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BELOW THE SURF ©2013, Wyland (*American*; b. 1956).
Oil on canvas; 36" x 24". Artwork appears courtesy of Wyland.
See "Wyland: Artist and Conservationist," page 14.



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What a wonderful thing, protecting the planet through art. How? One way is creative, conscientious art teachers presenting challenges to students that embrace reusing and recycling. Then there is the artist Wyland, whose raison d'être, one could say, is raising our awareness about how art can help us to appreciate and care more for the natural world around us (see "Wyland: Artist and Conservationist" on page 14.)

Over the past 20 years, Wyland has painted with more than a million youngsters, sharing his techniques and spreading his message. This fall, the Wyland Foundation will be holding its art challenge, "Water is Life." This art-education program is dedicated to exploring the beauty of our oceans, lakes, rivers, streams and wetlands through a collaborative art experience. Learn more at www.wylandfoundation.org/artchallenge, and be sure to sign up soon!

"Recycling Renaissance: Recycled Gardens" shares how Lynn Goff gave new life to the discarded green paper in her scrap bins. She turned it into a sculpting medium with which students built miniature Japanese tea gardens. From the experience, the children learned that, with a bit of imagination and industry, art materials can be fashioned from what appear to be throwaways. Take a look on page 16.

Viki Reed's students came to understand the value of discarded objects in "Recycling Renaissance: Junk Jewelry Necklaces" (page 18). Writes Viki, "When local recycling artist Shari Keith walked into the art room wearing a skirt made of men's old ties—with a salvaged pair of ladies gloves sewn on the back for pockets—our students took notice!"

As part of their school's "Go Green" campaign, students became involved in a recycling art activity that also integrated math, writing and reading. When asked how their thoughts about junk changed after the activity, one boy summed it up: "Junk is a misunderstood treasure!"

Don't miss two perfect projects for this time of year, when things are winding down in the art room: Tracy Fortune's "Caricature Self-Portraits" (page 22) and "Graffiti-Style Text Warp" (page 29) by Stephanie Syrakis. These activities will enthrall and engage your students during the dwindling school days, challenge their minds and exercise their art skills.

As we close our 80th Anniversary year, we thank you for being such good friends of the magazine. We look forward to many more years of sharing with each other the good things happening in our nation's art rooms. Enjoy the summer, and we will see you soon.



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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. Address all materials to the attention of the Editor. Simultaneous submissions will not be considered or accepted.

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CLICK CLICK CLICK! Photography for Children (2011; \$14.95), by George Sullivan. Prestel Publishing.

Don't let the pedestrian cover of this book fool you. Inside is an edifying, informative resource printed on heavy-weight paper. Although there's nothing new about the suggested projects, the numerous tips are helpful and the images are sublime.

The prolific author (he has written more than 100 books for young readers) includes information about master photographers Ansel Adams, Walker Evans, Lewis Hine and other principal figures. He shares quotes as well as insights into their lives and their work.

Middle- and high-school teachers will most appreciate this hardcover book. It is 96 pages long, includes an instructive section on the pinhole camera and a chapter covering the history of photography and the men credited with inventing it. Among the 130 illustrations are those photos documenting key events in time, e. g. first flight, first atomic explosion and so on.

One of the more enjoyable projects a photography teacher can schedule is to book a computer lab and ask the class to work at a photo-editing site online. Sullivan makes brief mention of the many free, fun sites available.—P. G.

www.prestel.com

LET'S MAKE SOME GREAT ART (2011; \$19.95), by Marion Deuchars. Laurence King Publishing Ltd.

Written and illustrated by an artist (and mother), *Let's Make Some Great Art* is sizeable and teeming with ideas that fill 224 pages. Many of us will discover nothing new in the activities, but many of the pages offer excellent prompts that encourage imaginative, inventive art-making.

Some copying is suggested and the publication is a coloring book on many pages. While the author includes hand-print turkeys, she also adds such tried-and-true techniques as upside-down drawing, hatching and cross-hatching

and experiments with color. The art/science connection is addressed (e.g., making a rainbow or a Möbius strip). Deuchars inserts tidbits of worthy information that will interest older children.

The book is meant for 8-year-old children and older. It's a workbook or, more accurately, a fun book. Kids can create their own versions of the works of 12 well-known artists. A terse paragraph about each artist introduces these activities.

The author believes her book is for anyone, no matter how old. She shared her thoughts by e-mail: *"For an artist to develop, we always have to go back and 'play' [with] a child-like attitude ... being spontaneous, all the things that kids do naturally and adults have to work at! I believe anyone can learn to draw, or at the very least, learn to enjoy the process of making art and that was the incentive behind this book."*

Buy it for the drawing games and for those exercises that stimulate self-expression and individuality.—P.G.

www.laurenceking.com

THE FANTASTIC JUNGLES OF HENRI ROUSSEAU (2012; \$17), Michelle Markel (Author) Amanda Hall (Illustrator). Eerdmans Books for Young Readers.

Did you know that eminent painter Henri Rousseau was self-taught from the age of 40? He studied photographs, illustrations and paintings in the Louvre. His fantasies of other lands were inspired by the Exposition Universelle in Paris in 1889 (the World's Fair). His devotion to nature led him to sketch from life at the Jardin des Plantes.

We endorse this picture book biography for primary schools and the parents of kids ages 5–9. Anyone, including adults, could get lost in admiration for the exceptional paintings of Amanda Hall, while Michelle Markel's writing is expressive and moving.

The Fantastic Jungles of Henri Rousseau is a story of persistence and resolve and its significance will not be lost on children. Repeatedly panned

by severe critics, forced to give music lessons to help support himself, Rousseau did not give up. He was somewhat vindicated in his lifetime but never a financial success, although he came to be appreciated by some of the well-known figures of his day.

