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UNTITLED *Wire, wood, stocking, acrylic paint, mixed media; 14" x 9".*

By Kole Cerjan, grade 8 student at Jenkins Middle School, Colorado Springs, Colorado.

See "Young Artist: Kole Cerjan," page 25.

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What a response there was when we invited you to be a part of our 80th Anniversary "It Works!" event. Submissions arrived from across the country, providing solid evidence that Arts & Activities is accomplishing its mission of helping educators bring meaningful art experiences to their students. "It Works!" begins on page 12. We recommend making it your first destination this month.

Also in this issue are some ways to "create art with dimension." In Sarah Lawrence's "Classroom Collaboration: Supersize It," youngsters came to recognize and appreciate sculpture as an art form, observing the work of Alexander Calder, Edgar Degas and Henry Moore. As they worked on their individual plaster sculptures, things soon morphed into a group project. As Sarah put it, "a small group of students came to me with the idea of making a sculpture for an upcoming curriculum fair. They wanted it to be BIG, and because they were studying Africa and its wildlife at the time, they wanted it to be a giraffe." Turn to page 26 to learn how it all came together.

Erin Belefski's students brainstormed and problem-solved through the creative process as they transformed discarded shoes into rather interesting sculptures. "Many artists have manipulated and transformed found objects into creative works of art—Salvador Dali and Marcel Duchamp defied the old rules of art making with this process," writes Erin. "This concept is what inspired my 'shoe transformation project.'" Her "Recycling Renaissance: Is My Shoe Art?" is found on page 28.

Be sure to check out this month's "Tried & True Tips for Art Teachers," where Glenda Lubiner shares ideas for "Art with Dimension" (page 38). Several of this month's tips use leftover and recycled materials—perfect for when the school year starts to wind down. If you have a "Tried & True Tip" to share, send it to Glenda. She is always looking for ideas from fellow art teachers. Who knows? You might be featured in her column! Glenda's email address is triedandtrue@artsandactivities.com.

We hope you enjoy our 80th Anniversary "It Works!" section of the magazine—we certainly enjoyed putting it together for you! The reader testimonials warm our hearts and provide proof that what we do here at Arts & Activities is indeed working in art rooms across America. Thank you from the bottom of our hearts for your interest and support.



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Tracey Suchy, West Newton Elementary School, Indpls., IN

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media reviews

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Jerome J. Hausman • Paula Guhin • Peter Hiller

ART AND SOCIAL JUSTICE EDUCATION: Culture Commons (2012; \$49.95) edited by *Therese Quinn, John Ploof and Lisa Hochtritt*. Routledge, Taylor and Francis Group.

Art educators are faced with a growing divide between those who would link the teaching of art to social justice and commercial values, and those who insist that the teaching of art be just that: ART! The latter argue that there's so much to be done in educating students as to the depth and rich traditions of art and the dynamics of making and responding to art that we should not take on the related complexities of personal and social relationships. These had best be left to psychologists, sociologists and community organizers.

The editors of this volume come down clearly in the camp that would include larger personal and social concerns in the teaching of art: artists and art educators need to pay attention to issues and values of our time.

This position is articulated by Graeme Sullivan: "*Art matters—this means that making art, encountering art and viewing art is considered to be crucial in understanding how we learn to make sense of the rapidly changing world around us. Our homes, schools and the social groups we belong to are expanding visual and virtual networks that rapidly link us to communities and cultures across space and time.*"

This anthology is a collaborative effort involving artists, art teachers and community members. At the outset the editors make clear, "*even with over 80 contributors, there are many more artists, educators, culture workers and students that we wish could have been included.*"

All the contributions are concise (sometimes, too brief!). The book is organized into four parts: The Commons: Redistribution of Resources and Power; Our Culture: Recognition and Representation; Toward Futures: Social and Personal Transformation; and Voices of Teachers. The contributions range far and wide.

Many of the authors are well known in the literature of present-day art education: David Darts, Kevin Tavin, Kryssi

Staikidis, Doug Blandy, Dipti Desai, Robert Sweeny, Dónal O'Donoghue, Maria Benfield, Buzz Spector, James Rolling, Elizabeth Delacruz, Olivia Gude and Stephen Carpenter.

Overall, this is not the "usual" text for our field. It offers a rich, diverse range of ideas and exemplary practices. No sequential curriculum is offered to be adopted at state or national levels. There is little that references rubrics for learning or specific criteria for measurement. Readers are challenged to shape their own classroom practice in a context that addresses "art as a way of life." There are many issues confronting students in their community. Artistic insights need to be included in shaping "solutions."—J.J.H.

www.routledge.com

AUTUMN DE FOREST: Portrait of a Young Artist DVD/20 min./\$29.95. Level: Elementary and Middle School. Crystal Productions.

Autumn de Forest is a 10-year-old who refers to herself as a professional artist with utmost self-assurance and confidence. This precocious child speaks of her art "career" (her word) with superb self-possession. How many kids do you know who have their own Wikipedia entry? How many supportive parents go to the lengths that Autumn's do to promote their own brilliant whiz kids?

Throughout most of the video, Autumn demonstrates on one very large canvas. She explains her techniques with intensity and fervor. First smearing paint—lots of paint—with a long wire, she switches to scraping with a piece of wood, then wielding a painting knife and even an airbrush. An *airbrush!*

Autumn's parents have gone far beyond encouraging their daughter. They provide fine art materials, including oil paints. They supply 4' x 6' canvases, already prepped, and do the heavy lifting, of course. They even enable her to access the center of large paintings by making special "bridges" for her.

see **REVIEWS** on page 32



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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.

CHALLENGES AND JOYS OF SHARING SPACES

BY HEIDI O'HANLEY

I share an art room with another art teacher. I also share another room at another school with two music teachers. As nice as it would be to have my own space, I've learned that sharing a space can be very productive and enlightening.

Be it a classroom, cart or mobile room, at some point in time you may have to share a space with another dominant type-A personality. Both of you may want to use the space for your advantage and clashing may occur.

I would like to list some challenges I have come across and then share some ideas with you about what may work best if you have a similar situation.

1 CHALLENGE: VETERAN TEACHER VS. NOVICE In my case, I am the novice. I've been in the district for six years, my co-worker for over 20 years. Knowledge and wisdom are wonderful tools, as well as mentorship possibilities. Respect the advice your co-worker gives—he or she may have some good stories to share. At the same time, offer new insights and ideas to brighten the curriculum. As a team, you can create wonderful lessons together.

2 CHALLENGE: MATERIALS At the school where I share a room with another art teacher, I learned from day one that materials are ordered separately. My co-workers and I have saved on countless frustrations because we knew to keep our materials separate. We share a few materials, such as the drying rack, paint cups and the cutting board, but almost everything else is our own.

When we were both on carts, we had our own storage space separated, and it worked wonderfully. Now that we have a shared room, we have our own shelves and space in the room for our materials. This way, when one teacher walks out and the next teacher walks in, our materials are still there, especially the consumables. With a shared room now, we combine crayons, markers, colored pencils and drawing books, since they're the most used items for projects.

3 CHALLENGE: COMMUNICATION No matter with whom you share a space (even if it's only a storage closet), there may be different ideas about arrangements. Make sure you share your thoughts and ideas, but don't diminish the other teacher's opinions. Make sure it's a shared space that you *both* can enjoy. Talk about your plans and work together. In my case, I did not speak up when we

arranged the tables and seats in the art room until after it was done. I discovered how challenging it was to navigate the room, and instead of keeping it to myself, I voiced my concern politely.

