hanley*
- 11** WINTER COLLAGES *Anne Deaver*
- 12** CHILDREN'S ART DIARY: MESSY ARTISTS *George Székely*
- 13** A PROJECT WITH HEART *Irv Osterer*
- 25** YOUNG ARTIST: NEEKA JAMSHIDI *Suze Peace*

## READY-TO-USE CLASSROOM RESOURCES

- 19** CLIP & SAVE ART PRINT FEATURE, MYTHOLOGY IN ART: QUETZALCOATL  
*Colleen Carroll*
- 23** ARTISTS PAINT ... SELF-PORTRAITS *Barbara Herberholz*
- 37** ARTIST OF THE MONTH: HONORE DAUMIER

## A&A AT YOUR SERVICE

- 28** CLAY CORNER
- 32** WINTER WEBSITE SHOWCASE
- 36** AD INDEX

## DEPARTMENTS

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

## ON THE COVER

VINCENT VAN GOGH SCULPTURES *Clay; approximately 10" x 6"*

*By students Ally Wagner (left) and Annie Vidunas.*

*Park Forest Middle School, State College, Pennsylvania.*

*See "Sculptures of Artists in Clay," page 14.*

**SUBSCRIPTIONS:** (858) 605-0251; subs@artsandactivities.com. **AD SALES:** (800) 826-2216; ads@artsandactivities.com.  
**AD PRODUCTION:** production@artsandactivities.com. **EDITORIAL:** (858) 605-0242; ed@artsandactivities.com. **FAX:** (858) 605-0247. **WEBSITE:** www.artsandactivities.com. **ADDRESS:** 12345 World Trade Dr., San Diego, CA 92128.

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

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



25



16



11

**The Audit Bureau**

*The cool clay creations featured in this issue are sure to inspire students of all ages. From the basic ("Clay, Wonderful Clay") to the advanced ("Tile Inspirations"), there are projects here that will bring creative success to you and your students.*

*In "Sculptures of Artists in Clay" (page 14), teacher Molly B. Gazda shares how she challenged her middle-school students to make a clay "artist sculpture." Her students "... were committed and engaged throughout the process." They learned about famous artists, created a sculpture in three sections, and combined previously learned methods with new techniques. In addition to the 3-D work, they created mini-paintings to be "held" by their artists. "After all the weeks of planning and careful construction, students were amazed at their finished works of art."*

*"Handcrafted relief tiles are a stunning addition to a high-school visual-arts curriculum," writes Robin Gianis in her "Tile Inspirations" (page 16). Her students learned about the history of ceramic tiles, then created detailed ceramic tiles. Writes Robin, "I introduce my high-school students to the art of ceramics during the early part of their visual-arts foundation course. Once I felt the students had developed the skills and patience for a long-term, detailed, ceramic-arts assignment, the class embarked on [this] tile relief project."*

*If you don't have access to a kiln, plasticine clay is a great alternative. It can also be a way to explore careers. Student interest was piqued by presentations from professionals, which were a perfect prelude to Karen Skophammer's "Professions in Clay" (page 26). Each student chose a profession to model from plasticine clay. After the sculptures were completed, they researched their chosen professions, which they then shared with the class. A very "hands-on" way to learn about careers they might pursue.*

*The cool creations presented in this month's issue are examples of projects in which clay—earthen or otherwise—is the medium. We encourage you to incorporate clay into your art curriculum, and into your students' life experiences. To this day, I am grateful to my high-school art teacher for bringing the coolness of clay into my life.*



*Maryellen*

Maryellen Bridge, Editor and Publisher  
ed@artsandactivities.com

Follow us on  

## arts & activities®

president **Thomas von Rosen**  
editor and publisher **Maryellen Bridge**  
art director **Niki Ackermann**  
editorial assistant **Annette Badger**

### EDITORIAL ADVISORY BOARD

**Eugene Grigsby, Jr.** Professor Emeritus, Arizona State University, Tempe  
**Cris E. Guenter** Professor of Arts Education/ Curriculum & Instruction, California State University, Chico  
**Jerome J. Hausman** Visiting Professor, Art Dept, University of Wisconsin, Milwaukee  
**Barbara Herberholz** Art Education Consultant, Sacramento, California  
**Mark M. Johnson** Director, Montgomery Museum of Fine Arts, Montgomery, Alabama  
**George Székely** Senior Professor of Art Education, University of Kentucky, Lexington

### CONTRIBUTING EDITORS

**Charl Anne Brew** Adjunct, Art Institute of Washington, Arlington, Virginia  
**Colleen Carroll** Curriculum Writer and Author of Children's Art Appreciation Books, Sleepy Hollow, New York  
**Geri Greenman** Art Dept. Head (Retired), Willowbrook High School, Villa Park, Illinois  
**Paula Guhin** Art Teacher (Retired), Central High School, Aberdeen, South Dakota  
**Peter Hiller** Art Teacher (grades 1-8), All Saints' Episcopal Day School, Carmel, California  
**Debi West** Lead Visual Art Teacher, North Gwinnett High School, Suwanee, Georgia

### ADVERTISING DEPARTMENT

advertising manager **Tracy Brdicko**  
tracy@artsandactivities.com  
800.826.2216 or  
888.651.7567  
production director **Linda Peterson**  
production manager **Kevin Lewis**  
production@artsandactivities.com

### HOW TO REACH ARTS & ACTIVITIES

**Subscription Services** To subscribe, renew, change an address or buy single copies, contact subs@artsandactivities.com (866) 278-7678.

**Letters to the Editor** Letters pertaining to magazine content and art education in general are welcomed. *Arts & Activities* reserves the right to edit all letters for space and clarity. Send to ed@artsandactivities.com

**Manuscripts** Subjects dealing with art-education practice at the elementary and secondary levels, teacher education and uses of community resources, are invited. Materials are handled with care; however, the publisher assumes no responsibility for loss or damage. Unsolicited material must be accompanied by a self-addressed, stamped envelope. For *Writer's Guidelines*, visit [www.artsandactivities.com/WritersGuides](http://www.artsandactivities.com/WritersGuides). Address all materials to the attention of the Editor. Simultaneous submissions will not be considered or accepted.

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

**Copyright Permissions** Reproduction of any portion of this magazine without written permission is prohibited. Contact the Editor at the address shown below or the email address to the left or contact Copyright Clearance Center, 222 Rosewood Dr., Danvers, MA 01923, (978) 750-8400, copyright.com.

[www.artsandactivities.com](http://www.artsandactivities.com)  
12345 World Trade Dr., San Diego, CA 92128  
(866) 278-7678. Fax: (858) 605-0247.

Copyright © 2013 by Publishers' Development Corp. All rights reserved.  
PRINTED IN THE U.S.A.





# EVERYTHING YOU NEED TO TEACH CERAMICS

## The Cubist Clay Portrait

*Combining Perspectives  
Through Slab Building*



New  
Video  
Tutorial



### Lesson Plan #50

A single fire project using Amaco® 20, 25 or 67 Clay with Velvet and LUG Underglaze decorations.  
(Grades k-12, all skill levels) National Visual Arts Standards 1, 4, 5 and 6

**amaco.com**



# Speedball®

## SCREEN PRINTING EXPOSURE



## DIAZO LIGHT KITS



With the Speedball DIAZO system and this unique light exposure technique you can achieve fine details like no other!



DIAZO  
Light Kit



Ultimate  
DIAZO  
Screen  
Printing Kit

LIGHT  
SOURCE  
INCLUDED



800 898 7224

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

## media reviews

### AUDIOVISUAL BOOK/PRINT

Jerome J. Hausman • Paula Guhin • Peter Hiller

**LOOK AT ME! The Art of the Portrait for Children** (2012; \$14.95), by *Claudia Strand*. Prestel Publishing.

Youngsters of all ages observe and rejoice in the human face. Introduce intermediate-school students to portraiture with this engaging book. Even the luxurious padded cover itself is appealing! Intended for ages 8 and up, the book is a treasure.

From important old paintings to a fashionable catwalk photo, the author presents faces and figures that are sure to absorb children's interest and hold their rapt attention. Prints, drawings, sculptures, photography, not to mention cartoons—all will delight the eye and help young readers to learn.

Within the comprehensive 90 pages, the book shows how to create a linoleum printing block, draw a self-portrait, make a plaster-gauze mask and produce a Picasso-like collage, amongst other projects. To this reviewer's satisfaction, the author includes a page specifying the difference between a profile, a frontal view, and a three-quarter view.

This book is not to be confused with a 2009 book of the same title by a different author. Strand explores such meaningful topics as identity and emotion, and she enhances her book with quizzes, games and other activities.—P.G.

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

**NEW YORK IN PHOTOGRAPHS** (2010; \$17.99), *The Metropolitan Museum of Art. Barron's Educational Series, Inc.*

Just one of several stunning books in Barron's Art Portfolios Series, this softcover is a whopping 11" x 14" in size. It includes a one-page, informative introduction by the museum's curator of photographs that serves to place the masterworks in historical and cultural context.

The memorable black-and-white photographs are excellently reproduced from the museum's collection, and suitable for all ages. The 24 scenes of Gotham's landmarks and neighborhoods are by such important

names as Alfred Stieglitz, Paul Strand and Walker Evans. Who can forget Steichen's foggy shot of the Flatiron? Or Lewis Hine's steelworker, suspended high over the city and hailed as Icarus?

The large images on very heavy paper are easily removed from the binding, if so desired.—P.G.

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

**EDUCATING AMERICA: 101 Strategies for Adult Assistants in K-8 Classrooms** (2011; \$14.95), by *Paddy Eger*. Tendril Press.

This paperback book is for parents, supervisors, teaching interns, K-8 teachers and counselors, volunteers, and anyone else who wants to involve and train classroom assistants.

Everyone knows that the community as a whole—not just the parents—must support classroom educators in the formation of resourceful, reflective individuals. We all want our kids to be free thinkers and inventive problem solvers. Having an effective assistant in the classroom is one powerful way of serving to develop the next generation into high achievers, excellent communicators, and leaders.

Today many schools need and want more helpers in their facilities. Time is one of the biggest obstacles to training aides, since teachers are already nearly overwhelmed by their many obligations. With the tools presented here, schools can easily give volunteers the preparation and skills they need.

This hands-on book of 176 pages incorporates charts, forms and tables throughout. Plans, guidelines, checklists—all these will guide the adult assistant and para-educator very well.

Each chapter offers multiple, specific examples of what to say or ask students. The Appendix is packed with additional strategies for success, including "Hooks to Snag Student Interest." A short glossary defines such educational concepts as wait time, manipulatives, and closure.

To download forms that appear in the book, see [www.paddyeger.com](http://www.paddyeger.com). The author is a veteran teacher and presenter of training workshops.—P. G.

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

**READINGS IN PRIMARY ART EDUCATION** (2009; \$40), by Steve Herne, Sue Cox and Robert Watts. Intellect Books.

I recall that it was in the late 1940s that Sir Herbert Read's *Education Through Art* served as one of my first texts in art education. Published in England, I remember being impressed with the clarity and foresight this book demonstrated. In the years that followed, my readings tended to focus on ideas being put forward by American art educators.

Of course, I have been interested in the writings of other English art educators: Brian Allison, John Steers and Rachel Mason. But, for the most part, like many of my colleagues, I have struggled to keep up in my readings from U.S. and Canadian sources.

All of this has made it more interesting and valuable to review *Readings in Primary Art Education*, a book that gathers together writings from English art educators and researchers, published earlier in the *International Journal of Art and Design Education*. The time period covered was 25 years, beginning in 1982.