Illustrator Hall altered prints of Rousseau's work in some cases. She used watercolors and acrylics to create densely colored paintings, two of which feature actual historical figures such as Georges Braque and Marie Laurencin. Two keys in the back of the book identify them. Back matter also includes a definition of naïve art.

Markel, who lives in the United States, is an experienced children's book author and considers it an honor. Artist Amanda Hall lives in England. She states that she "likes cats, curious aardvarks and big cups of tea."—P.G.

www.eerdmans.com/youngreaders

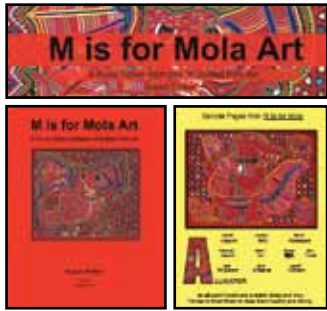
RALPH MASIELLO'S ROBOT DRAWING BOOK (2011; \$16.95), by Ralph Masiello. Charlesbridge Publishing.

First- through fourth-graders who love all things mechanical will eat this one up. Step-by-step diagrams show young artists how to draw splendid robotic creatures. Kids and teachers alike can follow the clear, easy-to-follow illustrations of drawings in progress.

To increase the odds of inserting some originality, additional steps encourage customization of the drawings. Drawing armor, more-challenging claws, pulleys and gears are a way for the more advanced student to add character and detail to his or her creation.

Masiello believes that simple steps make anyone an artist. Each new action is drawn in red, and more advanced additions are drawn in blue. Finished 'bots are shown full-page and in full color. Most of them employ shading and highlighting, although neither technique is described or explained.—P.G.

www.charlesbridge.com



SUSAN STRIKER

M is for Mola is an alphabet book by author Susan Striker that introduces children to the world's wildlife through recently discovered mola masterpieces by Panama's Kuna Indians. Colorful reverse appliqué and detailed embroidery teach visual discrimination and will fascinate both children and adults.

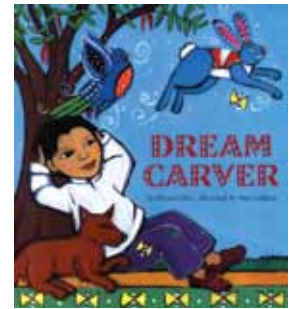
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Dream Carver, by Diana Cohn and Amy Cordova, is inspired by renowned Oaxacan wood-carver Manuel Jimenez. It tells the story of Mateo, a young wood-carver who breaks with entrenched artistic tradition. The main message of the book is that imagination can become a compelling force for change.

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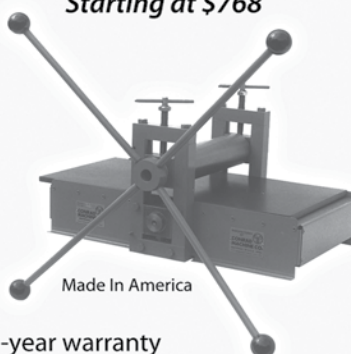
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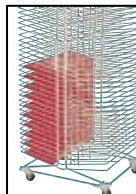
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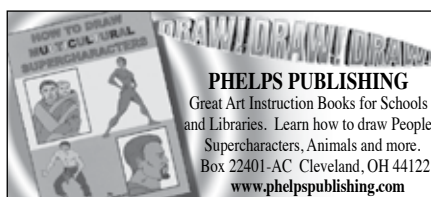


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iPonder the iPad

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

TABLET TEST DRIVE

BY CRIS GUENTER

>> **M610XA DRAWING TABLET** Genius, KYE Corp.

While I typically report on apps and accessories for the iPad in this column, I have long been a user of drawing tablets. So, when I recently was asked if I would try out the Genius EasyPen M610XA Drawing Tablet, I was curious, and willing to give it a try and share my thoughts with you.

The M610XA is a mid-range priced drawing tablet that is



The entire tablet measures 10" x 12" and has a 6" x 10" drawing surface area.

USB-based and runs on both Mac and Windows. This tablet comes with the driver that makes it work (and must be installed from the CD first), Adobe® Photoshop® Elements 9, Corel Painter Essentials 4, a cordless drawing pen that requires one AAA battery (included), two extra pen tips and pen-tip tweezers. There is a multi-language booklet for setting up the tablet.

There are more recent versions of Photoshop Elements and Painter Essentials 4 now available on the market, but just having two art applications included that can take full advantage of the capabilities of this tablet makes for a very reasonable, practical bundle.

The drawing/handwriting surface area for the EasyPen Drawing Tablet is 6" x 10" inches and the actual tablet measures 10" x 12". The design of

the tablet is sleek and thin. The four main function buttons at the top of the tablet are clearly labeled—Undo, Erase, Zoom in and Zoom out.

The tablet includes a transparent overlay sheet for use in tracing or outlining drawings or diagrams. There are "soft keys" available for establishing some pre-set tasks, if you desire. The pressure sensitivity between pen and tablet surface is impressive.

With the battery inside the pen, there is a bit of heft to it that many may appreciate. It took a bit of practice for me to figure out how the pen actually functioned. The experience was similar to when one purchases a new car and things are unfamiliar for a bit.

I think this was because there is right-click button built into the pen handle. I am a Mac user, and am not used to the right-click function and kept accidentally clicking it as I grasped the pen. After figuring that out, the pen responded easily to the tablet surface—even just above the tablet surface.

Compared to a well-known tablet, I simply needed to make a few extra clicks with this one to get the same tasks accomplished. While users of this tablet will find no frills, there is a focus on digital drawing or painting. To me, this tablet seems suitable for those seeking a basic drawing tablet to supplement their digital art efforts on the computer.