4 CHALLENGE: DISPLAY SPACE Throughout the school, everyone battles for display space. My co-worker and I have specific spaces, but we have had conflicts with the usage of that space. This year, we decided to alternate displays each month. This gives us a chance to showcase student work from both art teachers. I always wish I could show more of my student's work. Who doesn't want to show off their awesome, amazing masterpieces? Still, as role models for our students, we can show how sharing is positive thing to do!

5 CHALLENGE: DEALING WITH THE LITTLE MISTAKES Since the start of the school year, we have had a few mistakes along the way. The key is forgiveness. Everyone makes mistakes. And, holding grudges is never a good thing for your stress level and your health.

Sometimes one of us forgets to lock the paper cabinet. It happens. Regarding the little mistakes that can happen every day, the key is to communicate, be respectful and try not to make the same mistake twice. If you share a space where one walks out and another walks in, create a checklist to follow before closing out for the day.

Although frustrations occur with the sharing of space and materials, some of the positive aspects include:

- 1.** You are not alone in setting up and taking down your space. It's good to have an extra hand.
- 2.** Having an extra voice when designing a curriculum helps bring in new and innovative ideas.
- 3.** If you share with anyone other than an art teacher, look at the collaborative possibilities. Especially if it's the music teacher!
- 4.** Having another person in the room with you helps you to feel like you're not alone. Sometimes, you need someone to vent to, to share your accomplishments, or just to talk with another adult.
- 5.** If you have a novice/veteran situation, imagine the mentorship possibilities.

Look past any frustrations you have because, in the end, we love our jobs, we love teaching and we love art. ■

Heidi O'Hanley is an art teacher for Wilkins and Lyle Elementary Schools. Visit her blog at www.talesfromthetravellingartteacher.blogspot.com.



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.

THIS IS NOT ART, IT'S ENGINEERING!

BY DIANE JAQUITH

Trap doors and trapezes. Parachutes and jet packs. Water-filtration plants and Zambonis. These are among the works in a recent art show that prompted a parent to distinguish between art and engineering by exclaiming, "This is not art. This is engineering!"

Children are captivated by objects, and art teachers can capitalize on this fascination. A collection of recycled items—cardboard tubes, plastic bottle caps, egg cartons, ribbons, wood, foam—invites imaginations to invent. This type of innovation happens in an area of the choice-based classroom, which goes by many names: "The Construction Center," "Inventors' Workshop," or simply "3-D." It is the favorite studio center for many of my students. Our "3-D Design Studio" is wildly popular because it houses materials not readily available in most homes. Students are eager to check out new offerings scattered among the usual supplies: cardboard, fabric, foam, string, straws, pipe cleaners, wood shapes, and cardboard triangles for brace supports.

The 3-D Design Studio is predictably unpredictable! Curiosity drives students to discover new uses for familiar objects and innovative constructions through play and experimentation. One day, plastic paper clips from the recycle center were interlocked to build towers and mythic creatures. On another day, turquoise foam shoe inserts from a manufacturer's overstock were transformed into tree houses and swimming pools.

Three-dimensional design instruction emphasizes basic concepts for artistic and engineering minds. A group of kindergarteners, playing with long paper strips, realized they could make the strips stand up by folding and gluing tabs. Top-heavy constructions triggered a demonstration by the teacher on supports, soon followed by a discussion about balance. As students advance their skills through trial-and-error, further instruction targets their needs. For example, kinetic designs with moving parts present specific issues. Simple technology enables gadgets to bend, twist, twirl, and roll. With practice, students develop a repertoire of engineering techniques.

Understanding the properties of materials enables children to match materials with their uses. For example, cardboard bends more readily in one direction because of its grain. Adhesives are not equally appropriate for all applications. When students understand which glue or tape works best for a specific purpose and *why*, they are equipped to make better decisions. My students' adhesive of choice,

clear tape, works well in some situations but not in others. Hot glue connects plastics but is not best for wood. White glue is better, but will not hold on felt. And, is duct tape really stronger than anything else?

A popular assessment, held early in the year at my school, reinforces the concept of joining materials together using alternative strategies. The "Attachment Test" is an annual requirement for my students in grades 3–5 who want to work in the 3-D Design Studio. I explain that the test is like the deep-water test for swimming: "You need to pass in order to swim in the deep end." Using no glue or tape, students demonstrate different kinds of successful attachments. Notched cardboard, paper fasteners, twisted wire, sewn stitches, and insertions through punched holes are among solutions discovered during the test. Those passing (everyone who tries, passes!) identify themselves as 3-D designers and show off their attachment techniques in novel ways. One third-grader built robotic animals that eventually had moving parts, all connected with pipe cleaners.

Peer teaching and learning are essential in self-directed learning environments. Students learn to rely on one another for ideas and strategies as they define and solve problems. Collaborative groupings are flexible, self-selected and based on skill needs and partnerships. A group of girls designing a cruise ship divided up jobs to accelerate their work. They were following through on a plan hatched at recess. Nearby, four boys loudly contested the features on their carpet factory, eventually agreeing to add both a conveyor belt and an elevator run by a pulley system.


Students may have an artistic preference to work alone. A craft-stick satellite disappeared one day and returned a week later with a motor that enabled it to rotate. The student, a fourth-grader, proudly reported that he had no assistance whatsoever. When students take initiative to go deeper with their learning, blurring the boundaries of school and home, it is clear that the work is meaningful. Connections are being made and understanding happens through focused engagement.

To the parent whose comment separated engineering from art, I would respond that art encompasses so much more than painting, drawing and sculpture. We teach our students to be open to every possibility and facilitate their success! ■

Diane Jaquith is a K–5 art teacher in Newton, Mass. She is a co-founder of Teaching for Artistic Behavior, Inc. (www.teachingforartisticbehavior.org) and co-author with Katherine Douglas, of "Engaging Learners through Artmaking." She is also co-editor, with Nan Hathaway, of a new release, "The Learner-Directed Classroom: Developing Creative Thinking Skills Through Art" published by Teachers College Press.

When our “It Works!” event was announced last May, responses started flowing in from around the country. From down South in Mississippi, up north in Vermont, across to the Pacific Northwest, and on down to California, it quickly became apparent that *Arts & Activities* magazine is accomplishing what it set out to do 80 years ago—help the nation’s art educators in the day-to-day business of making art experiences real and vital in the lives of students.

North, South, East or West, *Arts & Activities* has worked for hundreds of thousands of educators and it will work for you, too.

Following is a sampling of the responses we received. Access the original articles that inspired them—dating from 1983 to 2012—by going to www.artsandactivities.com and clicking on the  icon on our home page. What a great way to celebrate our 80th Anniversary. Enjoy!

— Maryellen Bridge, Editor and Publisher

Playing with Picasso

by Debra Tampone, March 2008

Since I have a large print of *The Three Musicians* by Picasso in the hall outside my room, I thought this project would be a blast. To change up the lesson to suit my likes I gave the students freedom to choose any colors they wanted, as long as they had a lot of contrast and every color was applied with a graduation into another color. Encouraging them to use any colors they wanted opened up possibilities and learning moments. Some learned that red graduating to green results in mud in the middle. Red graduating to white creates a beautiful pink in the middle, etc. The kids were very pleased with their drawings and many of them said that it was the best art they ever did. People who don’t know how we did the project often ask how on earth did you get the kids to draw like that?

*Submitted by Pam Mikolajczyk,
Holden (Massachusetts) Christian Academy*



Inside-Out Seascapes

by Judy Kalil, June 2007

Iknew immediately that my fifth-grade students would find the concept of this project intriguing. I adapted the lesson for my more advanced classes. Students chose an ocean animal and drew it on white tag board. They painted a beach scene inside the animal using a combination of tempera cakes and acrylics. They used scrapbook and construction paper to create the ocean floor, adding details with construction paper crayons. They assembled their work on a large piece of blue construction paper. This project was one of the most successful projects that I’ve encountered. The students really become engaged when given the freedom to choose their ocean animal and the beach scene. No two projects were alike!