The areas covered by the individual chapters in the book are far reaching: research investigations, histories and overviews, curriculum reports and discussions of "critical studies." Each of the chapters raises issues for further inquiry that readers may wish to pursue.

We, in North America, can learn much from these reflections about the culture of primary art and design education as practiced in Great Britain. I recommend this book for graduate students in art education, and teachers and administrators engaged in curriculum and research.—J.J.H.

[www.intellectbooks.co.uk](http://www.intellectbooks.co.uk)



## ARROWMONT

*school of arts and crafts*

WEEKEND, ONE-WEEK AND  
TWO-WEEK WORKSHOPS

ANIMATION • BASKETS • BOOKS • CLAY • CONCRETE •  
DRAWING • ENAMELS • FIBER • GLASS • JEWELRY •  
METALS • MIXED-MEDIA • PAPER • PAINTING •  
PHOTOGRAPHY • PRINTMAKING • SPECIAL TOPICS •  
STONE • SURFACE DESIGN • TEXTILES • WOOD

NON-COMPETITIVE SCHOLARSHIPS FOR K-12 TEACHERS

GATLINBURG, TN • 865.436.5860

[WWW.ARROWMONT.ORG](http://WWW.ARROWMONT.ORG)



## Lightfoot Ltd, inc.

### Animation Supplies at a Discount!

School PO's Accepted Tech Support & Service

### CartoonSupplies.com

- Round Pegbars
- Lightboxes
- Animation Kits
- Acme Pegbars
- Software
- Starter Kits

### AnimationSupplies.com

(951)693-5165 (951)693-5166 fax

## EARTH GUILD

Tools • Books • Materials  
for traditional  
& contemporary  
handcrafts



33 Haywood St  
Asheville NC  
28801

800-327-8448

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

Since 1889

## GENERAL'S®

525 series Kimberly® Drawing Graphite

GENERAL'S® CHARCOAL • 557

557 series Charcoal Drawing Pencils

GENERAL'S® CHARCOAL WH

558 Charcoal White®

USA GENERAL'S® CARBON SKETCH™

595 Carbon Sketch™

GENERAL'S® SKETCH & WASH®

588 Sketch & Wash®

GENERAL'S® Layout

555 Layout®

Pencil Makers in the USA Since 1889  
GENERAL PENCIL COMPANY, INC.  
Factory Jersey City, NJ USA  
Info PO Box 5311 Redwood City, CA 94063  
Tel 650.369.4889 • Fax 650.369.7169  
[GeneralPencil.com](http://GeneralPencil.com)



# Speedball®

## REVOLUTIONARY BLOCK PRINTING



## FABRIC INK

Experience the beauty of  
Block Printing on fabric.



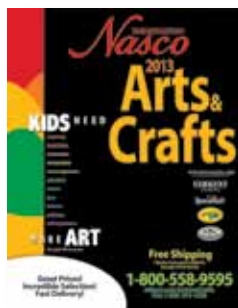
DRIES OVERNIGHT  
NO HEAT SETTING NEEDED

Easy Soap and Water Cleanup



800 898 7224  
[www.speedballart.com](http://www.speedballart.com)

## shop talk



### NASCO ARTS & CRAFTS

The 2013 Arts & Crafts catalog from Nasco is now available, with more than 1,350 new products added, all designed to help make teaching more effective and art experiences more meaningful for students. Many exclusive Nasco products—available nowhere else—are featured. The entire Nasco Arts & Crafts catalog is also available online, with a variety of teacher resource materials, special sales, discounts and contests to explore.

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



### PCF STUDIOS

The DVD, *Techniques of Sculpture: Geometry in the Clay Portrait*, was created by the artists/educators at PCF Studios specifically for secondary-level art students and teachers. The interdisciplinary concept presented in the DVD combines math and sculpture to show how to model the human head in clay using geometric shapes. It has also proven valuable to artists of all levels.

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



### ROYAL BRUSH

Created to fulfill the needs of many pottery programs, Royal's Super Value Pottery Set includes tools for shaping clay and applying glaze. There are loop tools, a throwing rib, clay shapers, a clay cutter and needle tool; ox-hair and goat-hair bamboo brushes; three long-handled hake brushes; a four-piece set of combination sponges and a three-piece set of elephant-ear sponges. Appropriate for students and beginning sculptors, potters and ceramists.

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



### ACTIVA PRODUCTS

Activa Celluclay Instant Papier Mache is a low cost, recycled paper medium which mixes easily and molds quickly. The 5-lb package works for small groups, and the 1-lb package for small projects. Once Celluclay has air dried it can be sanded, sawed and nailed, and wet pieces can be added to dried pieces of the material. Celluclay can also be stored for several days in the refrigerator in a sealed plastic bag.

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



## Americas's Finest

ET27

Cone 10 with excellent temperature uniformity.  
Five automatic speeds, or create your own custom program.  
Full size 23 3/8" wide by 27" deep, 3" brick to save energy.  
Large handles, insulated peephole plugs.  
Welded steel stand with reflective heat shield.  
Clean air exhaust option plugs into bottom of panel to reduce color cross contamination.

*Thank you for making us  
part of your  
creative needs!*



Please visit us online at [www.cresskilns.com](http://www.cresskilns.com) or call us, toll free at (800) 423-4584 or (775) 884-2777 to request a free catalog or locate your nearest dealer.

# Visit our website and search for your next inspiration ...



Order articles from 1996 to 2010 for only  
[www.artsandactivities.com/search](http://www.artsandactivities.com/search)

**\$2**  
each



# Stepping Stones

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

## BALANCING CURRICULUM AND MATERIALS

BY HEIDI O'HANLEY

**Y**our curriculum changes every year and, if you're on a cart or you travel to a number of schools, your workload constantly fluctuates. Keeping a strict curriculum is one of my challenges, but I find ways to work with it.

*Just because you are on a cart and lack the space does not mean you should give up on processes and material. You are there to educate and giving up would deprive your students of the knowledge they should have for the 21st century.*

### 1 FOCUS ON WHAT YOUR GOALS ARE FOR THE YEAR

One of my goals in each lesson is to have the students understand why they create their piece and how they can use their knowledge gained in the real world. Even on a cart, we still need to include those 21st-century learning skills.

### 2 THE STATE AND NATIONAL STANDARDS ARE IN PLACE FOR A REASON

Make sure you touch upon the standards and memorize them. When you're approached by your administrator and asked how the lesson relates to the state and national visual arts standards, know your stuff.

Materials can be modified and artists can be changed around to meet the standards, too. For example, when teaching coil pottery, I use earthen clay at my home-base school, which shares a kiln. At my second school, which does not have a kiln, I use air-dry clay to teach the same lesson. Same concept learned—different material used.

### 3 TIME YOUR LESSONS JUST RIGHT

If you teach the same grades at different schools, plan your lessons around the same time. This will help save you from extra planning, and you can easily just prepare more materials for the lesson rather than gather more materials for multiple lessons.

### 4 PACK LIGHTLY

To save on carrying extra materials from school to school, spend a little extra time creating examples for each school that can be stored away. It may take a few years, but you carry less and less each year.

When I started traveling in my first year, I carried so much from school to school, I needed a suitcase on wheels. Now, I carry a tote bag. Each year, I tried to order materials I knew I was going to use for the next year. Over the next few years, I carried less and less because I knew the materials were already at the other school!

**5 FIT THE DIMENSIONS** Three-dimensional materials are the most challenging to work with on a cart and, in some cases, I hear that teachers give up on sculpture projects, saying it's too much of a hassle. They lack the space to store the work, or even to store the materials when not in use.

Communicate with your co-workers. Before I start a sculpture project, I inform the homeroom teacher and plan a space to keep the student work during the week. In most cases, I store plastic bins on top of storage closets or shelves, which keeps projects out of student reach.

**6 ADAPT WITH WHAT YOU HAVE** I've been lucky with a kiln to share with the junior high at my home base school, but I do not have the capability to take ceramic clay from one school to the other. Instead, I order air-dry clay for projects such as coil and slab pottery. The students are still learning the process, and you don't have to carry items in your car to the kiln.

With air-dry clay, be cautious with how the projects are put together. Make sure students use the slip/score process, or when the items dry out, they will fall apart. (I always have a back-up plan of using a hot-glue gun to fix student projects the following week.)

Another sculpture material that's great to use is soft air-dry clay, such as AMACO's Cloud Clay or Crayola Model Magic. The clay is softer to use, fun to play with and so many ideas can be created from the clay. Although there are many colors to order, you may not be able to squeeze it into your budget. I like to order plain white, which gives the students a chance to use markers or paint to complete their sculptures.

*Every school district is different. Some educators have freedom in planning their curriculum, others must follow a guideline. In my district, the three elementary art teachers collaborate to discuss how we each meet the standards and what concepts we wish the students to learn before reaching the junior-high level. We then communicate throughout the year on how we incorporated specific materials within our lessons.*

*There are so many ways to adapt lessons in a traveling situation. You could plan units, themes, integrations, highlighted artists, and much more. The advice I have for new teachers is this: work with what you have. Through time, you will find an organized method to your curriculum.* ■

*Heidi O'Hanley is an art teacher for Wilkins and Lyle Elementary Schools. Visit her blog at [www.talesfromthetravellingartteacher.blogspot.com](http://www.talesfromthetravellingartteacher.blogspot.com).*



# Winter COLLAGES

by Anne Deaver

**A**s first semester wound down with my talented group of eighth-grade artists, I envisioned a project that would allow students to immerse themselves in the beauty of their chilly winter surroundings.

This lesson began with a discussion about scenes of the season. The students not only described winter scenes from our state of Missouri but from all over the United States. Students were quick to mention leafless trees and colors of white, blue and brown. Some even painted a visual image of the sun setting behind snow-capped mountains.

Focusing on the design principles of rhythm, unity and composition, students were instructed to complete a series of landscape thumbnail

**"Notes from the Harbor," Taelor. >**  
**"Gems in Disguise," Alexandria. v**



**"Winter Solstice," >**  
**Madi.**



sketches. Using an overhead projector, we studied several paintings of winter landscapes, focusing on artist Andrew Wyeth, to inspire and motivate.

After thumbnails were approved, it was time to bring on the magazines—dozens of them. Students were to decide on a specific small shape to be repeated and glued onto their collages, clipped from magazine pages. Excitedly, the young artists began tearing beautiful blues, browns, whites and yellows from the photographs in them and clipping their shapes. Some even chose to incorporate clips that included text.

The second phase of our winter-collage project was a lesson in painting trees. During wintertime, our school is surrounded by perfect, leafless winter trees, so we first observed them, then practiced painting several naked trees in black acrylic—fat trees, skinny trees, tall trees and short trees.

Finally, when the collages were completed and dried, each young artist painted an odd number of black trees directly on top of the collage. The students were challenged, engaged and proud of their winter collages. My hope is that they all become more aware and appreciative of the artistic elements found right outside our door! ■

*Anne Deaver teaches art at South Valley Junior High in Liberty, Mo.*

## LEARNING OBJECTIVES

**Middle-school students will...**

- create an original magazine collage focusing on the principles/elements color, rhythm, space, contrast and unity.
- display foreground, middle ground and background in a wintry scene.
- identify and use appropriate scale relationships in a landscape work of art.
- draw and paint leafless trees using accurate proportion.

## NATIONAL ART STANDARDS

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

## MATERIALS

- Tagboard
- Pencils
- Glue, scissors
- Fine-tip paintbrushes, black acrylic paint
- Old magazines

**Y**oung artists feel the art process with open hands, submerging themselves in colors, mud, frosting or water. Being messy is just part of a need for close contact; getting stuff on one's hands, clothes or on the floor is part of the creative act.