The Genius M610XA EasyPen Drawing Tablet is compatible with Windows 7/Vista/XP and Mac OS 10.4 or above. To use it, you need an available USB port and a CD/DVD-ROM drive. ■

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



In a completely separate review, 6-year-old Izabella gave the Genius EasyPen M610XA Drawing Tablet a whirl. She thought it was lots of fun and hopes to use it again soon to create more art. Using a pressure-sensitive graphics tablet to draw and paint is a modern way to engage students while teaching art skills and color theory.



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.

WAYS TO PREVENT BURNOUT

BY HEIDI O'HANLEY

My busiest time of the school year is from January to April. Since I travel, the bulk of my displays, contests, shows, props and kiln loading take up most of the time, and by the beginning of May, I am tired. Many teachers who take on too much feel burned out before the end of the school year. I would like to share with you some suggestions for making it through.

1 FOLLOW YOUR CALENDAR. In the beginning of the school year, I write everything down in my calendar. I collect dates for displays, musicals, contests, and anything else that would be extra on top of my teaching. Having it on your calendar, and preparing in advance, prevents you from being overwhelmed with projects. I can't deny that items pop up without me knowing, and as much as we dislike when it happens, if it's in your job description, it must get done!

2 IF THE WORKLOAD GETS HEAVY, FIND A LESSON THAT LIGHTENS THE LOAD. With all sculpture projects, paint set up, and storage concerns, sometimes you need that project to help give you a break. Drawing projects are the best to use in these situations because materials are the fewest and there are still plenty of concepts to introduce to the students. You can also try different projects that are quick and fun for the students.

As an example, Dale Chihuly's glass sculptures make great inspiration for a kindergarten project. All you need is coffee filters, markers, spray starch, and silo cups. Have the students write their names on the cups with markers, then have them decorate the filters with different colors. Spray the starch over the filters on top of the cups and leave them in the classroom to dry. Your result is a “Chihuly” paper sculpture for the students to have at home! It's perfect to leave behind in the classroom when pushing the cart from room to room.

3 LEARN HOW TO SAY NO. You may be the go-to person for visuals in the school, but you also have your own curriculum to worry about. If another colleague asks you for a display, or a prop, or visuals for their own program, think about what you have to do first. If they ask for a quick sketch, by all means, help out, but if they're

asking for an entire stage, think about your priorities. Ask your co-worker what it is they need, when they need it, and if the students are capable of doing it. I am a huge fan of student involvement.

4 GET THE STUDENTS INVOLVED. Students have a lot of pride in their own work and are more than willing to help out. When school props are needed, I try to see what the students can do. When students have ownership over their own work and collaborate with others, they gain more pride in themselves and in their school. I encourage students to do more because I want them to see that they can make a difference. It's not that I don't want to do the work...I'm still there guiding them. I help them start the ideas and plan the framework of their designs. Once the main shapes are started, the students take off with their own creativity.

5 COLLABORATE! Sometimes it's good to break from your routine and plan a lesson with a colleague. As an example, I collaborated with the school social worker for the character theme “Integrity.” We worked together to design a project around Earth Day, which gave many ideas for themes related to integrity (caring for the environment, taking responsibility, and working together to keep the community clean).

My coworker and I collaborated to plan the day, classes participating, and where to work. At the end of the day, 22 classes created 8-foot wide paper murals that were hung around our school gym, and we ended with a gallery walk!

There were so many bonuses from this event: the students got to collaborate on a theme and their design, teachers worked together to plan meeting times and materials, it was a nice break from normal routines, and everyone involved had so much pride in their work, not to mention an opportunity for a school-wide press release!

At the end of the school year, we're tired and burnt. We all get that way even when we're super motivated. The key is to never give up, and always try new things. You need to find ways to prevent the burn out, and spicing up the curriculum is a key motivator. Don't get tired of your job, even with traveling. It's a rewarding experience and I wouldn't give it up for the world. ■

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



Over 500,000 students have visited the Wyland Clean Water Mobile Learning Center. The exhibit includes a 40-person onboard interactive movie theater, a running river, computer-model simulations, and a cityscape with actual falling rain, where students can see the impact humans have on urban water systems.

Famed marine-life artist and conservationist Wyland has painted some of the largest murals on earth. I have seen him perilously lean over the edge of a fully extended 80-foot boom lift to complete the eye on a life-size breaching whale. I have felt the scaffolding shake on the side of a 10-story building as he rushes to finish a pod of dolphins to beat the fading light.

Wyland has painted 100 of these murals in over 17 countries, including many of our nation's cities. I have marveled and oohed and aahed with the thousands of spectators each of these murals draws.

But one of Wyland's most aston-

ishing achievements is his near total devotion to sharing the mural creation experience with students. In the last 20 years, he has personally painted with more than a million students, sharing his mural techniques and spreading a powerful message about the way the arts can teach us to more fully appreciate the natural world around us. Wyland brings a fresh approach to working collaboratively that offers an array of life lessons that transcend the art itself.

I have seen Wyland marvel over an enormous blank wall in a blighted urban area. While some may see only an eyesore, Wyland sees something of almost indescribable beauty. In

WyLAND: Artist and Conservationist *by Steve Creech*



The Wyland Foundation's art and science traveling tours have landed in all 50 U.S. states. Here, Wyland and a group of young artists in St. Louis, Mo., render their own depiction of the Mississippi River watershed.

his mind's eye, he is busy completing an entire ecosystem of massive marine mammals.

He uses no grids, only a steady hand, and has an innate ability to imagine his composition from the perspective of 500 feet away, even though he is standing within inches of a wall. He approaches these works of art with a fearlessness that the best artists must have, not only by committing to his subject, but doing so in full view of the public, who see the art come to life at every step.

Through this experience, the viewers come to understand that art is not only about taking mental and often emotional risks. It also requires hard, physical work. In the case of Wyland's murals, it may require a boom lift, a sky climber or a scissor lift, hoses, air compressors, generators, paint guns and more. At the end of the day, the artist himself is often coated in blue acrylic paint from head to toe.