*Submitted by Amanda Koonlaba,
Lawhon Elementary,
Tupelo, Miss.*

Cool Polar Bears: Dabbing on the Texture

by Jean O'Connell, December 2011

I saw this project on the cover of *Arts & Activities* magazine. I loved the way O'Connell explained this to her students, so I pretty much followed it to the letter. I decided to do them with my third-graders.

I pulled books from our media center on polar bears, and I created a slideshow from photographs of polar bears I'd found online. First, the students sketched an outline of the polar bear with pencil, observing different shapes of body parts. Next, they filled in the outline with liquid white tempera paint and a very dry brush, using a dabbing approach. The resulting effect was a fur-like texture.

Students then added snow on the ground using long horizontal brush strokes and some water added to the paint. The next class we added details with chalk pastels. I demonstrated how to blend the chalk to create shadows. Some of them added a cute hat or scarf to the bear. It was a nice lesson that blended technique and a little science.

*Submitted by Jennifer D. Day,
Gulf Breeze (Florida) Elementary*



Chameleons: Reptilian Texture

by Hugh Petersen, December 2009



As soon as I read this article, which is aimed at middle- and high-school students, I knew I had to adapt it for my fourth-graders! I was also able to adapt the project to meet the needs of all levels of learners. I taught the students how to draw a chameleon using basic shapes: a triangle for the head, oval for the body, etc. They erased and redrew parts of the shapes until they were satisfied with their chameleon. Some classes used white glue to draw the chameleon on black construction paper. Then,

they used metallic acrylics to paint. Others drew the chameleon on white tag board and used brightly colored permanent markers to trace. Then, they used pearlescent watercolors to paint. Because this project was so easily differentiated, all students were able to be successful in the creation of a shiny, textured chameleon!

*Submitted by Amanda Koonlaba,
Lawhon Elementary, Tupelo, Miss.*

Give Me Liberty

by Debra B. Sweeney, June 2007



During my early years of teaching, *Arts & Activities* was my lifeline. Determining what types of art projects would be both fun to teach as well as visually stimulating for my students was a challenge. When I discovered Debra Sweeney's clever use of media in one art project, the inspirational floodgates opened.

I appreciated the way Debra explained her process and took a relatively non-art subject like the Statue of Liberty and turned it into an expressive art lesson. I have done this lesson with my fifth-grade students many times and over the years have experimented with various collage techniques, used

different media and even tried a full version Lady Liberty!

I love the balance of direct-line instruction and self-expression that this lesson offers. The class all starts together, drawing Lady Liberty with a waterproof marker and then the creativity begins ... liquid watercolor paint, markers, stickers, sequins, painted paper scraps, oil pastels and splashes of metallic tempera paint all add to the uniqueness of each piece. Lady Liberty never fails to be a hit in my art room.

Submitted by Patty Palmer,
Brandon School, Goleta, Calif.

Tree of Life: Gustav with Gusto

by Joan Sterling, November 2010

While this lesson was written for upper-elementary, I chose to adapt it for my first-graders.

First, we created background papers, using a wet-on-wet technique with liquid watercolors in either warm or cool colors. Using spray bottles, students sprayed their papers with water, then dipped their brushes into paint and dabbed it onto their paper.

We studied Klimt's *Tree of Life* and discussed the lines and patterns students saw. Each child then received a 6" x 8" piece of printing foam on which they drew a tree, starting with the trunk. I then demonstrated how they could build their branches using spiral lines that touched the top and sides of the paper so they would have a full tree. They then filled in their trunks with a pattern of their choice.

As they finished working on the foam, students came over to me at the printing station, where they rolled black ink onto their foam, making sure to cover the entire piece. Then they placed it ink-side-down in the middle of their background papers and used clean brayer to transfer the ink.

I love the contrast of the black ink against the painted backgrounds!

Submitted by Mary Tavares,
Hollibrook Elementary, Houston, Texas



Outstanding O'Keeffe-Inspired Art

by Debi West, October 2007

This is one of those successful lessons that make every child happy and proud! I introduce and teach it pretty much as written—with a history of Georgia O'Keeffe and her desire to "see" nature and draw it through the elements of art. We use chalk pastels on 12" x 12" white paper. Students "zoom" in on the flower for a close-up view and to go off the edge of the paper. They "ooh" and "ahh" as they see the beautiful pastel colors blend together. After the pastel pieces are finished, we add a technology component. Each student uses my iPad and stylus to alter a photo of the flower. The student removes the color from the photo and then paints it back digitally. Wow! Two beautiful pieces of art!



Submitted by Donna Staten,
Gatts Elementary, Round Rock, Texas

Celtic Roads

by Jan Kinney, March 2009



I wanted to impress upon my student teacher, Elizabeth, the importance of using *Arts & Activities* as a lesson-planning tool. I love to use the magazine because I know it offers successful lessons which can be used as-is or altered for specific needs.

Elizabeth chose “Celtics Roads,” which she altered a bit. The objectives were for her to teach about color schemes and values, introduce a new style of art and introduce techniques to build upon: overlapping, patterns and how to draw mirror images.

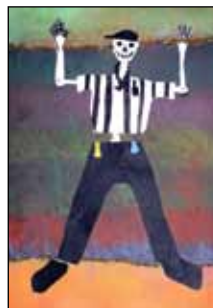
Students were tested before and after the lesson to gauge their knowledge of Celtic artwork, share history of it and compare it to today’s art. The lesson focused on creating color schemes, overlapping, patterns and transferring of mirror images of drawings. It was a success! Students expressed themselves through their design choices, and I have seen the evidence of an understanding of color theory, overlapping to show layers and how to transfer imagery in subsequent lessons.

*Submitted by Virginia Berthelot,
Denham Springs (Louisiana) High
School and Elizabeth Hecht, currently at
Phoenix High School, Braithwaite, La.*

Eye-Catching Calacas

by Cheryl Crumpecker, October 2012

I used the “Eye-Catching Calacas” idea from the October 2012 issue and made a few minor adaptations for my fourth-graders. Rather than using lots of colored paper in the background, I wanted the focus to be mainly on the skeleton. So we used blended pastels in the background and pieces of torn construction paper only along the top and bottom edges.



The fun really began once they started dressing the skeletons and they immediately discovered how that activity added personality to the skeletons and made them “come to life.” A line of gold glitter along the torn edges of the construction paper added some sparkle and finished off this project nicely.



*Submitted by Karyn Vine,
Penn Delco School District, Aston, Pa.*

Blob Flowers

by Elaine Canfield, June 2003

As the school year winds down, I search for ways to use up opened materials and odd-shaped left over paper—and ways to keep my antsy ready-for-summer students engaged! Elaine’s “Blob Flowers” project was a perfect solution for my fifth-grade artists.

We began by painting our blobs on long 6" x 36" pieces of heavy drawing paper, left from another project. Our watercolors were in a sorry state, but no matter! My students didn’t worry about the few colors that were left once they began painting their abstract blobs and spatters.

Since our markers were in short supply, I modified the original project by using black tempera paint thinned with a little water. Inspired by their abstract blobs, everyone enjoyed painting expressive lines to create flowers, butterflies and swirls. The results? Beautiful! Many of my students chose to roll their “scrolls” and tie them with a ribbon, making impromptu Mother’s Day gifts!