Children's creative experiments involve a seemingly chaotic experiencing of substances on themselves, their surroundings and over all surfaces. This may not be welcome in every home or school, but the messy arts are an integral part of children's art.

Adults' mission is to guard against mess, to prevent children from starting it, to be there with a towel to minimize it. Adults urge neatness—there is ample praise for staying in line, cleaning your hands and wiping your feet!

"You always work so neatly" is pointed to as a badge of honor, as adults coach the young toward a culture of order and an aesthetic of neatness. Children may be allowed a modicum of messing when they are young, but the allocation does not last—neither does adult patience. By the time children enter school the mess better be gone, since it has no place in a classroom.

**WHO LEFT THE PAINTS OUT?** Such acts are unthinkable in many homes and classrooms, where paints become a controlled substance and painting a heavily guarded act. Is messing, being able to be messy, experimenting freely with media important? Even some experienced instructors maintain that if kids are just allowed to play freely with paints, they just mix colors together seeing no value to the experience. Playing to make mud is not a waste of paint, nor a sign of an artist in need of instruction. It is the introduction to mixing and freely dispersing media. A journey that cannot be taken through color charts or neatly planned exercises. Messing with colors is a course to be completed by everyone who is to learn the sense of joy in discovering colors using paints.

**FROM MESSY TO ART** Through pouring, spilling, dropping and dripping, students uncover their own paths to making art. Children who aren't allowed to squeeze out their own toothpaste or have paints doled out to them by an adult, never truly experience paint or painting.

Squeezing white glue is a basic art experience that expands a child's early scribbles into other forms of free line making. The dreaded glue and glitter are magical paths to discovery. From pouring paint, students learn about the choreography that goes into painting. Freely moving and messing with media are art's basic dances.

If art for children is truly about process, not product, freedom to be messy is an essential means to experience aspects of the process. Students feel safe to explore the imperfect side of art and creation. Untidy art making promotes experiences with the accidental and chaotic—an important means by which artists uncover new ways of creating.



# MESSY ARTISTS

*by George Székely*

**BE PREPARED** A sea of drop cloths on the floor and tables and covering students in plastic "space suits" allow for worry-free playing with nearly any ingredient. It's difficult to drip or bounce rubber balls and sail painted butterfly wings when worried about where marks might land. When prohibitive school surfaces are covered, children sense a freedom to dip and drip, or follow the unexpected bounce and flow of colors. Long live children's drip art, as long as teachers prepare the how and where.

**FEAR NO MORE** Adult fear of mess-making can prevent an important episode in artistic play for children. Adult fears of art getting out of hand, ruining the furniture can be felt even when not expressed verbally. Art making with clean up in mind rules many homes and art rooms. Rushing children to wash their hands clearly states, "be careful and not be playful."

Experiencing the thrill of following the flow and color puddles leaving marks, need a receptive art teacher and a well-prepared art room. Children will develop a lifetime of creative ideas from the messes they make there. ■

*Professor George Székely is Area Head and Senior Professor of Art Education at the University of Kentucky, Lexington, and serves on the Arts & Activities Editorial Advisory Board.*



*by Irv Osterer*

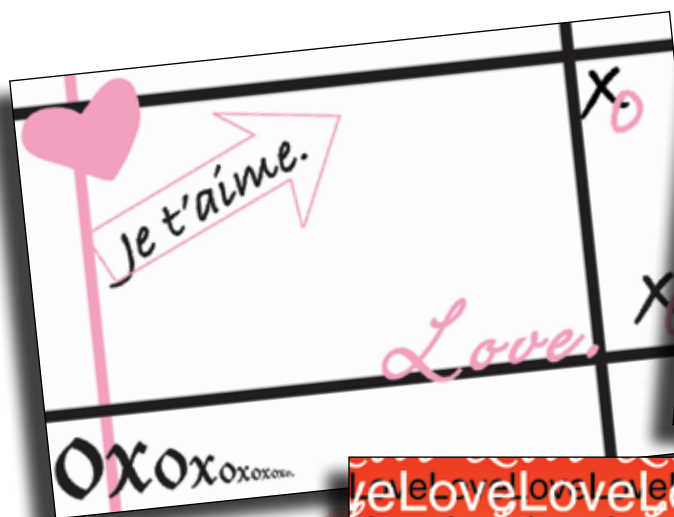
The students' cards were addressed, a first-class postage stamp was attached, and they were then sent to the postmaster in Saint Valentin, Quebec. (In advance of this project, I

This same exercise can be easily practiced by teachers in other countries with their classes. The United States and many Commonwealth countries have locations that stamp letters with commemorative postmarks on Valentine's Day. Most postmasters, like the one in Saint Valentin, are quite happy to oblige! ■

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



Go to [artsandactivities.com](https://www.artsandactivities.com) and click on this button for a link to a resource related to this article.



## Catarine



**Lesley**



## Admin



# Sculptures

by Molly B. Gazda

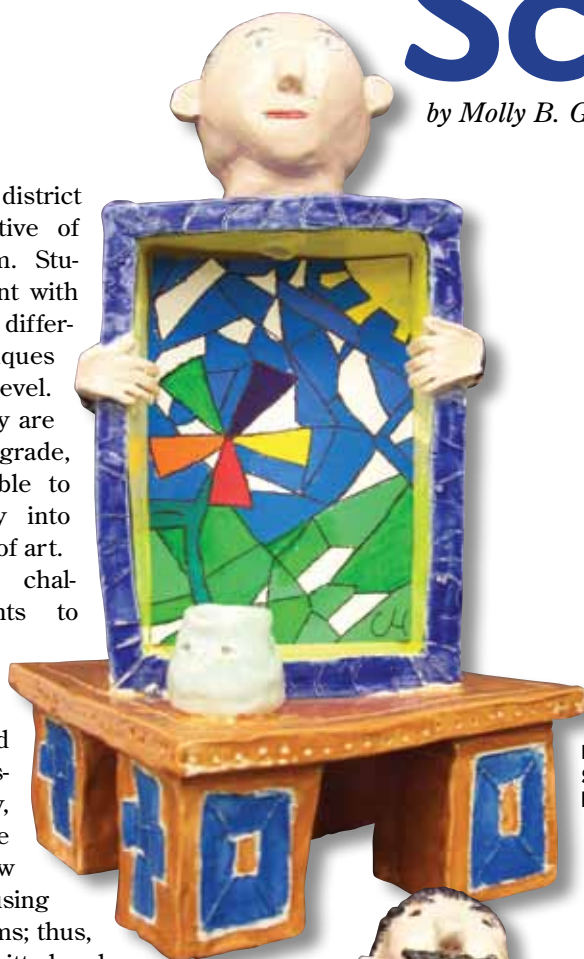
**O**ur school district is supportive of its art program. Students experiment with clay by learning different clay techniques at each grade level. By the time they are in the eighth grade, students are able to manipulate clay into amazing works of art.

Accordingly, challenging students to create an artist sculpture was quite rewarding and highly successful. Each day, students were working on new techniques or using different mediums; thus, they were committed and engaged throughout the process.

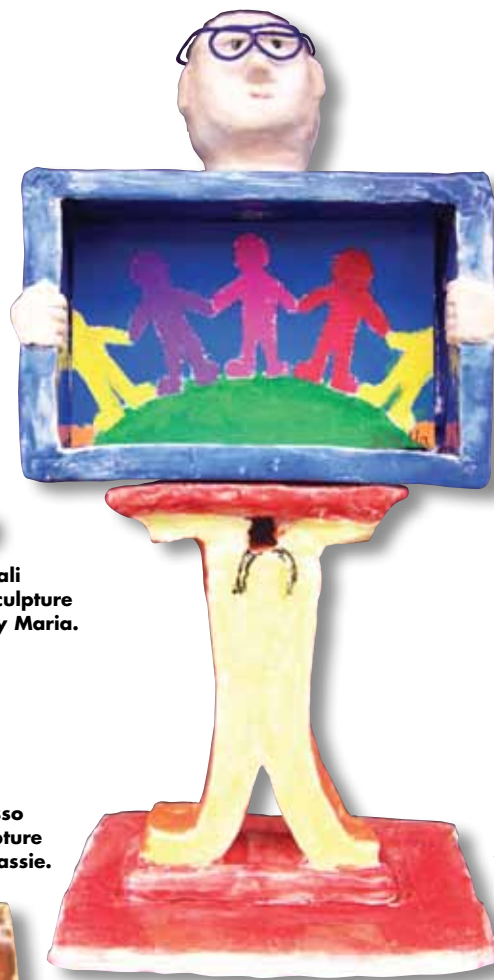
**THE "ART FATES"** Six famous artists with distinct facial characteristics were the focus of this unit: Salvador Dalí (mustache); Frida Kahlo (unibrow); Pablo Picasso (bald head); Keith Haring (wavy hair and glasses); Vincent van Gogh (cut-off ear); and Andy Warhol (crazy hair).

Then, the "art fates" chose which student would study which artist. Simply put, each student blindly chose a slip of paper from a box, which revealed his or her artist. With this process being random, the "art fates" chose the match ups, creating a win-win situation.

There are two assignments before students start working with the clay. First, they must complete a research worksheet answering questions about their artist. This research gives them a great deal of information and understanding of the artist, the artist's style and the art work they created.



**Dali Sculpture**  
by Maria.



**Haring Sculpture**  
by Julia.



**Picasso Sculpture**  
by Cassie.

Second, they must complete a rough draft of what their sculpture will look like. Planning out the sculpture design lets them see what works visually, and gives them the opportunity to edit what doesn't. Once approved, they can begin working on their sculpture.

**WORKING WITH CLAY** To introduce the studio portion of the unit, I displayed several artist-sculpture examples and showed slides of former students' sculptures. This inspired the students and showed them a variety of shapes and designs. I then gave an initial demonstration of how to use the slab roller, cut the clay, use the paper templates and how to score and slip all the sides together.

Finally, it was studio time! Students worked independently at their tables, moving around the room gathering tools,

# of Artists in Clay

brainstorming ideas and creating with clay. It was a magical time.

The sculptures are created in three sections: the frame (middle), the base (bottom) and the head (top). Students began by first making the middle section. Paper templates measuring 5" x 3.5" are used, which I supply to ensure consistency. Students use the slab roller and clay tools to create a frame, scoring and slipping wherever clay touches clay. This first section is an easy, hands-on refresher.

At the end of each class period, students wrapped their clay pieces in a plastic bag so they wouldn't dry out, and, for stability, placed them on a small wooden board.

Next, they worked on the shape of the base. Some examples included a melted clock for Dalí, a soup can for Warhol or a square cube for Picasso. For this step, they had to design their *own* templates, which made each base unique to the student's sculpture. Again, they used slab construction, and scored and slipped pieces of clay together.

The frame is attached to the base of the sculpture either vertically or horizontally, again by scoring and slipping, and students then used additive and subtractive methods to add decorative qualities to all sides of their sculptures. During this stage, the arms and hands of the artist are added to the sides of the frame.

The last section of the sculpture is the artist's head and neck. Students begin with a small amount of clay, and create a pinch pot. Next, a small coil is added to the opening of the pot to create a neck. A separate clay slab is used to make a facial mask, which is scored and slipped to the pinch pot. By adding the mask to the pinch pot, students were able to make realistic facial features and shape a chin.

A hole was made in the top of the frame to allow air to flow into the head, which is then scored and slipped to it.

While the clay dried and during the bisque-firing stage, students

see **ARTIST** on page 35

**Kahlo Sculpture**  
by Sarah.



Glazing stage.



A view into the kiln before bisque firing the artist sculptures.



Circular base and back of frame.