Art requires a deep interest and study in the artist's subject. Wyland himself has logged thousands of hours as a SCUBA diver and underwater photographer. He studies light refraction deep within the sea, and how the particulates, seasons and time of day can change that light. He knows marine animals by color, shape and texture. He understands the predator/prey relationship in the ocean, the tides, the currents, and the physical laws beneath the sea that are so differ-

GET INVOLVED IN WYLAND'S NATIONAL "WATER IS LIFE" CHALLENGE

The Wyland Foundation has announced its national art challenge, "Water is Life." The contest encourages students to collaborate on mural-canvas artworks.

Be sure to act now, as a limited number of free mural canvas kits, along with art tips from Wyland and Standards-based lessons, are available to U.S. schools on a first-come, first-served basis. Register your class at www.wylandfoundation.org/artchallenge or by calling toll-free: (800) WYLAND-0 (995-2630).



As part of the opening festivities for the Smithsonian National Museum of Natural History's Sant Ocean Hall, Wyland worked with local youngsters who created their own ocean-themed mural.

ent from the ones that hold sway over our terrestrial lives.

Twenty years ago, Wyland started a nonprofit foundation to help children rediscover the wonder of the ocean through art. His talented and passionate staff (including myself) have been fortunate to play a small role in this mission. The Wyland Foundation continues to build on the legacy of wonder Wyland has left in many communities around the world—with art contests, exhibitions about resource conservation, and thousands of live events—from Puerto Rico to Washington, D.C.

The Wyland Foundation gives children the tools they need to become more creative, positive and solution-oriented. In short, all the qualities a person needs to turn a bleak urban wall into a reflection of the natural beauty that surrounds us if we only choose to see it. ■

Steve Creech is Executive Director of the nonprofit Wyland Foundation and co-author with Wyland of "Hold Your Water: 68 Things You Need to Know to Keep Our Planet Blue" (Andrews McMeel Publishing; 2006).



Creating such large murals takes stamina and precision teamwork between lift operator and painter.



Wyland touches up a detail on one of his marine-life murals.



Kate

Recycled Gardens

by Lynn Goff

The push to recycle and the reality of shrinking budgets are both motivations for developing art lessons that use materials that might otherwise be thrown away.

I wanted to teach my third-graders how to design and create a three-dimensional Japanese tea garden. For the medium, I turned to my scrap bins filled with bits of discarded green paper. We would make our own sculpting material out of those green scraps and, at the same time, eliminate the step of painting the topography of our gardens.

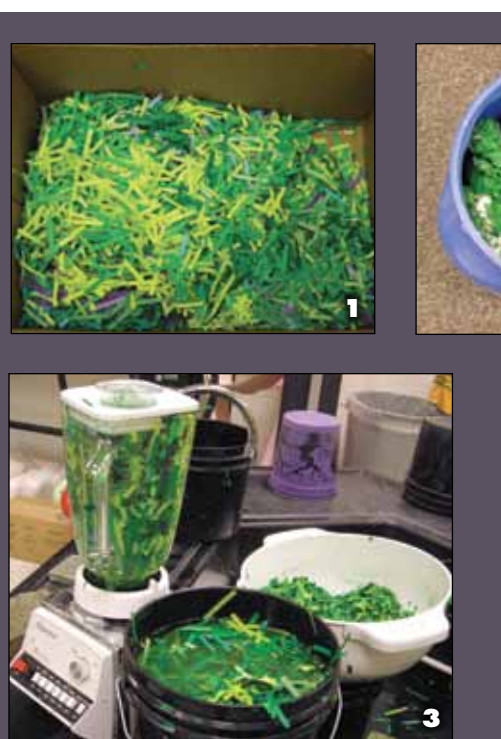
After a little bit of experimenting, I came up with a material that worked quite well and allowed every student to find success. To begin the process, I invested in an inexpensive paper shredder to chop all of the green paper scraps into small pieces.

These were set aside to soak in a bucket of water. I then used a blender to reduce the soaked paper to pulp, which

was then dumped into a large colander and drained. Many enthusiastic students took delight in squeezing the water out of the pulp until it was just damp.

The pulp was then placed in plastic coffee containers, and layered with a sprinkling (about a teaspoon) of papier-mâché paste powder. The paste was mixed into the pulp by hand so it would be evenly distributed. When the pulp started to feel a little slippery, I knew that we had a product that could be handled easily and would stick well to almost anything! The pulp was sealed and stored for up to a week with no ill effects on quality or smell.

To start the unit, we viewed a PowerPoint presentation about the elements and purpose of Japanese Tea Gardens as they are found here in the United States. We discussed the different styles of lanterns that are found in the gardens, as well as the presence of pathways, benches, lakes and beautiful foliage. My third-graders





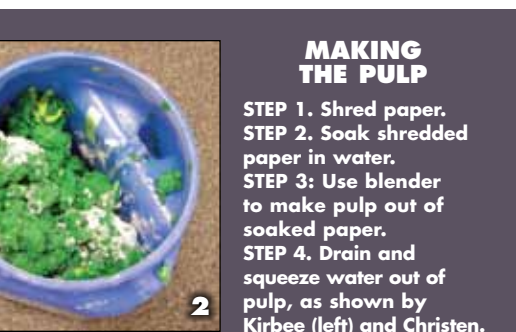
Some students made tiny clay animals, such as Connor's duck (left) and Cameron's rabbit.



Margaret



Mickel



MAKING THE PULP

STEP 1. Shred paper.
STEP 2. Soak shredded paper in water.
STEP 3: Use blender to make pulp out of soaked paper.
STEP 4. Drain and squeeze water out of pulp, as shown by Kirbee (left) and Christen.