*Submitted by
Josey M. Brouwer,
Georgetown Elementary,
Hudsonville, Mich.*



Aspen Trees

by Elaine Canfield, October 2002

Amazing Aspen Alliteration” evolved from Elaine Canfield’s lesson. Day one, we painted three to five white stripes on 13" x 20" gray cardstock, touching top and bottom, or diagonally from top to side. Day two, we painted black areas of the trees using plastic that was cut the size of credit cards as a tool. Day three, we studied photos of aspen trees then used permanent markers to add little black branches and any additional black areas not painted before. Then, using our fingerprints, we made leaves from yellow, orange, red and green paint.

The final class time was spent adding background with oil pastels and writing a description of the painting using alliteration of four or more words. This mixed-media project (acrylic paint, oil pastels, black marker) worked beautifully—with many compliments!

*Submitted by Toni Busch Ratzlaff,
Summit Elementary,
Divide, Colo.*

Winter Birch Trees

by Debra Sweeney and Judy Rounds, December 2011

The beauty of Vermont is found in the landscape; mountains, farmlands and trees. I was inspired to do this project with my fourth-grade classes because birch trees and sunsets are something our students see regularly but don’t always appreciate the beauty that surrounds them. We followed the directions as they were given, then substituted white tempera on a toothbrush and flicked it with a finger to make the snow on the picture. It gave it a little finer speckle. I displayed all 32 pictures on one wall of the school. Everyone who saw the Birches thought they were magnificent!

*Submitted by Deborah Lajoie,
St. Francis Xavier School, Winooski, Vt.*



Winter Birch Trees

by Debra Sweeney and Judy Rounds, December 2011



After reading this article, I was excited to try it with my fourth-graders. What really grabbed my attention was the unusual method used for creating the bark on the trees and the chance to teach my students a masking technique.

We used a line of rubber cement to adhere the snowdrift mask. In 2011, we used tempera paint for the sky, and this year, liquid watercolors—wet-on-wet technique with a salt finish.

While creating the birch trees with black tempera and small pieces of cardboard, I discovered it was helpful to have students tap a paint line from the top to bottom of their paper before beginning the dry brush technique with the cardboard. The kids were thrilled with their realistic results! After assembling and finishing with a snowy mist, we entered our favorite three in our all-district art show. The result? Grand prize!

*Submitted by Barb Holterman,
Pleasant Valley Primary, Battle Ground School District, Vancouver, Wash.*

Design goes Round and Round ... I and II

by Mary Gay Cooper and Peggy J. Parker, December 1983



I have taught this lesson in many different ways. It can be as simple as a round design or incorporated into an Op Art lesson. Several years ago, when I inherited a stack of old CDs, I decided to update this project into “Modern Mandalas.”

We glue the CD to the center of a white paper square and use colored permanent markers to draw the designs. My fifth-graders really like the modern twist of drawing on the CDs. There is so much rich history and culture to teach with mandalas. There are also great videos about mandalas that can be found online.

*Submitted by Donna Staten,
Gattis Elementary, Round Rock, Texas*

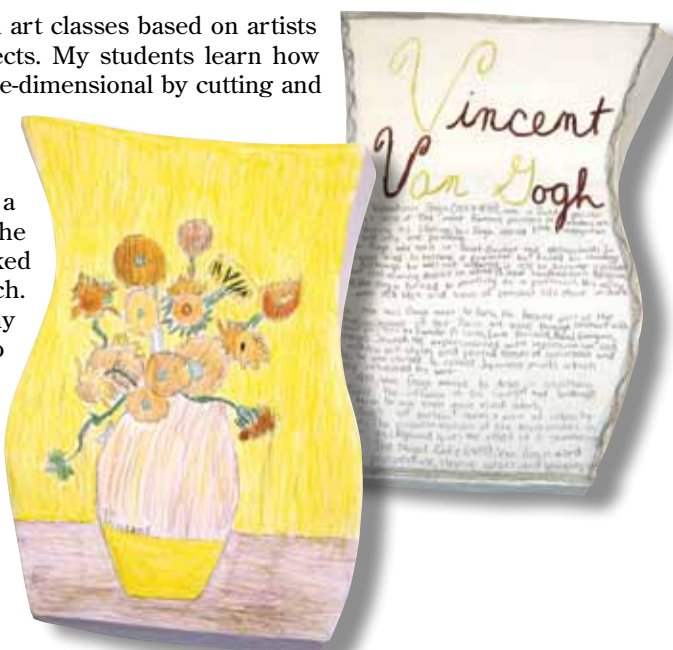
It's All in the Vase

by Karen Skophammer, January 2011

When I saw this lesson it was interesting to me as I teach art classes based on artists throughout history. My lessons often involve 3-D projects. My students learn how to adapt lessons that may be flat to begin but can become three-dimensional by cutting and folding. I found this lesson could be modified to become three-dimensional easily by having the students cut long strips with small slits on the long edges.

First the students drew a vase any shape they desired on a 12" x 18" piece of oak tag. This would become the front where the drawing of an artist's painting from color pictures would be worked with their individual ideas. They would then color their sketch. The back—identical to the front—would become the biography of the artist. After the pieces are completed, the next step is to attach the long strips with small slits to the front first and then glue the back on the strip. Making small slits on the strips makes it easy to conform to each students' unique vase shape with the slits folded in. This makes the vases stand up. The vases can be displayed on a window sill or library shelf to pick up, look at and read. Students can see different artists' work and read the biography and learn a great deal about art history in an imaginative project.

*Submitted by Lois Renzulli,
Our Lady of the Lake School, Verona, N.J.*



Kaleidoscopic Patterns of Bugs

by Jeanne Kyle, June 1983

This was a lesson plan I used years ago with junior-high students. When I changed jobs and started teaching K-5, I wanted to continue some lessons I enjoyed with my older students. This was one of them. In the original lesson, students used tempera paint, so I made a change to permanent markers, which would be much easier for my younger students to control.

I was so thrilled with the results, I started putting the designs on the art-room stools. This became another great way to showcase my students' work. The only problem is that I don't have all the stools done and students are very disappointed when there is not a painted stool in their spot when they come to class. You would think they had just won the lottery when they get to sit on a "masterpiece."



*Submitted by Holly Stanek,
Cambria Heights Elementary, Carrolltown, Pa.*

Poinsettia Perfection

by Temple Skelton Moore, December 2006



This is a holiday project that I have done every year since seeing it in 2006. The students are always happy with the paintings and we receive lots of compliments when they are displayed. This can be successful with any grade; some will look more realistic and others beautifully abstract!

We use 9" x 12" white paper, household sponges and tempera paint. The paint palette includes red, magenta and orange, as well as green, yellow and white. Students may blend and mix into tints as they please. They are encouraged to overlap and go off the edges of the paper. The white negative spaces of the sponge give it a lacy effect. When time allows, we add a little gold glitter to the middle of the flowers. Some years, we paint the backgrounds green as in the original lesson. This year, for variety in the lesson, we left the backgrounds white and were very pleased.

*Submitted by Donna Staten,
Gattis Elementary, Round Rock, Texas*

Rock the Cradle with Klimt

by Joan Sterling, December 2007



This article caught my eye simply because it is based on *Baby (Cradle)*, by Gustav Klimt. It opened a pathway for me to introduce him to my second-graders who always love lots of color and pattern. The students drew their own baby on white drawing paper. They used black permanent markers to outline and construction paper crayons for patterns on the quilt. Liquid condensed watercolors worked perfectly for adding the rest of the color to the quilt. They used oil pastels for the baby's face. Then, they cut it out and glued it to black construction paper. This project provided the students an opportunity to put into practice their knowledge of line, pattern, and color. It also allowed them to practice using a variety of media. They loved creating their own baby, and some even named it!

*Submitted by Amanda Koonlaba,
Lawhon Elementary, Tupelo, Miss.*

Mythology in Art

by Colleen Carroll

To this day, the name alone has the power to send chills up the spine; yet to the ancient Greeks, the very thought of her could (and did) instill terror in the heartiest of souls.