Students completing their rough draft drawings and mini-paintings.

## LEARNING OBJECTIVES

### Middle-school students will ...

- learn about six famous artists.
- create a clay sculpture in three sections combining previously learned methods with new techniques.
- score and slip all sections and additive elements of the sculpture.
- create a mini-painting using acrylic paint to be displayed in the sculpture.
- apply glaze evenly, reflecting the chosen artist's color palette.

## NATIONAL ART STANDARDS

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

## MATERIALS

- Resources including art magazines, art history books and assorted posters of featured artists
- Clay and assorted clay tools
- Slab roller (if available)
- Glazes and brushes
- Canvas paper
- Acrylic paint



**M**uch of the ceramic work fashioned over time has been designed in container or vessel form to store and transport food and drink, but ceramics have also had a long decorative tradition.

The art of ceramics for purposes other than storage can be traced as far as the ancient goddess figurines, dated back to the Gravettian Period (29,000–25,000 B.C.). It is commonly believed that ceramic tiles have been made for at least 4,000 years.

Artful tiled surfaces have been found in the oldest pyramids of Egypt, among the remnants of Babylon and in the ancient ruins of Greek cities. Methods of tile decoration were brought to a level of excellence in Persia during the Islamic period, as early as the sixth century.

In Europe, decorated tiles did not come into general use outside of Moorish Spain (711–1492) until the second half of the 12th century. The tile mosaics of Spain and Portugal, the Majolica floor tiles of Renaissance Italy, the Faience ware of Antwerp, the development of tile iconography in England and in the Netherlands, and the ceramic tiles of Germany are all prominent milestones in the history of ceramic tile.

**INSPIRATION FOR EXPRESSION** Handcrafted relief tiles are a stunning addition to a high-school visual-arts curriculum. With experience, students can learn to admire tiles for their form and decoration, as well as create a unique personal expression.

I introduce my high-school students to the art of ceramics during the early part of their visual-arts foundation course. Once I felt the students had developed the skills and patience for a long-term, detailed, ceramic-arts assignment, the class embarked on a tile relief project, wherein students considered the shape, surface, texture and eventually the subtle wash of color that would complete the tiles.

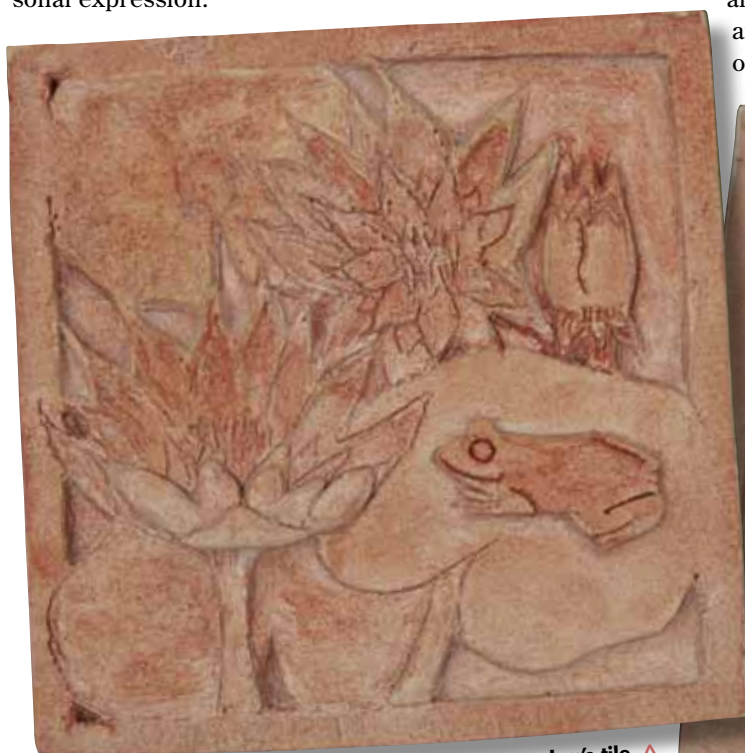
The objective was to show how their recent field trip to the LongHouse Reserve, an art and sculpture garden on the East End of Long Island, in the nearby town of East Hampton, N.Y., had inspired them.

The LongHouse Reserve has an internationally recognized “Art in the Gardens” program, assembled with a collection of more than 60 contemporary sculptures. Throughout the 16-acre site, permanent works are displayed, along with those on seasonal loan from artists, collectors and dealers.

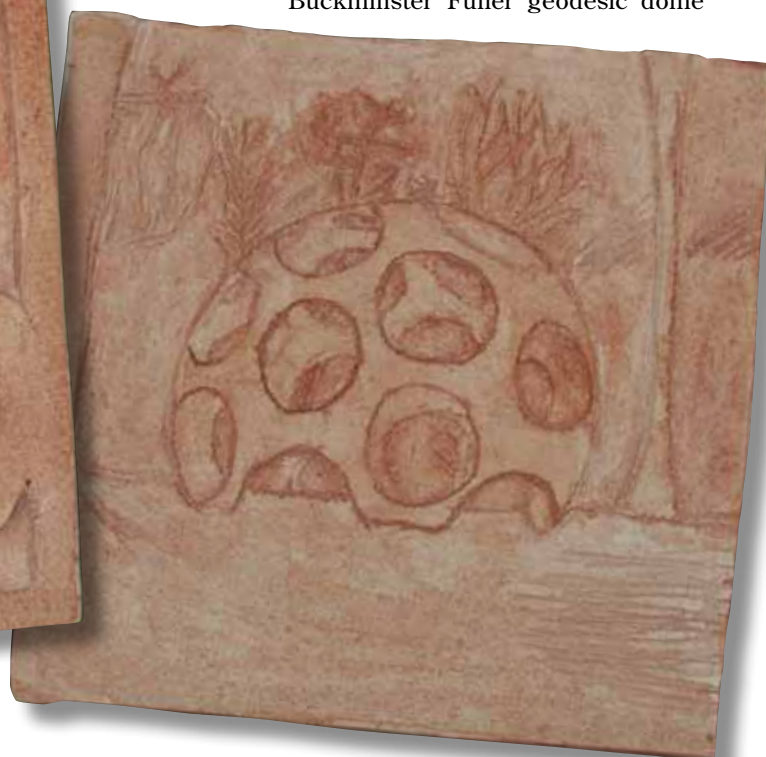
The LongHouse was founded by Jack Lenore Larson, an internationally known textile designer, author, collector and one of the world’s foremost advocates of traditional and contemporary crafts. The art is very exciting, much of it being on a large scale. There is even an original Buckminster Fuller geodesic dome



**Signature tile.**



**Ina's tile** ^  
**Josh's tile of Buckminster Fuller dome.** >



# Tile Inspirations

by Robin Gianis





Adit, Ina, Sammy and tile.

on the grounds to walk in and around.

The garden and works at the Reserve became the students' muse. How they handled the assignment using the trip and what they experienced to inspire their tiles was up to them.

### CREATING OUR TILES

Students began by developing a theme based on examples of clay work they saw during their visit to LongHouse. They

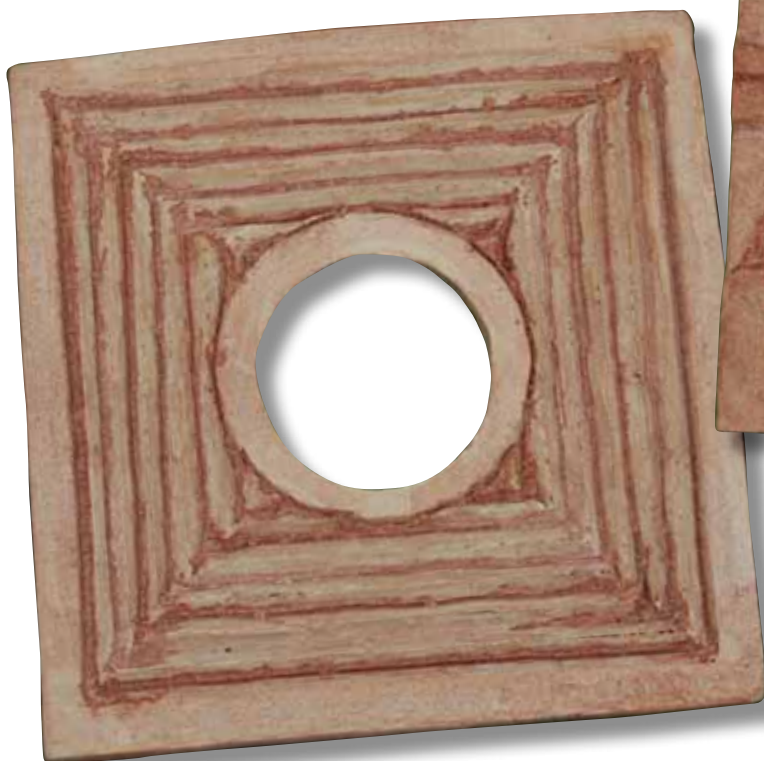
started with three thumbnail sketches, then chose one to use as a final template for their tile. The design was to include a foreground, middle ground and background to show depth.

I warned the students we would be taking this project to a level of detail they had not experienced in previous clay projects. I prepared them to maintain patience and continue working until I saw the level of detail required to complete the project according to my directives.

Final drawings were transferred onto clay slabs, which we had rolled out during the previous class and saved in wrapped plastic on wooden boards to prevent drying out. Templates were laid onto the clay, and a craft knife was cautiously used to cut the outside edge.

We then used pin tools to poke tiny holes along the lines of the designs on paper and into the clay slabs below.

see **TILE** on page 34



▲ Adit's tile.  
< Mikeyia's tile.

### NATIONAL STANDARDS

- Understanding and applying media, techniques and processes.
- Choosing and evaluating a range of subject matter, symbols and ideas.
- Understanding the visual arts in relation to history and cultures.

### LEARNING OBJECTIVES

#### High-school students will ...

- learn about the history of ceramic tiles.
- design a tile based on their experiences at LongHouse Reserve.
- use ceramic skills to create a detailed ceramic tile.

### MATERIALS

- Paper and pencils
- Clay, slab roller and clay tools
- Wood boards
- Plastic bags and water containers
- Diluted liquid acrylic paint



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

### VOCABULARY

- Background
- Bas-relief
- Bisque
- Carve
- Ceramic
- Foreground
- Greenware
- Kiln
- Middle ground
- Relief
- Score and slip
- Template
- Tile

# Clay, Wonderful Clay

by Karen Skophammer

To make some whimsical animal pottery which can be glaze-fired, the only techniques you need to teach to your third- and fourth-graders are those of the simple pinch pot and the rolling and attaching of slabs.

A simple pinch pot can be made by pushing your thumb into a ball of clay and gently squeezing the ball to hollow it out. I like students to form a ball of clay, set it on the table and use both thumbs to gently open up the inside of the ball. This forms the inside of the pot by repeatedly squeezing or pinching the clay ball until it turns into a small bowl or pot, which can be manipulated into any shape of vessel or pot you desire.

For instance, if you start out with a small, round bowl shape and desire an oblong shape for a penguin's body, you just pull and stretch the clay into that form. If you want it in a triangle shape to form an odd-shaped bird, you gently pull the opened-up form into a triangular shape.