2



4

study friendship in their curriculum, and we discussed how the gardens are a place for two cultures to meet and develop a mutual understanding.

After viewing the presentation, the students were asked to design a garden plan while keeping in mind that it must be drawn from a bird's-eye view. They were to include where they planned to place lanterns and benches, as well as where they might place a pond with a bridge and foliage.

During that same class period, the students painted and combed pieces of mat board using gray tempera paint

see **GARDENS** on page 44

NATIONAL ART STANDARDS

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

LEARNING OBJECTIVES

Upper-elementary students will ...

- sculpt the topography of a Japanese Tea Garden using recycled materials.
- create elements of a Japanese Tea Garden using clay.
- understand the purpose and connection of a Japanese Tea Garden as it is found in the United States.

MATERIALS

- 8" x 10" mat board
- Large paintbrushes
- Gray tempera paint
- Combs
- Paper scraps
- Papier-mâché paste
- White earthenware clay
- Black watercolor
- Beads
- Stones
- Wooden craft sticks
- Artificial foliage



JUNK JEWELRY

by Viki Reed

When local recycling artist Shari Keith walked into the art room wearing a skirt made of men's old ties—with a salvaged pair of ladies gloves sewn on the back for pockets—our students took notice! Our school PTO had just launched a “Go Green” school-wide recycling campaign, and Shari was the perfect fit for an art unit for Kindergarten through fifth grade.

Shari began by reading the poem “Hector the Collector” from Shel Silverstein's book, *Where the Sidewalk Ends* (HarperCollins; 1974), and explained how some people discard items others may find useful. Students understood the concept, and recalled garage sales they had visited or had participated in at home.

Shari illustrated by showing examples of her own jewelry creations, beautiful necklaces made entirely of small found objects and bits of junk. The children were amazed! Her creations looked like high-end accessories. One of her necklaces even had a flattened

metal pour spout from a box of dishwashing detergent and her son's old orthodontic appliance!

PLAYING WITH JUNK She then brought out large boxes of clean discarded objects, including toy parts, plastic shapes, old hardware and unidentifiable items, and laying one box at each table, said, “Let's play with junk and see what designs we can make!”

Students eagerly sorted through piles of old objects, laying out their pieces on paper, arranging and rearranging symmetrical and asymmetrical designs. This step was critical in allowing students to think about how small objects make up the whole. It was a bit like putting together a puzzle, but nothing had to fit perfectly. Their designs were amazing!

At the end of the first class, Shari instructed the children to bring in a plastic sandwich bag of their own clean, small found objects (excluding sharp things or paper). These would

be used in the next class to create their own necklaces.

FLURRY OF EXCITEMENT Day two brought a flurry of excitement as children showed their plastic bags of junk to Mrs. Keith. They chose a bigger object on which to build their designs, arranging and rearranging smaller objects on top of it until they were satisfied with their choices. Paper clips were added that would later serve as holders for the colorful ribbon necklace “chains.” Out came the glue to hold everything together.

Next, Mrs. Keith showed students how to pour thick, nontoxic sealer over

Children arranged small objects on top of bigger objects until satisfied with their choices.





From far left: "Thomas the Train," by Aidan; "X Marks the Spot," by Maddox; "Kaitlin's Heart" by Kaitlin; "Bottle Cap Design" by Joshua.

NECKLACES

LEARNING OBJECTIVES

Elementary students will ...

- understand the value of discarded found objects.
- create a design using balance and symmetry or asymmetry.
- construct a necklace using found objects.
- meet and learn from a guest local artist.

NATIONAL ART STANDARDS

- Understand and apply media, techniques and processes.
- Choose and evaluate a range of subject matter, symbols and ideas.
- Make connections between visual art and other disciplines.
- Reflect on and assess the characteristics and merits of their work and the work of others.

MATERIALS

- Large and small discarded found objects
- Paper clips
- Glue
- Ribbon
- Nontoxic sealer

the whole creation, and told them the necklaces would need several days to dry. When students arrived for the third art class, the sealer had dried hard and clear, and everything was securely in place. Ribbons were attached and the necklaces were ready to wear!

Delighted with the outcome, students wrote about their necklaces and the process. They were told that just as an author titles a book, they were to title their creation.

Mrs. Keith steered them away from obvious titles like "Junk Jewelry," encouraging them to instead look at the objects they had chosen and choose something more imaginative. Soon, wonderful titles emerged, including "Walk on the Beach" from one student who had used a seashell, and "A King's Throne" from another who had included a faux jewel and a shiny piece of metal.

NEW ATTITUDE Students were asked how their thoughts about junk had

changed now that they had used it to make a piece of jewelry. Many commented that they look at junk with a whole new attitude.

Mrs. Keith also invited our teaching staff to make a necklace in a special after-school workshop. We then exhibited all 700-plus necklaces in our school's main hallway, and invited parents to view the recycled masterpieces!

Not only were our students engaged in a hands-on recycling art activity, but this unit also integrated math (design, symmetry and balance), writing (written critique) and reading (the poem from Shel Silverstein). Extensions of these and other disciplines could include graphing what was collected (math), and grouping or creating necklaces according to cultural designs (social studies).

Although we are a school that recycles, this unit brought added awareness of the global drive to "Go Green," and has heightened and extended our efforts both school-wide and in our community. As one student wrote, "Junk is a misunderstood treasure!" ■

Viki Reed is an art teacher at Kyrene de los Cerritos Elementary School in Phoenix, Arizona.

Multiple-Purpose

by Rebecca Martin-Meissner



Seascape, year 1 (above)
and year 2.



At the end of the school year, I often search for inspiring ways to review, activities for students who are finished early and new ways to display my students' creativity.