According to the Greek mythology, Medusa was a Gorgon, a snake-haired monster capable of turning any living thing that had the misfortune to look upon her ... to stone. But Medusa was not always a Gorgon: she transformed into one.

The story of Medusa has been told for centuries, the conclusion of which is portrayed in this month's Clip & Save Art Print. The bronze statue, *Perseus with the Head of Medusa*, by the Mannerist sculptor Benvenuto Cellini, depicts the moment directly after the demigod Perseus chops off Medusa's head, thereby fulfilling his promise to deliver it to the abusive King Polydektos of Seriphos, who is planning to marry his mother, Daena, against her will.

Although Perseus represents the classic hero in this myth, Medusa's back story, and what made her the most evil and terrifying creature in Greek mythology, bears explanation. Medusa was once a beautiful priestess in the service of the goddess, Athena. One day, while performing her duties in Athena's temple (the Parthenon), Poseidon, god of the sea, savagely rapes the beautiful virgin. Because her position as priestess required she live a chaste life, the brutal act is considered a sacrilege of the highest degree.

Instead of blaming Poseidon, Athena curses the young Medusa, causing her beautiful face to wither and crack, and her long hair to be replaced by withering, venomous serpents: a Gorgon monster. Athena banishes Medusa to a remote island to live out her

days in solitude. As a final curse, any living thing that looked upon her face would instantly be turned to stone.

During ancient times, the image of Medusa was so feared that warriors often rode into battle with it emblazoned on their chest plates, as seen in the Pompeian

*"Yet even as I lifted up the head
and started from that place
of gazing silences and terror'd stone,
I thirsted to destroy.*

*None could have passed me then—
no garland-bearing girl, no priest
or staring boy—and lived."*

—Robert Hayden (1913–1980), excerpt from *Perseus*

mosaic fragment of Alexander the Great, and parents placed her image on dangerous objects, such as ovens, to keep their children from harm.

ABOUT THE ARTWORK

Benvenuto Cellini (1500–1571) was a Florentine goldsmith, sculptor, and writer. This month's Clip & Save Art Print, *Perseus with the Head of Medusa*, is consid-

ered his masterpiece. Cast using the lost wax technique, the sculpture is revered for elegance of line, complex details, and dramatic effect, all hallmarks of the Mannerism, a period of art that occurred during the High Renaissance. "Derived from the Italian maniera, meaning simply 'style,' mannerism is sometimes defined as the 'stylish style' for its emphasis on self-conscious artifice over realistic depiction" (source: www.nga.gov).

In his autobiography, Cellini wrote of the difficulty he encountered in casting the piece, which was commissioned by Duke Cosimo d'Medici I as a symbol of his political power. "Cellini's *Perseus* also has political meaning, just like the vast majority of the statuary in the piazza. Indeed, it represents the new Grand Duke's desire to break away from experiences of the earlier republic and send a message to the people, which are represented by *Medusa*" (source: www.turismo.intoscana.it).

The 18-foot sculpture, which stands in the Loggia dei Lanzi in the Piazza Signoria, shows the youthful Perseus on top of Medusa's headless body as he triumphantly holds his prize aloft. The level of detail is remarkable for a bronze sculpture, and it has been noted that Cellini's expertise as a goldsmith allowed him to achieve such results, as evidenced by the subtly modeled musculature, the treatment of the hero's hair, and the serpents and gore that make Medusa terrifying even when dead. Cellini must have been quite proud of his work, as he signed his name on the strap that runs diagonally across Perseus' chest.



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





Benvenuto Cellini (Italian; 1500–1571). *Perseus with the Head of Medusa*, 1545. Bronze; 10.5 feet high.
Loggia dei Lanzi gallery, Piazza della Signoria, Florence, Italy. ©A1977/Dreamstime.com.

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MAY 2013

Perseus and the Head of Medusa, 1545

PRIMARY

Before sharing the Art Print with students, tell them a simplified tale of the Perseus and Medusa legends to prepare them for the graphic nature of the Cellini sculpture. After sharing the Art Print, lead a short discussion about how snake imagery has been used since ancient times, often as monstrous or evil creatures. Point out that instead of hair, Medusa's head is covered with poisonous snakes.

Give students an opportunity to create an original character that incorporates snakes or other animals. Once students finish their art work, challenge them to write or tell a short story featuring their character. (Have younger students dictate their story; older students can write out their piece). Collect all stories and images into an illustrated class myth book.

ELEMENTARY

One of the most popular book series at the elementary level is Rick Riordan's Percy Jackson and the Olympians series. In the first book in the series, *The Lightning Thief*, Percy (named after the demigod Perseus), slays Medusa in her stone garden. Many students will be familiar with Riordan's contemporary update on the classic tale of Perseus and Medusa.

Show a clip from the movie that features Medusa

before introducing the Art Print (www.youtube.com/watch?v=KY4q2m9OFFE). Explain to students that the Medusa subject and image has been popular since ancient times, and is still a fertile subject for contemporary artists and writers (such as Riordan). Show students additional examples of Medusa imagery, such as the oil on wood panel painting by Caravaggio in the Uffizi Museum in Florence. (There are many images of Medusa on Google Images, many of which are inappropriate for elementary age children. Do a pre-search of your image base and select a few that are suitable to show your class). Give students time to create their own image of Medusa. Display all finished work alongside the Art Print.

MIDDLE SCHOOL

Many middle-school social-studies programs include a study of the ancient Greeks and Romans. When your students are learning about ancient Greek history, share the Art Print and begin a short unit on the imagery of Greek mythology. As students view the Art Print, read a class version of the story, such as the example found at www.greekmyths-greekmythology.com/myth-perseus-and-medusa/.

Next, share the following video that tells the tale from Medusa's point of view: www.teacherscholarastic.com/scholasticnews/magazines/assets/scope/medusa-video.html.

Have student work in teams to create a movie poster for a film entitled: *The New Adventures of Perseus and Medusa*. Have students think of the key elements of the story, and how both characters will be depicted based on the classic tale, or based on Medusa's side of the story.

HIGH SCHOOL

Share the Art Print and the title of the Cellini masterpiece. Although some students may be familiar with the myth of Perseus and Medusa, screen the 45-minute video that tells the story of Medusa's curse and how she came to be a gorgon monster: www.documentaryflick.com/clash-of-the-gods-medusa/#.

Discuss the documentary, asking students to reconsider how they feel about Medusa as the classic monster of myth. Challenge students to make their own short animated film that tells the story from Medusa's point of view.



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

Artists Paint ... Celebrations



Childe Hassam (American; 1859–1935). *Allies Day, May 1917, 1917*. Oil on canvas; 36.5" x 30.25". National Gallery of Art, Washington, D.C.

© Artwork is in the Public Domain.

We can almost feel the wind blowing as it snaps and waves the flags celebrating Allies Day on New York's Fifth Avenue during World War I. The Allies were the countries (primarily Russia, France, and Great Britain) that were fighting with America in World War I. We see Old Glory in the foreground, and then the diagonal lines of the flag poles that lead our eyes up to more American flags near the top.

Childe Hassam was an Impressionist artist and applied his paint in hundreds of tiny brushstrokes of color. The entire canvas seems to sparkle. The colors of the flags are strong and clear in contrast to the rather pale, fuzzy colors

of the buildings on the left. The viewpoint is high up, and we note the tiny figures down below on the street.