The pinch pot is one of the most primitive ways to make a vessel out of clay. It's also one of the easiest and foolproof—as long as you make sure no air bubbles have formed in the clay. It's thought that the Stone Age man formed pots in

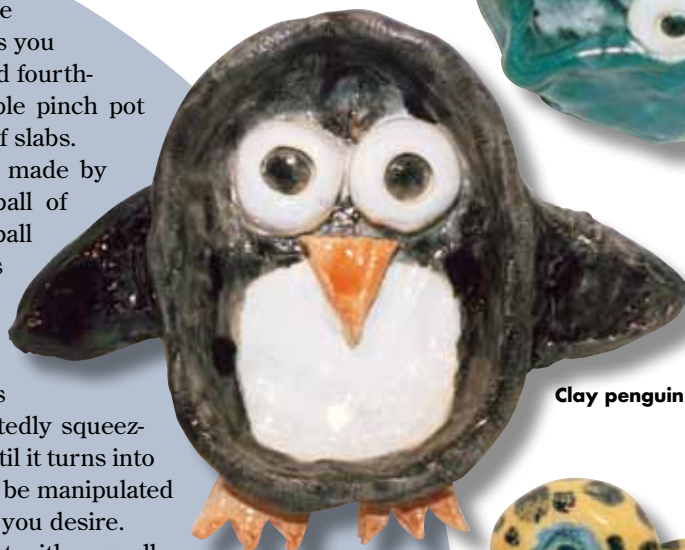
this way from earthen clay to make his pots for cooking food and for other uses. Today, potters use this technique alone or in combination see **WONDERFUL** on page 34



Clay gator bowl before and after glazing.



Clay fish bowl.



Clay penguin bowl.



Clay frog bowl.

## LEARNING OBJECTIVES

### Elementary students will ...

- understand simple clay terms.
- manipulate clay to form a pinch pot.
- manipulate clay to successfully roll and cut slabs of clay.
- successfully join slabs of clay to a pinch pot to form an animal.
- understand how clay and pinch pots fit in with relation to history and culture.

## MATERIALS

- Clay and slip
- Clay tools
- Rolling pin
- Glazes in bright colors

## NATIONAL STANDARDS

- Understand and apply media, techniques and processes.
- Choose and evaluate a range of subject matter, symbols and ideas.
- Understand the visual arts in relation to history and cultures.
- Understand the characteristics and merits of their own work and the work of others.



# Mythology in Art

by Colleen Carroll

**H**ero. Deity. Bird. Serpent. In the pantheon of Mesoamerican history, those four words could only refer to the plumed serpent, Quetzalcoatl. This month's Clip & Save Art Print continues our look at mythical creatures in art with a stone bust of Quetzalcoatl, one of the Aztec creator-gods.

Pronounced "KETZ-ull-KOH-ahtl," the hybrid creature composed of a bird and a snake was worshipped throughout the ancient kingdoms of southern Mexico—including the Nahuatl, the Mixtec, the Zapotec and Toltec—between the late pre-Columbian through the early Colonial periods, approximately 1000–1521.

*"According to the Aztec creation myth there were four suns or worlds before the present one, each of them created and destroyed in a different way. When the fourth sun was destroyed by floods the gods decided to create a new one."*

*"To create a new race of humans, Quetzalcoatl descended to the lower levels of the Underworld. He managed to trick Mictlantecuhlti and retrieved the bones of the people of the fourth sun. With those bones and some of his blood he gave life to the humans that inhabited the present world."* ([www.scalarchives.com](http://www.scalarchives.com))

In another Quetzalcoatl legend, he is tricked by a rival god, commits incest with his sister, and is ban-

ished—forcing him to wander throughout the land. Like many hybrid figures in world mythology, Quetzalcoatl's dual nature represents a bridge between the earth and sky.

This beneficent god was also known as a god of wind, fertility, agriculture, books, the Aztec calendar, and the arts. In early 2012, the Los Angeles County Museum of Art presented *Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mex-*

## *I understood Quetzalcoatl as a natural*

*force and guide that allows us to have a harmonic and direct relationship between ourselves,*

*the Earth, and the Universe."*

—Yusef Kherej, Contemporary Artist

ico, an exhibition that "follows the historical trajectory of the life and epic stories of the culture-hero and deity." ([www.lacma.org/legacy-quetzalcoatl](http://www.lacma.org/legacy-quetzalcoatl)) Included in this extensive show is the sculpture featured in this month's Art Print. To see it, and other images of Quetzalcoatl, visit [www.lacma.org](http://www.lacma.org).

### ABOUT THE ARTWORK

Throughout the 600-year period that the cult of Quetzalcoatl flourished in southern Mexico, his

image appeared in sculptures, codices, in architecture, and on both decorative and functional objects. As a composite of a rattlesnake and the quetzal bird, this Aztec creation god's imagery is as varied as the many legends that exist about him in the Mesoamerican pantheon.

Both the rattlesnake and the quetzal bird were revered, sacred creatures to the Aztecs and Mayans, and symbolize the earth and sky, respectively. The

quetzal's iridescent feathers were used to adorn ceremonial robes, while healers used rattlesnake venom as an ingredient in medicines. The greenstone bust featured in this month's Art Print shows the feather-covered serpent with its human image emerging from its reptilian jaws. He wears the characteristic shell earrings that are part of his iconography.

This object is "a rare and striking piece. With its hollowed mouth and eyes open as if in a trance, and serpent's coils with feathers writhing around its head, this sculpture conveys the cult-like status Quetzalcoatl commanded." (Richard Chang. *Orange County Register*, May 26, 2012.)



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







Quetzalcoatl. Aztec; 1300-1521. Greenstone; 32.5 x 23 cm (12.8" x 9"). British Museum, London. Photograph by Michael Wal.



## Quetzalcoatl, Aztec (Mexico), 1300–1521

### PRIMARY

Share the Art Print with students and teach them how to pronounce the name Quetzalcoatl (KET-sull-KOH-ahhtl). Explain that he is an important hero-god to the ancient Mexican people. (It might be helpful to draw a comparison to other ancient civilizations' gods such as Anubis to the ancient Egyptians, or Zeus to the ancient Greeks).

Also explain that his name means "feathered serpent." Point out the coils and feathers that are carved into the stone to represent Quetzalcoatl's hybrid form. Show students pictures of the quetzal bird ([www.mayamajix.com/quetzal.html](http://www.mayamajix.com/quetzal.html)) and the black diamond rattlesnake ([srelherp.nga.edu/SPARC/trip17.htm](http://srelherp.nga.edu/SPARC/trip17.htm)), the two creatures Quetzalcoatl comprises.

Give young students an opportunity to create their own hybrid creature mask. Let them look through books and old nature magazines, such as *National Geographic*, to find two animals that they find visually dynamic.

Before students begin to design their mask, model how you might select attributes from two different animals and combine them into one hybrid creature. For example, if you were to choose a rabbit and a tiger, your mask might be patterned after a tiger's striped coat, with floppy rabbit ears.

Have students work on a mask template (there are many free versions online), and let them color their

design onto the mask form. Help younger students cut out their mask and attach a piece of elastic band to make it wearable. Have a parade where students can display their creations.

### ELEMENTARY

Share the Art Print with students and explain pertinent information about the subject, Quetzalcoatl. Point out that the bust is actually quite small, measuring just under 13 inches tall and 9 inches wide. Using an easy-to-model polymer clay, give students an opportunity to create their own scaled down clay bust of a hybrid creature. Show students how to form a simple head and how to build up the face and hair. An excellent lesson plan for making no-fire clay heads can be found at [www.kindervart.com/sculpture/clayheads.shtml](http://www.kindervart.com/sculpture/clayheads.shtml).

### MIDDLE SCHOOL

Share the Art Print with students, explaining that Quetzalcoatl, the plumed or feathered serpent, is an ancient Mexican Aztec god comprised of a snake and a bird. Give students an opportunity to design an article of clothing that celebrates the iconography and motifs of the Aztec civilization. Give students time to work online researching the art of ancient Mexico between the years 900 and 1500.

Students should create a file of images that they find visually interesting and that inspire them in some way. After the research phase, give students time to design an item of clothing that integrates their research. Some students may want to extend this activity and create the item of clothing. Give any students extra time who wish to actualize their design. Display all work in a showcase labeled: "The Plumed Serpent Collection."

### HIGH SCHOOL

Share the Art Print with students, sharing all pertinent information about the subject. Next, share the following image of the DC Comics superhero, Azteca, and explain that his now-retired character from the DC universe of superheroes is the champion of the god, Quetzalcoatl: [www.dccomics.com/graphic-novels/jla-presents-aztek-%E2%80%94the-ultimate-man](http://www.dccomics.com/graphic-novels/jla-presents-aztek-%E2%80%94the-ultimate-man)

Take advantage of teenagers' interest in graphic novels and the immense popularity of superhero movies to inspire them to create a short-form graphic novella featuring Quetzalcoatl as the main character and protagonist. Give students time to research the many myths associated with this deity-god, beginning with the following website: [www.aztec-history.com/ancient-aztec-religion.html](http://www.aztec-history.com/ancient-aztec-religion.html).

Then, have students choose one of the Quetzalcoatl myths to represent graphically.



# Artists Paint ... Self-Portraits



**Albrecht Dürer (German; 1471–1528). Self-Portrait, 1500.**  
**Oil on wood panel; 26" x 19". Alte Pinakothek, Munich.**

Artwork is in the Public Domain.

**W**hen an artist paints a picture of someone, it is called a portrait. When an artist looks in a mirror and paints a picture of him- or herself, it is called a self-portrait.

Some artists want to show exactly how they look, and others want us to better understand their personality. Albrecht Dürer (1471–1528) painted this elegant full-frontal portrait of himself wearing some very fine clothing of his day. He has an elegant fur-trimmed coat, and his long hair falls down in wavy locks.

He painted himself as a gentlemen worthy of anyone's respect. Dürer was quite wealthy at the time and could own exquisite clothing. He had learned in Italy

that artists of the Renaissance were highly regarded as intellectuals rather than as tradesmen, and he wanted to promote this belief in his native Germany.

On the right side of his self-portrait, the artist wrote, "*Albrecht Dürer of Nuremberg paint myself thus, with undying colors at the age of 28 years.*" On the opposite side is his signature made up of his initials, A and D. ■

*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 Paint ... Self-Portraits

## grade 1

### 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

- Colored paper, 9" x 12" for background
- Multicultural colored paper (6" x 9")
- Pencils, scissors, glue sticks
- Assorted patterned wrapping paper, wall paper, and plain-colored paper
- Multicultural crayons, marking pens, crayons or oil pastels
- Mirrors

### Motivation

Demonstrate by holding a mirror in front of you, close one eye and use a black marking pen to draw the outline around your face from the top of your head to your chin. Then mark a horizontal line across your face where your eyes are. Then look at the mirror to see the oval you have drawn and that the horizontal line is halfway down on it.

Students then use a finger to trace around their own faces to feel the oval shape and where the neck connects to the head, just below the ears. Feel where the shoulders are.

When looking in a mirror, you can observe your own features. Notice the shape of your eyes and how large they are. Notice your eyebrows and the shapes of your lips and nose. Notice that the ears are level with the eyebrows and the tip of the nose. How do you wear your hair?

You can make a self-portrait by starting with an oval and adding your features with markers, oil pastels or crayons.



### In the Studio

**1.** Choose a piece of multicultural paper that is closest to the color of your skin. To make an oval for the shape of your self-portrait, fold it in half vertically. Place your hand on the fold and mark the top and bottom of your hand. Then draw half of an oval on the fold and cut it out, and you will have an oval shape when you unfold it that reminds us of the shape of an egg.

**2.** Fold the oval in half horizontally. This marks where you will draw your eyes.

**3.** Cut out a neck and glue it to your oval. Trace your fingers from where your neck attaches to your head, just under your ears. Your neck is about half as wide as your head.

**4.** Glue your face and neck onto a piece of background paper. You may wish to tilt your oval shape slightly on the neck rather than having it perfectly straight.