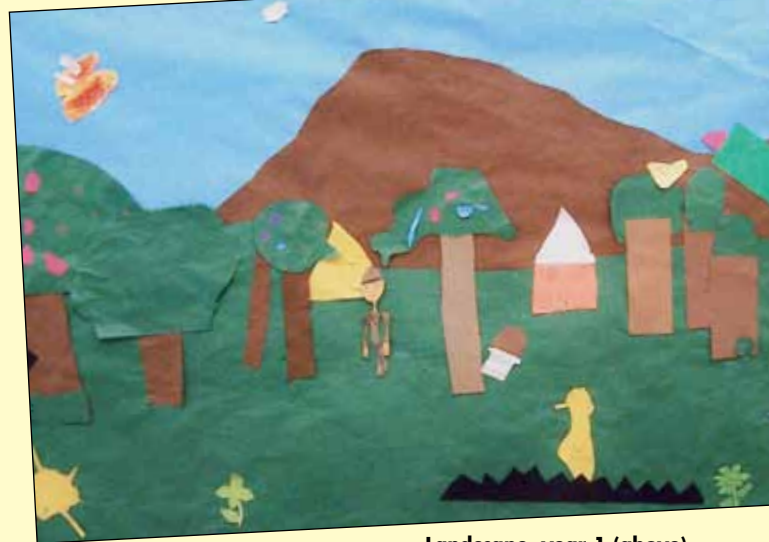
My students can always use more practice with both vocabulary and expanding their ideas and visual details; however, the end of the year also finds my students tired from tests, reviews and assignments. Ideas often have to be out of the box and feel more like play than work. One answer came in the form of a collaged mural of different types of subject matter.

Each week, I put up a new piece of bulletin-board paper with the name of the subject matter written above it, including cityscape, landscape, still life and seascape. Students were invited to add details to the picture using scrap paper. This allowed for different levels and classes to make an ever-developing artwork.

The changing nature of the pictures created a constant interest among the students in seeing the progress of the picture. New details would often prompt students to ask the identity and level of the artist.

Students were often amazed by what different levels of students could do—especially if it was revealed that the artist in question was younger than the questioner. This resulted in students pushing themselves even further to add things that had not been previously thought of, or use a new technique in creating with paper.

I've done this activity two different years. In the first year, only the upper grades worked on the mural. The paper was



Landscape, year 1 (above)
and year 2.

always blank at first. I noticed the pictures became very busy with little variety of details, or the scrap paper I had was not big enough to add objects in the desired size.

The second time, I started by adding the basic details of the picture, such as foreground, middle ground and background shapes for a landscape, or cutting various sizes and colors of rectangles for a cityscape. I also opened the activity up to all levels.

I created the rule that each artist could only add one thing to the mural per day. These choices pushed students

ReView Murals



Cityscape, year 1 (above)
and year 2.



LEARNING OBJECTIVES

Elementary students will ...

- work collaboratively to create a single artwork.
- review the types of subject matter in art by creating an original artwork.
- add a variety of details to make an artwork more interesting.

NATIONAL ART STANDARDS

- Understand and apply media, techniques, and processes.
- 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.

MATERIALS

- Scissors
- Glue or tape
- Scrap paper
- Crayons or markers



to come up with more details that were more original to each individual artist, instead of trying to put the most details on the picture in a day. It also opened up more discussion opportunities for brainstorming among students.

The ever-changing nature of the works and the time it took to make them resulted in students becoming interested in both what type of picture would be coming next, and what would happen with each finished work. Students still enjoyed picking out what they created personally, or added

new details to, after the completion of the work. An idea that was once intended for a bulletin board came to be displayed in the hall and around the classroom.

In the end, the activity gave students a meaningful and enjoyable way for each of them to review at his or her own level and pace. ■

Rebecca Martin-Meissner teaches art at A.W.E. Bassette Elementary School in Hampton, Virginia.



Zach



Kyrie



Jenna

Caricature Self-Portraits

by Tracy Fortune

Many students have seen artists sketching portraits or caricatures at a fair, carnival, mall or park. Some wonder what it would be like to draw people for a living, and many aspire to draw the human face well. Some find the idea daunting, as they lack the skills and experience needed.

To build students' skills in drawing people, I teach a caricature unit that combines drawing large, realistic faces with small, humorous, cartoonish bodies. This caricature emphasis helps students feel more successful, as it lessens the pressure to draw photo-realistically.

I begin the unit by showing students a PowerPoint on caricatures to clarify what they are, and to inspire students. I want them to learn the skills needed to draw a caricature self-portrait of themselves engaged in a favorite activity. Many students benefit from a demonstration on drawing individual facial features, with tips on drawing eyes, noses, mouths and ears. For example, I show them how they can use curved lines to create the foundation for an eye or a mouth. Students then practice drawing facial features in their sketchbook.

Next, we discuss the proportions of the face, focusing on the approximate placement of each feature. For example, I explain our eyes are about halfway down on our head, and our ears attach to our heads at the same height as the corner of our eye. To reinforce this understanding and the drawing of individual facial features, students do an exercise where they add features to a partially drawn face.

To help students draw themselves in action, I demonstrate what I call the "bubble drawing" strategy. This technique makes it relatively easy to draw people doing various activities, and is a skill used to draw wooden manikin figures and in cartooning. Students develop their bubble drawing skills by first replicating my exemplars, and then use the strategy to draw figures in action positions of their choice.

Students can use a photograph of themselves or a mirror to assist them in capturing key elements of their face.

LEARNING OBJECTIVES

Middle-school students will ...

- study the art of caricature.
- realistically render the features of the human face.
- draw the human body in a cartoonish manner.
- gain confidence and feel successful in creating a self-portrait.

NATIONAL STANDARDS

- understand and apply media, techniques and processes.
- reflect upon and assess the characteristics and merits of their work and the work of others.