Hassam was born in Boston, Massachusetts in 1859. He adopted the nickname "Muley," after a character in Washington Irving's *Tales of the Alhambra*. ■

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

Artists Paint ... Celebrations

grade 4

National Art Standards

Understand and apply media, techniques and processes

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

Understand the visual arts in relation to history and cultures

Materials

- 6" x 9" pieces of colored tissue paper
- Scissors
- String
- Pencils
- Cellophane tape or gluesticks



Motivation

Papel picado (punched or perforated paper) is especially popular in Mexico, where we see bright colors of tissue paper snipped into delightful little banners and hanging on long strings. Papel picado may be used for any celebration—birthdays, weddings, christenings, quinceñeras, graduations, Day of the Dead, Christmas, Easter, and other special days.

Vocabulary

Diagonal
Horizontal
Notches

Papel picado
Papercuts
Perforated

Punched
Vertical

In the Studio

1. Place a 6" x 9" rectangle of tissue paper on your desk in a horizontal position. Fold the top of the paper down $\frac{1}{2}$ -inch, creating a flap for placing the string later.
2. Fold the tissue paper in half vertically, making sure that the string fold is on the outside and at the top. Then, fold in one of three ways, as shown in diagrams A, B and C on the instruction sheet, which will be available at www.artsandactivities.com (see below).
3. Make repeated notches, large and small, curved or angular. You may also use hole punches.
4. Open the tissue and press it flat on your desk.
5. Create a banner by attaching all of the papel picados to a long piece of string with cellophane tape or a glue stick, using the string fold made earlier.
6. Hang the papel picado banner in the classroom and let the celebration begin!



Go to artsandactivities.com and click on this button for a downloadable PDF of instructions for making Papel Picado.



Acrylic on canvas; 20" x 16". Grade 8.

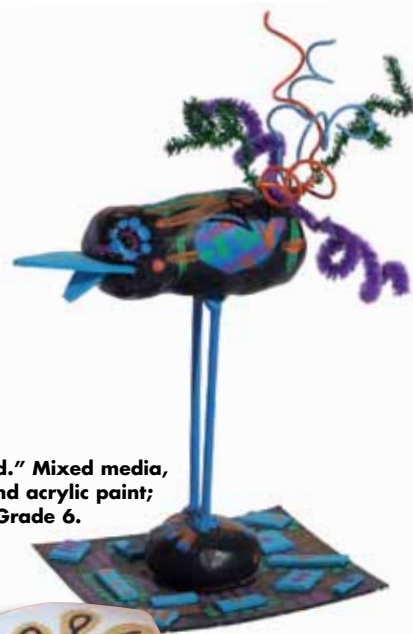
Art has always been a part of who I am. I have grown up in a home of artists where there is always some kind of art project going on. Although I have experimented with different mediums, my artistic passion is drawing with colored pencil. I like art because I can take it with me wherever I go with just a pencil and paper. It is a way for me to express my creative side.



I find ways to bring art into all of my classes, especially in school projects. Some of my art has been entered in art shows, and I have won a few awards. This has inspired me to take more art classes in high school, where I can keep learning about other types of art and improve my skills.

Kole

*Kole Cerjan
Jenkins Middle School
Colorado Springs, Colorado
Kim Yonker, Art Teacher*



"Oaxacan Bird." Mixed media, air-dry clay and acrylic paint; 7" x 4" x 4". Grade 6.

Young ARTIST



Black crayon on white sulphite paper; 30" x 8". Grade 7.



< Self-portrait. Charcoal on paper; 20" x 13". Grade 8.

> Chihuly-style bowl. Wire mesh, tissue paper and gel medium; 3" x 7" x 7". Grade 6.



Ceramic;
9" x 9" x 4".
Grade 7.



Watercolor crayon; 33" x 19". Grade 8.

SUPERSIZE it

by Sarah Lawrence

Winters can be long in Illinois and students often feel trapped inside during dreary days. As a teacher, it can be a challenge this time of year to keep them motivated, engaged and on-task during art class. Sculptures have always been an interest of mine, so I decided to share my enthusiasm about this art form with my fifth-graders.

To begin the project, I shared pictures and videos of some sculptures by Alexander Calder, Edgar Degas and Henry Moore. Then, using 20-gauge wire and simple wire-cutting tools, I demonstrated how wire could be bent and twisted into simple armatures of people and animals, then posed to represent a dancer or running dog.

Students then began forming their sculptures, challenged and excited by this new art experience. Next, the addition of water-soaked plaster gauze gave the figures new form. As they worked, students were referring to the sculptures of Henri Moore as they proceeded. I felt I had achieved my goal of engaging them in a positive way during the long winter.

BIG IDEA: A GIRAFFE Soon, a small group of students came to me with the idea of making a sculpture for an upcoming curriculum fair. They wanted it to be BIG, and because they were studying Africa and its wildlife at the time, they wanted it to be a giraffe.

After group discussions, trips to the library and internet searches, the students concluded that a 20-foot-tall adult giraffe would be much too large for our halls, but a *baby* giraffe would be perfect. Thus, Riddle the giraffe (named after our school) was “conceived.”

Students used their recesses and time after school sketching, discussing and designing. A donated sawhorse and a length of wood became the giraffe’s armature. After reading about the construction in the town paper, a local businessman donated his time to help students construct Riddle’s head.

A visit to the local hardware store resulted in additional supply purchases of chicken wire, duct tape and nails, all to add bulk to the armature.

RIDDLE TAKES SHAPE Once the form of the giraffe was molded on the armature in chicken wire, it was time to add plaster-soaked gauze. While it’s a wonderful medium to work with, you must be sure to lay down plenty of newspaper to absorb any splatters.

As they carefully smoothed each piece of gauze in place,

students discovered warm water made the gauze harden quicker than cold water. After a few days, the plaster had set and was thoroughly dry. It was time to paint the giraffe!

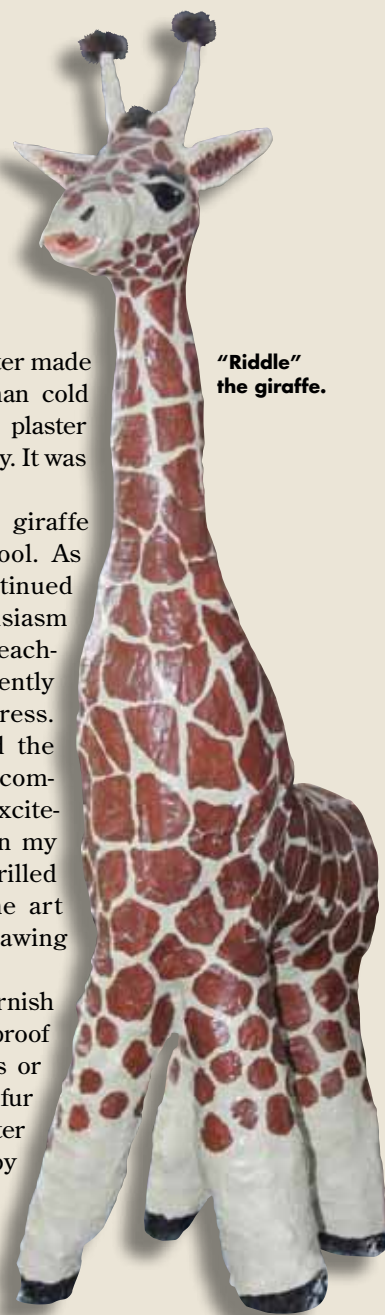
Over the months, the giraffe became the talk of the school. As the chilly temperatures continued to drop, the level of enthusiasm in the art room soared. Teachers and administrators frequently checked on the giraffe’s progress. Fathers and mothers visited the art room to see Riddle and comment on their children’s excitement about the project. Even my younger students were thrilled with the new addition to the art room, and they began drawing giraffes and horses.

A glaze of tempera gloss varnish gave Riddle a durable waterproof finish. The giraffe’s ossicones or “horns” were covered in fun fur to simulate a real giraffe. After adding a rope tail, our baby giraffe was ready for display.