**5.** Cut out some paper shapes for your hair and glue them in place.

**6.** Use some patterned paper—doilies, metallic paper, corrugated paper or other scrap materials—to cut out the shoulders of your clothing.

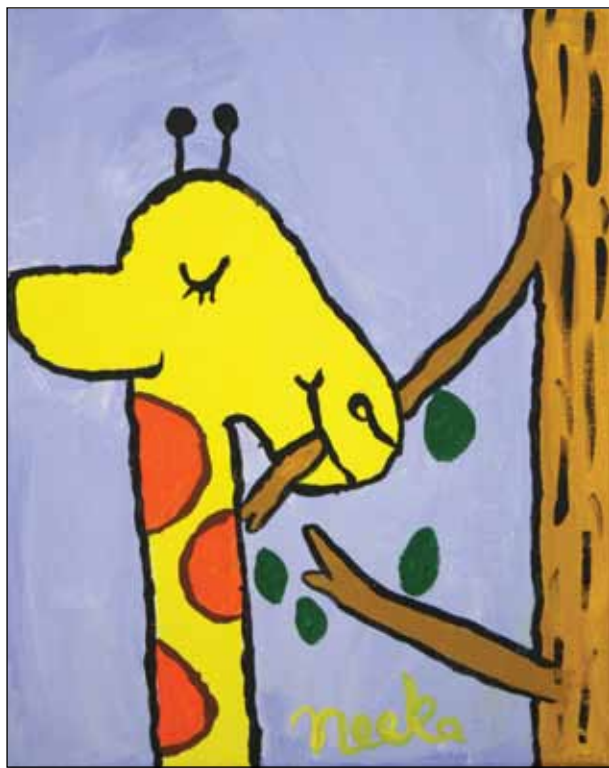
**7.** Use marking pens, crayons or oil pastels to draw your features. Look in a mirror to observe the shapes and sizes of your eyes, eyebrows, nose, lips and ears.

Remember to draw the eyes on the folded horizontal line. The tip of the nose is about half-way from the eyes to the chin. The middle of the mouth is about half-way from the tip of the nose to the chin.

### Vocabulary

Features  
Horizontal  
Oval

Self-Portrait  
Vertical



**"The Little Giraffe."** Acrylic on Canvas; 14" x 11". Grade 3.



**"Colorful Pillow."** Fabric; 8" x 8". Grade 3.



**"The Heart Birds."** Oil pastel and watercolor on paper; 11" x 14". Grade 3.

**M**y life would be miserable without art. From a young age I have been painting, coloring and sculpting.

My mom says I was less than 3 when I showed interest in art by coloring and painting. When I was 6 years old, I started using watercolors and pastels. Then, when I was 8, I started painting with acrylics. Clay, sewing and knitting are also some of my favorites.

Art was the best way to make me feel better when I lost my dad. I paint and create my works to make him proud of me. Art has always been my favorite subject.

*neeka*

*Neeka Jamshidi  
Heathrow Elementary School  
Lake Mary, Florida  
Suze Peae, Art Teacher*



**"Blue Turtle."** Clay; 1.5 inches high. Grade 3.

*Young*  
**ARTIST**



**"Golden Sunflower."** Shell, Sharpie and paint; 1.5 inches high. Grade 3.



# Professions



Exterminator  
and "bug."



Doctor.



**W**hen studying careers with my fourth-graders, I found a way to get them completely enthused about beginning our study. We had several people come to our school to give brief presentations on their professions. Many of them brought “props” with them such as stethoscopes, different kinds of fishing poles and bait, samples of x-rays and so on. This piqued the students’ curiosity and primed them for my introduction into the plasticine clay sculpture, and research of a profession, which would follow.

After the presentations, each student chose a profession he or she would like to model from plasticine clay. I stressed that the profession could be an unusual one, such as a rock star or cartoonist. I didn’t want them to limit their choices to the few they had seen presentations about.

Clay is ideal for a first sculpture project. It requires very few tools—we used only scissors and pencils—and is forgiving if a mistake is made. It also is one of the direct methods where the material is molded primarily by hand.

Our clay career sculptures are freestanding sculp-

tures—surrounded on all sides by space. They have three dimensions: Height, width and depth. The freestanding sculpture of a career or professional person was modeled from the plasticine clay, and features were added, such as eyes, textured hair and accessories to portray the chosen profession.

I demonstrated using plasticine clay. We used only red, blue, yellow and green clay to form our sculptures. The clays could be combined to form any colors the students wished to make. This way, the students also reinforced what they knew about color mixing. My demonstration involved showing the students how to use the scissors to cut lengths of clay for hair or to make slits for clothing. I also showed how the clay could easily be smoothed with the point of a pencil or textured by dragging the point of the pencil along the clay to rough it up. Multiple colors of clay were also rolled into one to make marbled clay that gave a unique look to many of the sculptures.

The students had a great time modeling with this clay, which is pliable and never dries out. It can be used

# in Clay

by Karen Skophammer



Baseball player.



Businesswoman.

from day to day without covering and can be re-used. The students used ingenuity to form props such as stylized shopping bags to bug exterminators' hooks used to perform their jobs.

After the sculptures were completed, the students got on the Internet and looked up information on their chosen profession, which they shared with the class. Pertinent information and interesting facts about each profession were put on 3" x 5" cards. These were shared with the class when we had a sculptural viewing in our "class gallery."

Even though students change their minds many times about careers throughout the years, I feel it is beneficial for the students to explore careers throughout their years of schooling, so they are aware of what jobs are actually waiting for them! By combining research, art and a type of show and share, we learned about careers in a new and exciting way. ■

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

## LEARNING OBJECTIVES

### Elementary students will ...

- recognize clay as a pliable medium.
- explore the qualities of plasticine clay.
- use texture to give harmony to the sculpture.
- explain careers as they were presented to the class by community members.
- develop a spatial organization.
- increase their powers of perception and develop a rich visual dimension.
- explain whether they feel the work is successful.

## MATERIALS

- Plasticine clay in red, yellow, blue and green
- Scissors and pencil
- 3" x 5" cards

## NATIONAL STANDARDS

- Understand and apply media, techniques and processes.
- Use knowledge of structures and functions.
- Choose and evaluate a range of subject matter, symbols and ideas.
- Reflect upon and assess the characteristics and merits of their work and the work of others.



## Exploring Color Theory with Glazes by David L. Gamble

Thinking of glaze colors like they're paint is a big leap for some, but I have used them that way for decades. Liquid underglazes, as well as gloss and matt glazes, can be mixed to make whatever color you desire. They are a great medium with which to teach color theory and experiment with color.

The stains now used to create these glaze/underglaze colors make this possible: they are so close to the color they will fire to, you can see the color you are creating.

Thinking of glaze combinations is not new. Many have been layering and mixing for years, but thinking of mixing commercial glazes by using the information we were taught about color theory—now *that* is a new idea! "Glaze Color Theory" learned through mixing glazes would be a great addition to the classroom and studio (Illustration 1).

In my latest tests, I have been mixing different glaze series, not only to develop a secondary color, but to also change the surface. What happens when you mix matt with gloss? In addition to a different color, can you achieve a semi-matt or semi-gloss surface?

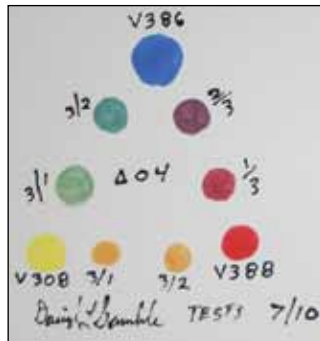
Call me a mad scientist, but I enjoy the scientific/experimental aspect of glaze testing. I hope these tips will allow you and your students to experiment and create your own colors and surfaces on clay. Following are a few things to consider as it applies to glaze color.

**FIND YOUR BALANCE** Color can exaggerate feelings and thoughts about your ceramic piece using warm colors or cold colors. If a ceramic sculpture you have made seems a bit off balance you could add a spot of color to help resolve this. Say the sculpture is weak on top; just a spot of bright color, such as red, could make big difference (Illustration 3).

**SHALLOW OR DEEP?** A bowl can be made to appear deep or shallow by the use of color. For example, glaze the inside of a bowl blue, and yellow (close to its complimentary color) on the outside to make the bowl appear to be deeper. Take the same size bowl and do the opposite—blue on the outside and yellow on the inside. When the bowls are placed beside each other, they will appear to be different in their inside depth (Illustration 2).

**THINGS ARE LOOKING BRIGHTER** Don't forget that opposite colors next to one another will make the lighter color appear brighter. Yellow next to blue/violet will appear brighter than yellow next to orange (Illustration 4).

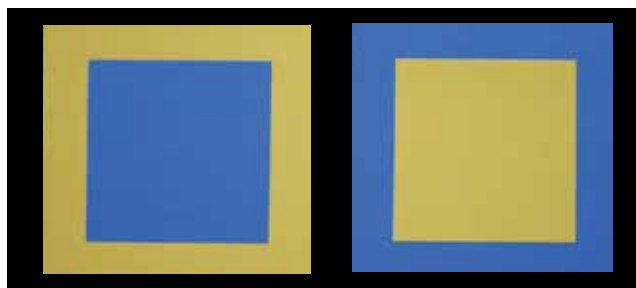
**LET YOUR EYES DO THE MIXING** Your brain can blend colors. The further back you get from the surface, small blue and yellow dots or marks next to one another become green—a lesson from the pointillists (Illustration 5).



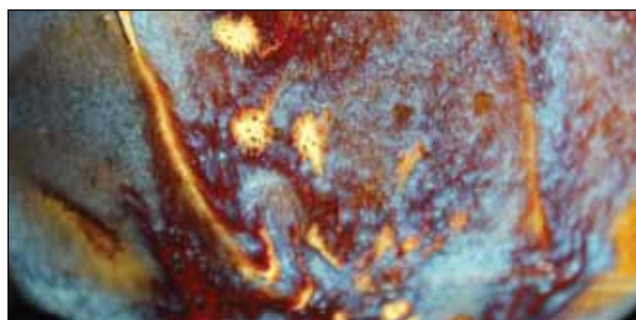
Illus. 1. A liquid underglaze-mixing test (cone 04), looks much like a paint-mixing test.



Illus. 2. Red dot balances the black brush stroke on one of my 9" x 9" sushi plates.



Illus. 3. A light color rim with a dark center makes a bowl look deeper, while a dark rim with a light center makes a bowl look shallow.



Illus. 4. On her tea bowl (detail), artist Tracy P. Gamble used red and yellow glazes as a highlight for interest on a blue rutile base glaze.



Illus. 5. Here, I used analogous glaze colors in my "Summer Landscape," 11" x 14" x 1.5".

Where do you go to get  
**Good CLAY?**



& Great **GLAZE?**

✓ **HUGE "In-Stock Inventory"**  
of Low-Fire & High-Fire Glazes,  
Books, Tools, Brushes &  
Most Popular Supplies



✓ **CALL for RUNYAN'S**  
NEW 2013  
CATALOG or  
Visit us online...

**Runyan**  
**POTTERY SUPPLY**

**(810) 686-CLAY (2529)**

820 Tacoma Ct. • Clio, MI 48420  
[www.runyanpotterysupply.com](http://www.runyanpotterysupply.com)

## Paragon Dragon kilns—easy to load and surprisingly easy on your budget

Any teacher who has been in ceramics for long would love to have a front-loading kiln.

Paragon Dragons are the best value in cost per cubic foot of front-loading kilns. You can buy as many options as your budget allows—door elements, three zone control, or S-type thermocouple. Or buy the basic model. For industrial strength front loaders, the Dragons offer the highest value for the dollar.