MATERIALS

- 12" x 18" construction paper
- 12" x 18" drawing paper
- Colored pencils
- Fine-tipped markers
- Mirrors or student photos
- Caricature examples

Next, students should add a neck and body using the bubble drawing strategy, capturing the basic position of their body doing the activity of their choice. They can then add clothes and other details.

Most students have used colored pencils, but have little experience using a range of techniques. To help build their colored-pencil drawing skills, I demonstrate a variety of techniques, such as burnishing, two-tone, fading and cross-hatching. Students finish their caricatures using two or more techniques. For a professional result, I suggest students outline their drawing with a fine-tipped marker.

Students finish their artworks by cutting out their drawing, mounting it on 12" x 18" colored construction paper and adding an identification label. If photos were used, these images can be attached to the finished artwork. Students, staff and visitors love looking at the caricatures in the hallway. ■

Tracy Fortune is a middle-school art teacher in Lakewood, Wash., and is the author of "Exploring Careers In Art."

Barong, Bali, Indonesia

PRIMARY

Share the Clip & Save Art Print with students and explain that this is a mask from Bali, an island off Indonesia. (Point out Bali on a world map and its distance in relationship to the United States).

Next, explain that this mask represents a sacred, or holy, creature called “Barong,” and is used in a ceremonial dance that dramatizes good vs. evil. Share the video of the Barong dance found at: www.britannica.com/EBchecked/topic/1557300/Barong

Spend a few minutes discussing the Art Print. Point out that the mask probably represents a lion. Ask students to describe the details (ornate decoration around the face, jewels, real hair, fresh flowers), prominent eyes and fangs, etc.

Next, give students pre-cut mask templates and a selection of materials, such as yarn, feathers, old pieces of costume jewelry, torn paper, pasta, fabric flowers, etc, and let them experiment with the materials to design an original mask.

After students have settled on a design, give them paste or glue to fasten their materials onto the paper template. Once all students have completed their masks, have a parade around the classroom as a celebration of their hard work.

ELEMENTARY

Display all the Clip & Save Art Prints on the board, and briefly share this month’s Art Print. Review with students the names of each, and ask them what they can remember about each creature.

Do a survey of the class to determine which creatures are “goodies,” and which are “baddies.” Arrange each category into two groups. Discuss some of the visual characteristics that contribute to a creature being deemed good or bad (the primary colors in the rainbow serpent for good; the fangs, claws and ugly face of the dragon for bad).

Next, give students time to draw an original creature, either a “Goodie” or “Baddie.” Encourage them to incorporate some of the visual elements found in the Clip & Save Art Print series of mythological creatures. After students have completed their work, create a Hall of Fame and a Hall of Shame area on a bulletin board where students can post their original Goodie or Baddie creature.

MIDDLE SCHOOL

Share the Art Print with students. Explain the significance of the Barong to Balinese culture. Share the video of the Barong dance mentioned in the Primary instructions, to the left. Ask students to name animals that might be represented in this work of art (lion, bear, boar, snake/dragon). Make a list of these as students offer ideas and leave this list on display during the activity.

Next, place students into pairs or small cooperative groups. Explain that they will be designing an oversized mask of a creature inspired by the Barong mask. If you have access to computers in your classroom, give students time to do an image search of additional Barong masks as part of their preparation.

Pass out a piece of poster board to each group. Help students decide on the basic facial shape of their creature and, if necessary, with making the initial outline. Have students carefully cut out the face, and the holes for eyes, nose and mouth.

Give students an assortment of collage materials from which to decorate their creature’s face. When masks are complete, allow each group time to present their work. Finally, display all finished works alongside this month’s Art Print.

HIGH SCHOOL

Share the Clip & Save Art Print with students. Explain to them the significance of the Barong to Balinese culture. Share the video of the Barong dance mentioned in the Primary instructions, above. As in the primary activity, post all of the Art Prints around the classroom. Give students time to revisit the images and record features that each have in common.

Next, place students into pairs or small teams and challenge each of them to create a wearable mask that synthesizes elements from all of the mythological creatures in this years Clip & Save Art Print series. After work is completed, give each team time to present their work and to share how the creatures from the series inspired their original concept.



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





The Barong Dance, Bali, Indonesia. © 2012 Jordieasy / Dreamstime.com

Mythology in Art

by Colleen Carroll

In this year's Clip & Save Art Print series, students have met 10 of the most extraordinary mythological creatures ever imagined. Some were of the air (the griffin, and the raven); some slithered over the earth (the rainbow serpent of Aboriginal Australia); and some swam the seven seas (the Norse Midgard Serpent).

Some of these creatures use their powers to destroy (the dragon of Christian mythology, and the gorgon Medusa of ancient Greece), while others use their powers for creation, good fortune and happiness (Ganesha, Rangi and Papa, and Quetzalcoatl).

To conclude the series, good will, once again, overcomes evil as students travel to the Indonesian island of Bali to meet a mythological creature known as "Barong."

"Barong is the symbol of health and good fortune, in opposition to the witch, Rangda (also known as Calona-rang). During a dance-drama in which deeply entranced performers turn

swords on themselves but emerge unharmed, Barong confronts Rangda in magical combat. Barong is brought to life by two dancers encased in an ornately decorated harness. From the figure's mask hangs a beard of human hair decorated with frangipani flowers, in which the magic power of Barong is thought to reside." (www.britannica.com)

The Barong dance is a classic example of one of the most common themes in mythology: the battle of good vs. evil. The Barong creature represents an animal spirit, and differs from region to region across the island of Bali. The most common is the Barong lion, from the Gianyar region. Other forms are the boar, the tiger, and the dragon/serpent. Still another form represents a giant called *Barong Landung*. Some barong creatures are hybrid forms, such as a lion-tiger combination, while the *kek* is an mythological creature not associated with a particular animal.