Our project was a success. Riddle the giraffe now stands proudly in our school’s entry welcoming teachers, students, parents and other visitors. After months of planning and construction, the project was complete. We were all pleased with our new 8-foot-tall baby giraffe. I could finally relax. That is, until one of my fourth-grade students asked, “What animal are *we* going to make as fifth-graders next year?”

Five winters have quickly passed since then. Riddle the giraffe now has companions throughout the school. He is joined by Alli the gator (with baby Junior), Ella the elephant, Wilbur the pig, Charlotte the spider and America the eagle, a tribute to our troops overseas. Winters are no longer so dreary around Riddle School. ■

Sarah Lawrence is an art instructor at Riddle Elementary School in Mattoon, Ill. Photographs by Ron Ghare.



**“Riddle”
the giraffe.**



Step by step, "America" the eagle took shape. First came the armature (chicken wire, wood and duct tape), then newspapers and plaster gauze. After a coat of gold paint and the addition of blue glass eyes, "America" was ready to fly!

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.

LEARNING OBJECTIVES

Upper-elementary students will ...

- learn to work as a team.
- recognize and appreciate sculpture as an art form.
- observe the work of Alexander Calder, Edgar Degas and Henry Moore.
- create a three-dimensional plaster sculpture of an animal, reptile or bird.

MATERIALS

- 20-gauge wire, wire cutters
- Chicken wire, wood, nails, hammer
- Tempera, paintbrushes, tempera varnish
- Newspapers, plaster gauze, duct tape
- Large cans
- Fun fur, rope



"Ella" the elephant.



"Wilbur" the pig.



"Alli" the gator with Junior on her back.

Many artists have manipulated and transformed found objects into creative works of art—Salvador Dali and Marcel Duchamp defied the old rules of art making with this process. This concept is what inspired my “shoe transformation project,” wherein students would use their natural creativity and talent to transform an everyday item into a work of art.

I chose to do this project with fourth-graders because children at that age still have so much imagination, which is very important to the process of designing shoe art. The project began with an introduction and planning session that would push the students to be independent and creative, and teach them to problem-solve through a project. The students brainstormed options for turning their shoes into something completely different.

Students could choose to use either one or two shoes. Items often became a big decision. The goal was not to destroy the integrity of the shoes, but to transform them into something else.

We began the work process by mapping out the concept and introducing the materials available for them to use. This was challenging for my young artists because, with so many options, making choices and weighing their options was difficult.

Once students had a concept and materials in mind, they could begin manipulating their shoe. I encouraged them to add any desired pieces onto the shoe before beginning to paint, so that the concept could be changed or manipulated as necessary.

The transformation was closely tied to recycling. I tried to make them conscious of how much waste we produce. The



“Ice Cream,” by Jessica.



“Locomotive,” by Bianca.

idea was not to make more trash, but to use up some of the “junk” that an art room tends to accumulate. It was very important for the students to understand that they could only take what they needed for the shoe—only that which would add to the transformation.

My learning curve for the first attempt at this project was steep. The students needed a lot of one-to-one time to consult with me, brainstorm ideas, and use their engineering brain to figure out how to actually make their shoe different from those around them. It is a very

involved project that takes a lot of patience and time on the teacher’s part. The outcome is well worth the effort, though, and by the second time, the project was easier and the results much more interesting.

My favorite aspect of this project was that it allowed students a rare opportunity to just build—to do something without restrictions. It was inspiring to see them involved with the project and watch their self-esteem grow as the final outcomes of their shoes emerged.

One of my students said, “I didn’t even *know* I could make art so well!” For me, that’s what it’s all about—as art teachers, we must find ways to challenge our students and make them feel successful about what they have accomplished. ■

At the time of this project, Erin Belefski was teaching art at the American International School in Vienna, Austria.

Is My Shoe Art?

by Erin Belefski



"Portrait of a Face," by Daniela.

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.

LEARNING OBJECTIVES

Upper-elementary students will ...

- brainstorm and problem solve through the creative process of art making.
- transform an old shoe into a sculpture.
- build a structure with a variety of materials.

MATERIALS

- Examples of art by Salvador Dali, Marcel Duchamp and Willie Cole
- Old pairs of shoes
- Acrylic paint
- Air-dry clay
- White glue, masking tape
- Paper
- Decorative objects (buttons, craft sticks, pipe cleaners, raffia, fabric, glitter, etc.)
- Newspapers



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



"Holland," by Claire.



"Woody the Woodpecker," by Ryota.



"Shark," by Laura.



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Mask making is ancient. The oldest recorded mask, a 9,000-year-old cloth and painted fragment, was found in a cave in Israel.

Masks are universal. It is difficult to imagine a culture in which masks are not part of their heritage.

Masks can be art. Although a mask's function may not be known, its aesthetics can be admired.

When teaching mask making, in order to broaden students' concept of masks beyond Halloween, I display posters of world masks and show some of the masks I've collected during my travels. I share some of the masks' various functions, such as to ascend into the spiritual realm, to be worn in a play or even as part of funerary burial rites. I end the presentation by showing pictures of Batman and Spiderman and ask why these superheroes wear masks, leading to a lively discussion that bridges the idea of masks into the students' contemporary world.

The following project began with fifth-graders who made a mask based on an animal they were researching, and finished with kindergarteners making red-painted bobcat masks, our school's mascot and school colors. Although 5- and 6-year-olds seem too young for plaster gauze mask making, the kindergarten teacher persisted when she saw some of the fifth-graders wearing their masks.

The mask making takes three class sessions. Students are grouped in pairs.

Fifth-grader wearing a rabbit mask.



▲ **This fifth-grader wore her leopard mask while on safety patrol.**

< **Cat mask.**

They will cover each other's face with the petroleum jelly and then plaster gauze. Note: It is not unusual that some students may be reluctant to have petroleum jelly

and wet plaster gauze put on their face. Although they hopefully will get caught up in the excitement of the lesson and give the OK, it is a good idea to have a paper mask project they can work on independently if they choose.

DAY 1 The gauze material comes in rolls and needs to be cut into strips measuring approximately 3" x 2". Each mask will require 30 to 50 strips. I encourage students to only make a half mask, which is lighter and easier to wear than a full mask. Cut the gauze over newspaper because it creates dust.

Then, ask students to see **MASK** on page 33

LEARNING OBJECTIVES

Elementary students will ...

- learn that masks have a purpose.
- learn to work as a team.
- use their imagination and skill to construct a mask based on their particular needs.

MATERIALS

- Plaster gauze materials (I buy Plaster Craft Art in the 20 lb. carton, enough to last me a couple of years)
- Petroleum jelly
- Plastic containers for water
- Smocks or towels
- Paper towels or soft towels for cleanup
- Mirrors (optional)
- Newspapers
- Thin cardboard, i.e. cereal box cardboard
- White glue
- Masking tape
- Scissors
- Tempera or acrylic paint
- Brushes
- 8-inch-wide elastic bands



Three layers of the wet gauze are applied to the face. A smock or towel around the neck keeps water from trickling down. The student holds a mirror to watch the process and a paper towel to catch drips.

MASK MAKING

An Exercise in Imagination and Skill

by Craig Hinshaw

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REVIEWS

Kids viewing the video will hear the term “horizon line” repeatedly, and will see Autumn establish highlights and discuss a light source. Her outstanding ability is showcased with shots of many of her other artworks. Youngsters will be amazed by them. And they need to hear the message that Autumn imparts about a disappointing painting she made “one time when I was real young, at the beginning of my career.” She painted over it and created something better.