The Dragons exude power. They fire to cone 10 with ample power to spare. The Sentry digital controller on these kilns will spoil you. The extra insulation saves energy.

For more information on Paragon's front-loading Dragon and Super Dragon, call 800-876-4328 or email us for a free, colorful catalog. Or visit [www.paragonweb.com](http://www.paragonweb.com) for complete specifications and the name of your local Paragon dealer. Sign up at our website for a free Kiln Pointers newsletter.



The 24" x 24" x 27" high Paragon Dragon is listed to U.S. & Canadian safety standard UL 499.



The massive 27" x 27" x 36" high Paragon Super Dragon has a floating door system with four spring latches. The kiln may be more affordable than you imagine.

**Paragon Industries, L. P.**

Better  
Designed  
Kilns™

2011 South Town East Blvd.  
Mesquite, Texas 75149-1122  
800-876-4328 / 972-288-7557  
Toll Free Fax 888-222-6450  
[www.paragonweb.com](http://www.paragonweb.com)  
[info@paragonweb.com](mailto:info@paragonweb.com)

# clay corner



**NEW MEXICO CLAY**

Download lesson plans [Nmclay.com/lessons](http://Nmclay.com/lessons)

Duncan Paints  
Mayco Colors  
Tools! Coyote  
Cone 6 Dry Glazes  
School Discounts!  
We accept school  
PO's and CC's

Call to get set up for easy online ordering  
**September Sale 20% off Duncan  
and Mayco use Coupon Code AAA**  
**800 781-2529**

**WWW.NMCLAY.COM**



## THE LOWEST PRICES ANYWHERE!

Bailey Ceramic Supply offers the most extensive line of name brand glazes, tools and equipment at **incredible discounts**. We also have the best selection of totally **lead-free** glazes available. Our fully trained staff can help you with all your ceramic needs. Most orders are shipped within 48 hours. Call or visit our extensive website at [www.baileypottery.com](http://www.baileypottery.com)



**Bailey Ceramic Supply**  
PO Box 1577  
Kingston, NY 12402  
Toll-Free: 1-800-431-6067  
Fax: 1-914-339-5530

**AVES** Manufacturers of Self-hardening Clays & Maches  
(715) 386-9097

**Design - Create - Build - Restore**

Self-Hardening - Premium Quality - Easy to Use  
- Strong & Versatile - 0% Shrinkage  
- Permanent - Waterproof Clays  
- For ALL Ages!  
- ASTM D4236

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



**NORTH STAR**  
EQUIPMENT, INC.  
Slab Rollers & Extruders that Work!  
**Simply the Best!**



**PortaRoller**  
**\$549<sup>95</sup>**  
*The Ultimate Portable Slab Roller*

**VersaCab**  
**\$849**  
*A Versatile Drying & Damp Cabinet*




**Stainless Extruder Package**  
**\$449<sup>95</sup>**  
*Complete with 24 Solid & Hollow Dies*

**North Star Expansion Box**  
**\$149<sup>99</sup>**  
Fits all 4" North Star Extruders  
*To purchase visit a dealer or call.*

**1-800-231-7896**  
1-509-235-9200 FAX: 1-509-235-9203 or 1-800-447-3293

VISA MasterCard American Express PayPal

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

*Traditional Pottery Tools*



[bambootools.com](http://bambootools.com)

**Euclid's Elements** for any kiln.  
Euclid Tools for clay.



800-296-5456 [euclids.com](http://euclids.com)



Fire things up in  
your **Artroom**  
Create with Clay

PHILIPPE FARAUT CLAY SCULPTING MATERIALS



- Specialty Supplies
- Handmade Tools
- Sculpting Seminars
- Instructional Videos
- Step-by-Step Book
- Advanced Book
- NEW Anatomical Reference Casts

**PCF**  
STUDIOS, INC.  
PO Box 722  
Honeoye, NY 14471  
585-229-2976

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

**L&L Kilns**  
*Made for Artists*



L&L Kiln's patented hard ceramic element holders protect your kiln from broken brick and drooping elements.

**Built Tough for Schools**

**L Kilns**  
[hotkilns.com](http://hotkilns.com)

Toll Free: 888.909.5456

**AARDVARK**  
*Clay & Supplies*

A Complete Line of Ceramic Equipment & Supplies

We offer a complete line of ceramic materials, equipment and supplies, including clays, slips, glazes, underglazes, frits, stains, chemicals, kilns, refractories, tools, books, videos, and doll making supplies.

Santa Ana, Ca  
1400 E. Pomona St.  
Santa Ana, Ca 92705  
Ph: (714) 541-4157  
Fax: (714) 541-2021

Las Vegas, Nv  
6230 Greyhound Ln., #E  
Las Vegas, Nv 89122  
Ph: (702) 451-9898  
Fax: (702) 451-9028

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

# clay corner

# CRACKED POTS?

*Protect your works of art with a quality line of ceramic furniture.*

- ☐ Drying & Damp Cabinets
- ☐ Wedging Boards
- ☐ Clay Storage
- ☐ Ware Trucks
- ☐ Work Tables
- ☐ Kiln Carts

Send For Your  
**FREE**  
Catalog

**DebcOR**  
Inc.

513 West Taft Drive • South Holland, IL 60473

## Vent-A-Kiln™

"It's the only safe, effective way to ventilate both heat and fumes escaping from ceramic kilns."

"As a contractor specializing in heating and ventilation systems for schools, we always recommend an overhead system to vent kilns. What sealed our decision was the time we were called in by a school because the downdraft venting system did not remove the heat escaping from the kiln. The room overheated and automated equipment failed, causing a lot of damage. For safety and security, we only install OSHA-compliant overhead systems like Vent-A-Kiln."



### Kiln Ventilation Facts & Figures

- Compares effectiveness of fans, downdraft, and canopy-hood venting systems
- Test results show kiln firing temperatures in room lowered up to 60° with a canopy-hood system
- Energy costs lowered by savings in kiln firing and air conditioning

**Download or Request  
Your Free Copy**

Buffalo, NY • Toll-Free: 877-876-8368 • [www.VentAKiln.com](http://www.VentAKiln.com)

# clay corner



**Cornell**  
STUDIO SUPPLY

Helping Teachers Teach  
MORE for LESS

Pottery Tools,  
Supplies & Equipment

Dayton, Ohio  
Tel: (937) 454-0357  
[www.CornellStudioSupply.com](http://www.CornellStudioSupply.com)

## All Royal Langnickel Brushes 35% Off!

Including all Soft Grip Individual Brushes and Classroom Assortments.

ROYAL  
Soft-Grip® ROYAL  
LANGNICKEL



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

Please see our website for  
SALE pricing and selection.

1101 Stinson Blvd NE, Minneapolis, MN 55413 • 800.432.CLAY

CONTINENTAL  
**Clay**  
COMPANY



# Website Showcase

## AMACO/brent



## American Ceramic Supply



## Americans for the Arts



## Arts & Activities



## Axner Pottery Supply



## Bailey Ceramic Supply



## Blick Art Materials – Art Room Aid



## Chavant, Inc.



## Chicago Canvas & Supply





## L & L Kilns



## Renaissance Graphic Arts



## Tucker's Pottery Supplies





## WONDERFUL

continued from page 18

with other techniques. The pinch pot requires no tools except the hands, so it is an easy way to get acquainted with clay.

Once my students have successfully formed a pinch pot, they are to turn it into an “animal” of some kind. We define this loosely. It can be a mammal, fowl, cartoon or combination of the aforementioned creatures. The original pinch pot has to have a uniform thickness in its walls so the finished pot will be sturdy and shapely. Once it is of a uniform thickness, the student pulls it into the shape of their animal being formed.

Next, I demonstrate rolling out slabs of clay. I use a rolling pin and roll the clay to about a quarter-inch thickness on a burlap bag. Then, I cut shapes from the slabs using a plastic knife. These shapes are joined to the pinch pot body using slip (liquefied clay.) A penguin might be an oval-shaped pinch pot that has slab wings, feet and beak, which are attached with slip. A “bird-fish” would be a circular pinch pot with a lip pulled in the front, and slab wings and fin attached with slip.

I demonstrate making eyes by carving into the clay or rolling small balls of clay and making impressions in them with clay tools. These eyes are attached using slip also.

As students made their slab pots, many of them also used pulled pieces of clay to make legs, feet, tongues and other body parts for their animals. These pulled pieces were in addition to the slabs they had already used.

When the pots had been successfully completed and air-dried, we fired them for the first time. When they were removed from the kiln, the students got to pick from an assortment of lead-free glazes to glaze their animal pots. I wanted them to get make their animal pots as colorful as possible to keep them whimsical.

When the kiln was opened for the second time, the students were really excited by the wonderful animal pots they had created. One of my third graders said, “Wow, Mrs. Skop, you’re a genius!” If only that were true. ■

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

## TILE

continued from page 17

We then lifted off the template and traced over the pin lines to make smooth lines with the pin tool, essentially connecting dot to dot.

We built elevated areas using the score-and-slip method to adhere thin slabs and small pieces of clay. We smoothed the edges with tools and fingertips to our desired texture.

When embellishments that will be above the original slab height have been applied, more designs and patterns may be carved into and onto the clay. Using small ribbon-cutting tools, students are to take care in making a surface both smooth and textured, to enhance artistic appeal and to complement their drawing design. Persistence is required for this detailed work.

When the work is completely carved, smoothed and finished, students sign the back with a pin tool, including the date of completion. (One tile is made for students’ signatures and included in the final presentation.)

**DRIED AND FIRED** The tiles are slowly dried on boards under loosely draped plastic, and then unwrapped to air dry. Fast drying creates warping, so this is important. When work reaches the greenware state—where it is extremely fragile—it is carefully transferred and loaded into the ceramic kiln and fired to Cone 06.

Once the firing is complete, we removed our work from the kiln and applied a thin, diluted wash of paint to stain it in earth tones.

We assembled the final collaboration piece on a strong piece of plywood that had been cut to fit the number of tiles completed by the class, sanded and painted. A strong wall-hanging system, such as a Z hanger, will ensure this piece stays securely to a wall.

In the end, the students’ patience and attention to detail paid off in the form of recognition from the Long-House. They won the Best in Show award at the annual Student Art Competition held on location, and the work was a featured cover piece of the reception and opening event’s printed program! ■

*Robin Gianis is K-12 art teacher at Bridgehampton (N.Y.) Union Free School District.*



**ARTIST** worked on two rough-draft designs for their “mini-paintings.” These were to be reflective of their chosen artist’s style, combined with their individual style—but *could not* be a copy of an original artwork.

Once a rough draft was chosen, students started work on the mini-canvas, first drawing the design in pencil, and then using acrylic paint to create the mini-painting that will be displayed in the frame of the sculpture.

The final stage was glazing the sculptures. Students could choose from different brush sizes and many different-colored glazes. They applied two to three even coats of glaze—using as many different glazes as they wanted—creating colorful sculptures.

**THE “OOHS” AND “AAHS”** After all the weeks of planning and careful construction, students were amazed at their finished works of art. The bright colors, the insertion of their finished painting into the frame “held” by the artist, and the “oohs” and “aahs” of fellow classmates and school staff made the weeks of effort more than worthwhile.

From start to finish, this project takes about six weeks. It offers so many different stages and materials, students are excited from the beginning to the end. A finished sculpture can be 7 to 12 inches tall, depending on base size and shape, and the sculpture base can measure 4 to 7 inches wide.

Each sculpture was unique, but the uniform-sized frames helped maintain an overall stable structure. Canvas paper and acrylic paint were used for the mini paintings, which measured approximately 3" x 4".

There is a large glass-enclosed display case at our school—just to exhibit student art work—which I filled to the brim with all my students’ sculptures. While some were better constructed than others, every student made an “exhibit-worthy” sculpture. And, every student felt a sense of pride as students, staff and parents marveled at their art work. ■

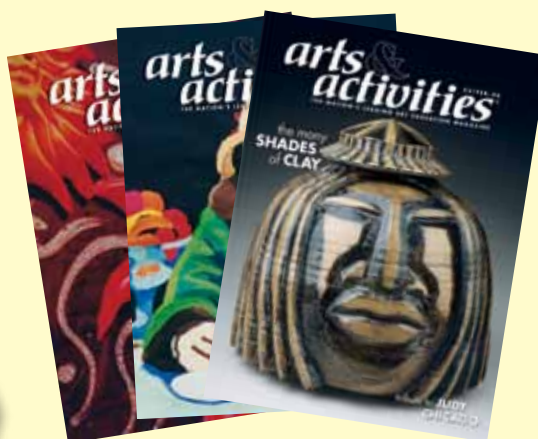
*Molly Gazda teaches at Park Forest Middle School in State College, Pa.*

# Create Successful Learning Experiences in the Classroom ...



**Arts & Activities** magazine provides you with hands-on classroom-tested lesson plans shared by fellow art teachers all year long! Subscribe today to start experiencing our time-saving art-education resource.

**1 year for \$24.95**



**Subscribe Now!**

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



**Drying/Storage Racks**  
Over 60 types & sizes!  
773-777-7100  
Sold through most school distributors.  
www.awt-gpi.com (search: racks)



**PRESSES**  
Etching, Litho, Combination, Monotype 9"-52"  
New, Used, Custom, and Trade-ins  
**Conrad Machine Co.**  
American French Tool  
www.conradmachine.com - www.americanfrenchtool.com  
www.charlesbrandpresses.com - www.rembrandtetchingpresses.com  
1525 S. Warner St. Whitehall, MI 49461 Ph: 231-893-7455 - Fx: 231-893-0889

**Fun Stuff for Fiber Arts!**  
Featuring Waxed Linen Thread  
Supplies for Beading,  
Seat & Basket Weaving



**Royalwood Ltd.** 800-526-1630  
517-AA Woodville Rd. Fax: 419-526-1618  
Mansfield, Oh. 44907 royalwoodltd.com

**Now just a click away ...**

our back issues provide more ideas and lesson plans to choose from!



**\$6 each** (includes postage)

**Visit our website and order online today!**  
www.artsandactivities.com

## ad index

To receive **FREE** product news, catalogs and samples from some of our Advertisers, visit Reader Service at [www.artsandactivities.com](http://www.artsandactivities.com).

Once on the Reader Service page, click on the appropriate month, and then click on the companies whose products or services interest you. You will be instantly linked to their websites, where you may obtain more information. If you do not have Internet access, please call (858)605-0248 for more information.

## ADVERTISERS

Company	Page	Company	Page
A.W.T. World Trade, Inc.	36	Earth Guild	7
Aardvark Clay & Supplies	30	Euclid's Elements	30
AMACO/Brent	5	General Pencil Co.	7
AMACO/Brent	39	L & L Kiln Mfg., Inc.	30
Arrowmont School of Arts and Crafts	7	Lightfoot/Cartoon Supplies	7
Arts & Activities/Archives	9	New Mexico Clay	29
Arts & Activities/Subscriptions	35	North Star Equipment	30
Aves Studio LLC	29	Paragon Industries, L.P.	29
Bailey Ceramic Supply	29	PCF Studios, Inc.	30
Bamboo Tools	30	Royalwood Ltd.	36
Blick Art Materials	40	Runyan Pottery Supply Inc.	29
Conrad Machine Co.	36	Skutt Ceramic Products	2
Continental Clay Co.	31	Speedball Art Products	6
Cornell Studio Supply	31	Speedball Art Products	8
Cress Mfg. Co.	9	Vent-A-Kiln Corp.	31
Debcor, Inc.	31		

## WEBSITE SHOWCASE

Company	Page	Company	Page
AMACO/Brent	32	Crystal Productions	33
American Ceramic Supply Co.	32	L & L Kiln Mfg., Inc.	33
Americans for the Arts	32	Laguna Clay Co.	33
Arts & Activities Magazine	32	National Art Education Assoc.	33
Axner Pottery Supply	32	National Artcraft Co.	33
Bailey Ceramic Supply	32	Renaissance Graphic Arts, Inc.	33
Blick Art Materials	32	Ringling College of Art & Design	33
Chavant, Inc.	32	Skutt Ceramic Products	33
Chicago Canvas & Supply	32	Tucker's Pottery Supplies	33

These **companies** show their **support** for **art education** by advertising in this magazine. Send a **message** of **appreciation** ... **tell them** you saw them in **Arts & Activities**.

## MEDIA REVIEWS/SHOP TALK

Company	Page	Company	Page
Activa Products	8	PCF Studios	8
Barron's Educational Series, Inc.	6	Prestel Publishing	6
Intellect Books	7	Royal Brush Mfg.	8
Nasco Arts & Crafts	8	Tendrill Press	6

# arts activities®

## ARTIST OF THE MONTH

Honoré Daumier, born February 26, 1808



Honoré Daumier (French; 1808-1879). *André-Marie-Jean-Jacques Dupin, Also Called Dupin the Elder* (1783-1865), Deputy, Lawyer, Academician (left). Completion Date, 1832. Unfired clay and oil paint. *Count Auguste-Hilarion de Kératry* (1769-1859), Deputy, Peer of France (right). Completion date, c. 1832. Unfired clay and oil paint. Musée d'Orsay, Paris, France.

Artworks are in the Public Domain.



**T**ime flies when we are having fun, making incredible art and sharing our knowledge with our students. It's also time to celebrate Black History Month and to prepare for next month's National Art Education Association (NAEA) Convention in Fort Worth, Texas.

Conferences are always a great place to learn new strategies, share your lessons, meet new friends and visit old ones. For me, the NAEA Convention is a time to get reenergized for the rest of the year. This month we will focus on clay and ceramics. Here are some helpful tips to use in your classroom.

## tip #1

**ALPHABET SOUP!** Our first tip comes from Divide, Colo. Toni Ratzlaff from Summit Elementary School found a great way to put names on clay projects. She kept thinking there *must* be a better way than students scratching names in, often too deep, or her spend-

ing way too much time writing all the names for each class.

She pictured alphabet soup, found some alphabet pasta, and solved the problem. Students find the pasta letters of their name, then push each letter into the clay in the appropriate place upon finishing their project. The pasta burns away in firing and the name is so easy to read.

The kids love using pasta in art but, don't make this mistake: the first time her students tried it, they spelled out their name on the table and set their pinch pot directly on top. All their names were spelled backwards! It was fun for them to read backwards later. Live and learn!

## tip #2

**LIGHTS, CAMERA, ACTION!** Tracy Fortune from Hudtloff Middle School in Lakewood, Wash., recommends getting someone to videotape your clay demonstrations. Edit the video, chop-

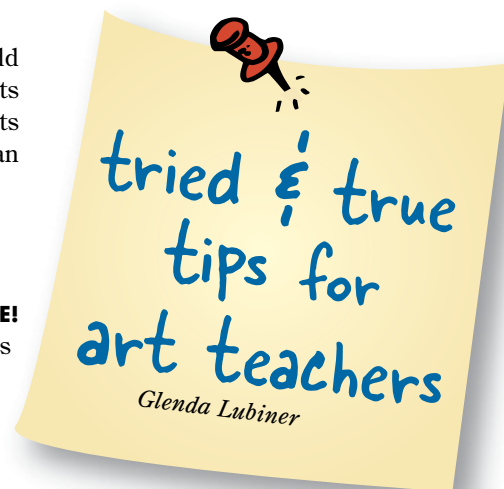
ping out any extraneous parts. Add captions to highlight the key points and you are ready to go. If students are absent or need a refresher they can watch the clip.

## tip #3

### **CLAY COMMANDOS TAKE CHARGE!**

Teaching one-day clay lessons helps to save on wrapping with plastic and storing for the next class meeting. Maryann Craig from Harmony Elementary in Gwinnette County, Ga., puts one person in charge as the clay commander at each table to help facilitate the activity for the day. They are in charge of getting and cleaning up the tools. Everyone pitches in to clean up clay and sponging the tables (the clay commander can also assign these tasks).

When glazing, Maryann always demonstrates how not to drip the glaze all over the table, as this is wasteful. She makes sure to have examples of



objects that can be used for texture, as clay storage and clay forms can also be found. Laurie also includes in her class syllabus that students need to bring in a gallon-sized Ziploc bag. This helps to store the clay for over a week.

## tip #5

**THAT'S GREEK TO ME!** Kim Foster's students, at Kirkwood (Missouri) High School, do a unit on Greek Pottery vs. Native American Pottery. They first look at the pottery shapes, designs, firing methods and such. Students then sketch both a Greek-inspired and a Native American-inspired pot they would like to make out of clay. They then sketch a pot with both characteristics or neither characteristic.

Students each get one pound of clay from which to make a pinch pot for the pot's body and attach coils to complete its shape. All students are very successful and each pot is different. The greatest learning comes when the student is able to tell you which cultural characteristics their pot possesses.

**HAPPY BIRTHDAY** this month to artists Grant Wood (1891–1942), Winslow Homer (1836–1910), Honoré Daumier (1808–1879) and Pierre-August Renoir (1841–1919).

And, a big thank you to Toni, Tracy, Maryann, Laurie and Kim for these very helpful clay tips. ■

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

# Clay is Cool

fired glazes so the students can see what the colors look like after firing. If the class is using many different colors, she pours out small amounts in an egg carton and marks the name of the glaze color on the open cover. At clean up, the lids on the egg cartons are closed and the cartons can be reused for the next class.

## tip #4

**THRIFT STORE FINDS** Laurie Wennemar from Haines Middle School in St. Charles, Ill., loves to go thrift-store shopping. Forks for scoring, knives for cutting and spoons for smoothing clay can be found for a very inexpensive price at almost any thrift store. Many

### **ATTENTION READERS**

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

[triedandtrue@artsandactivities.com](mailto:triedandtrue@artsandactivities.com)



America's Most Trusted Glazes™

## LG (Low Fire Gloss)

America's Best Selling  
School Glazes

**31 Brilliant colors *flow*  
to highlight texture!**



NON-TOXIC  
Conforms to  
ASTM D-4236



Dinnerware  
Safe



# Shake, rattle, and roll!

Help children transform plain slabs of clay into "percussive pods" that hold beads, beans, and other sound-producing items. They'll enjoy building, texturizing, and painting these resonant rattles while learning about the purpose of rattles throughout history — as decorations, as musical accompaniment, and sometimes even protective talismans!

Grade Levels K-12, Special Education  
[www.dickblick.com/lesson-plans/percussive-pods](http://www.dickblick.com/lesson-plans/percussive-pods)



**Blick® Artists' Acrylics • Blick® Economy Golden Taklon Flat Brushes  
Cotton Canvas • Wire Clay Cutter • Rolling Pin • Pro Needle Tool  
Blick® White Talc Clay**



scan with  
mobile device  
to learn more

**FREE** lesson plans and video workshops  
at [DickBlick.com/lesson-plans](http://DickBlick.com/lesson-plans).  
For students of all ages!

# BLICK®

800•447•8192 [DickBlick.com](http://DickBlick.com)



*Need help paying for supplies  
for your art projects?*

**Visit [ArtRoomAid.com](http://ArtRoomAid.com).**