There’s no denying that this gifted child is extremely talented. Yet this reviewer wonders: What is the effect on the child when she’s referred to as an artistic genius at a tender age? When she is equated with Picasso and Warhol? When her name garners nearly 900,000 hits on Google, and her parents and she boast a traveling exhibit with works available for acquisition (for many thousands of dollars)? This buoyant, enthusiastic child repeats the mantra “have fun” several times in the video. One can only hope that she continues to enjoy painting as time goes on.—P. G.

www.crystalproductions.com

3D OPTICAL ILLUSIONS (2010; \$11.99), by D. Costello. *Barron's Educational Series, Inc.*

This hardcover book celebrates the illusory, misleading effects that can be created with pencil or pens. The ingenious packaging, with a hidden spiral binding, includes 3-D glasses, art paper and two markers. There are plentiful illustrations and step-by-step instructions perhaps most suitable for upper-elementary and middle-school students.

In only 48 pages, Costello addresses color, perspective, pointillism and more. The author makes references to Arcimboldo, Op-artist Victor Vasarely and five other historical artists, as well as to the optical illusions found in the Parthenon.

Many of the tasks in the book involve clipping the two markers (provided) together using a special clip that is also supplied. The 3-D glasses get a good workout! Another concept covered by the author is simple animation done several ways.—P.G.

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art teachers

MASK

continued from page 31

apply petroleum jelly to each other's face. Long hair needs to be pulled back. A smock or towel placed around the neck will keep water from trickling down the neck.

Warm water softens the gauze, feels better on the face and seems to accelerate the drying. Begin by placing two wet strips across the nose creating an "X." Next, place gauze over the eyebrows (eyes are left uncovered), sides and cheekbones. The mask should have two to three layers. It is important that three layers are placed on the sides for added strength because this is where the elastic will later be attached.

The plaster gauze will begin to harden in about 25 minutes, at which time the mask is gently pulled off. Then the students wash their faces, finishing up our first day of mask making.

DAY 2 On our second day, we acquire pictures of animals. I find that if students are making an animal mask, it is helpful if they have a picture of that animal. They draw ears, muzzle, nose and whatever else they choose on cardboard and then cut it out. These pieces are first glued, then securely attached with masking tape to the mask.

The cardboard is covered with one or two layers of wet gauze. Care must be taken not to get the cardboard too wet or it will sag and/or fall off the mask.

DAY 3 In the third class, trim the rough edges of the mask with scissors. Then paint the mask using tempera or acrylic. Weak areas may be strengthened with white glue.

Now it's time to attach the elastic bands. It is easiest to make holes in the sides of the mask for the elastic band using an electric drill. A piece of 1/8-inch elastic cord is threaded through the hole and tied in place.

I found fifth-grade plaster-gauze mask making engaging and fun. It is most definitely a project students will keep long after leaving fifth grade. ■

Craig Hinshaw is an elementary art teacher in the Lamphere School District in Madison Heights, Mich., and author of the book, "Clay Connections" (www.craighinshaw.com).

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ARTIST OF THE MONTH

Henri Rousseau, born May 21, 1844



Henri Rousseau (French; 1844–1910). *Struggle Between Tiger and Bull*, c. 1908-09. Oil on canvas; 18.1" x 21.7". Hermitage Museum, Saint Petersburg, Russia.
© Artwork is in the Public Domain.

We are almost done with another school year and I am proud to say that we have had so many new friends sending tips. Thank you and keep up the good work! This month three-dimensional art is our focus, so gather up all your “stuff” and get ready to make some 3-D art.

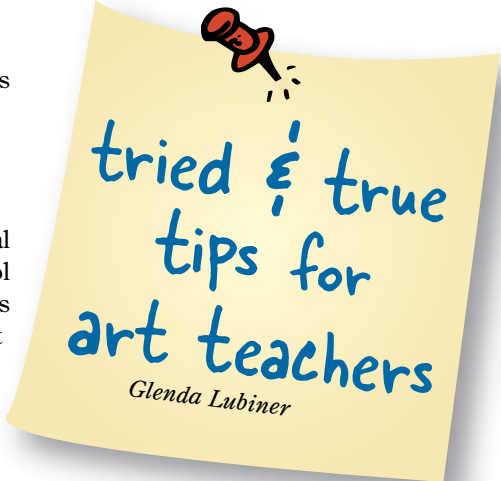
tip #1

RECYCLE, RECYCLE, RECYCLE—THE IDEAS ARE ENDLESS By now, your classroom must be filled with recycled egg cartons, plastic water bottles, and plastic containers. Now is the time to use them up and start cleaning up your room for the end of the year. A great way to use plastic water/soda bottles is to make flowers from them that can be used as centerpieces for your

your students make the sculptures about themselves.

tip #2

ON THE TOPIC OF RECYCLING ... Crystal Wing from Timberland High School in Wentzville, Mo. has her students do a Jason Mercier-inspired project (www.jasonmecier.com). Crystal says this is a great project to clean out the closets. She takes her students out and collects trash from campus. The students bring in anything they have collected. They draw or project their high-contrast self-portrait onto scrap drywall usually at least 2' x 2'. She has never had a problem getting free drywall scraps. Any adhesive works (Elmer's, hot glue, mastic, etc.)



tried & true
tips for
art teachers

Glenda Lubiner

Art with Dimension

end-of-the-year party or just for decoration—Mother's Day perhaps?

All you need are some scissors, acrylic paint, pipe cleaners and something to use as a base (I use recycled cones from yarn or thread).

Here are the easy steps to create some really cool flowers. Cut off the bottom of the bottle first and save, as this will become the middle of your flower. Paint the outside of the bottle with acrylic paint in colors that might resemble a flower. Make sure to also paint the bottom of the bottle in a contrasting color.

When the paint is dry, turn the bottle upside down, cut your petals and flip inside out—your petals will appear glossy as the paint is now on the underside. Poke a hole in the bottom that you cut off, stick a pipe cleaner through it, and attach through the neck of the bottle. Once this is done, hot glue the neck to its support.

Another great recycle 3-D project is to make vertical sculptures resembling totem poles from cans, containers, caps and anything else you can find. Have

to create a self-portrait mosaic using leftovers from the classroom and trash they have collected.

tip #3

THINKING INSIDE THE BOX Louise Nevelson has always been one of my favorite sculptors and a few years ago I decided to try a Nevelson-inspired second-grade art lesson. I asked the students to bring in shoeboxes and any little box or “thing” made from wood, paper, or cardboard. I added some small jewelry boxes, cotton swabs, wooden clothespins, and wood craft sticks. Plastic does not work well as the paint will not stick to it. After discussing and showing artwork of Nevelson, I had the kids glue everything to their boxes. When they were done, I had them paint it black. We displayed all

the boxes stacked one on top of each other in the main hallway of the school. It looked incredible. I must admit that the second time I did this project I spray painted all the boxes black. The process was quicker, neater, and had more harmony to it.

tip #4

MIRROR, MIRROR, ON THE WALL, WHO'S THE FAVORITE ANIME OF ALL?

Students love drawing anime of any kind, so why not turn it into an art project? Have students draw their favorite anime character, or have them create their own. They can then render these figures in firing or non-firing clay. Another take on this can be having the students draw and then render in clay their favorite athlete, rock star, or movie star.

HAPPY BIRTHDAY to Keith Haring (May 4, 1958), Jasper Johns (May 5, 1930), Salvador Dali (May 11, 1904), Georges Braque (May 13, 1882), Mary Cassatt (May 22, 1844) and Alexander Archipenko (May 30, 1887).

Don't forget that May is also Asian American and Pacific Islander Heritage Month, Haitian Heritage Month, and Jewish-American Heritage Month.

Thank you Crystal for your tip. Please remember to continue sending your tips to triedandtrue@artsandactivities.com. ■

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

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