"Animism," or the attribution of a living soul to plants, inanimate objects and natural phenomena, predates Hinduism in Bali; the Barong as a protector of a village or region is a natural outgrowth of this belief.

"The origin of the Barongs is obscure, but the generally accepted theory is that they are derived from animal spirits, chosen by societies who seek their protection. The people of these societies may believe that their ancestors were certain animals, or may believe that an animal was aided by their ancestors, and in order to repay the debt, the animal has agreed to protect succeeding generations." (www.windsong2.com)

The Barong mask shown in this month's Art Print is ornately decorated and replete with a beard made

from human hair and three frangipani flowers. The stylized face of the Barong is most probably meant to be a lion, with the golden ornamentation framing the face—perhaps its mane.

"The masks of Barong and Rangda are considered sacred items, and

before they are brought out, a priest must be present to offer blessings by sprinkling them with holy water taken from Mount Agung, and offerings must be presented." (www.indo.com)

The Barong dance is a sacred ceremonial dance that follows a basic series of stages. In the first stage, the Barong enters with a pair of frolicking monkeys; the scene is playful and light.

In the next stage, Rangda enters, along with a troupe of male dancers. She casts an evil spell upon them, thereby inducing them to fall on their *keris*, or daggers. Barong and a priest cast their own spell of protection, and most of the men are saved.

In the final stage, Barong and Rangda confront one another, after which Rangda is chased off and Barong restores peace and harmony in the universe.

To see a video clip of the Barong dance, visit: www.britannica.com/EBchecked/topic/1557300/Barongdance.htm

"Barong dances, among the most sacred in Bali, symbolize the intertwining of good and evil and the complex relationship between man and the supernatural."—baliaround.com

Artists Paint ... Impressionism



Claude Monet (French; 1840–1926). *The Artist's House at Argenteuil*, 1873. Oil on canvas; 23.687" x 28.875".
The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection.

© Artwork is in the Public Domain.

On the right side of this painting, see the woman in the doorway, watching the little girl playing with a hoop outside. Perhaps she is calling the child to come in for lunch.

Claude Monet loved flowers and had beautiful gardens in the places he lived in France. See the dabs of paint in the trees and on the flowers. A vine is climbing up the house. If we look at a small section close up, we can see that it is quite different from what we see at a distance or when we squint our eyes at it.

This Impressionist artist endeavored to capture the effect of a scene as it would be perceived in a fleeting glance—a quick impression. He was one of the plein-air artists believing that it was important to paint in the open air. Monet sometimes stopped mixing paint on his palette and applied it directly to the canvas in small dabs.

At 16 years of age, Monet drew caricatures and sold them,

saving his money to go to Paris. He arrived there to study art when he was 18. He also served with the African Light Infantry in Algeria, where the desert landscape and bright sunshine excited him and influenced his future work.

Later in life, his works were highly regarded and he was able to purchase a home and garden in Giverny, north of Paris. His goal was to paint light and nature as he saw them in a brief moment. His painting, *Impression: Sunrise*, gave the title that was given to Monet and his associates: Impressionists. ■

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 ... Impressionism

grade 5–6

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

- Tempera paint: white, turquoise, magenta and yellow
- Cotton swabs or small bristle brushes
- 6" x 9" white paper
- Paper plates for palettes
- Water containers
- Paper towels
- Two L-frames (Large L's made from two 2-inch-wide strips of construction paper and glued or stapled at one end to form an L)

Motivation

Squint your eyes and look at an outdoor landscape. Do you see dark and light areas? Do you see where the sun is shining and making things seem to sparkle?

Impressionist artists insisted on painting outdoors, directly from nature. They put colors on their canvas in tiny dabs, wanting your eyes to mix the colors and give you the impression of light on the surface of things. They used no black or outlines around shapes.

We can look outdoors or we can use a color photo and two L-frames. These will help us select a portion of the photo for your composition. L-frames are like little cameras.



In the Studio

1. After you have selected your composition, either from nature or a photo using L-frames, make a light pencil sketch of the main shapes and parts. Plan the entire composition, letting things touch the sides of the paper. Don't include little details at this point.
2. Pour small amounts of tempera paint in your palette and use a cotton swab or small brush to apply the colors in tiny dabs. Remember how the Impressionists placed tiny dabs of several colors next to each other so your eyes would mix the colors. For example, to make a light blue, put dabs of white along with dabs of blue.
3. Complete your picture by covering the surface of the paper with tiny dabs of paint. Check your work now and then by squinting your eyes to see the effect you are achieving.

Vocabulary

Dabs
Impressionism

L-frames
Plein-air

When I was a first-year art teacher, I moved five states away from home for the opportunity to teach art. I arrived with eager ambitions and expected all my middle-school students to want to be in that classroom as much as I did. The administration asked me if I could “get the kids hooked on art.” That’s *exactly* what I planned on doing.

Upon meeting each class, and introducing them to the art room, I asked what they would like to learn in art class. They bombarded me with great ideas: fashion design, painting, clay ... Then, one child raised his hand and said he wanted to learn how to create *graffiti*. I added it to my list, but was thinking to myself that it was far too controversial for me to actually teach.

Later, as I worked on final lesson preparations for the semester, I looked again at the word “graffiti” on my list. I

graffiti-style text warp

by Stephanie Syrakis

began researching it and started to look at it with a child’s eye: It’s colorful, it’s fun and it can be used to get important messages across. I then prepared a lesson, to which I have made many improvements over the years and has served me well.

THE IMPORTANT DISTINCTION to get across was that we were looking at graffiti as an *art* vs. graffiti as *vandalism*. I showed them a PowerPoint I created with several examples. We discussed that it is *art* when created on a

surface that we have permission to use. I discussed how some of the first paintings were done on cave walls, and that even Leonardo Da Vinci’s *The Last Supper* was painted on a wall. This opened a discussion on murals and frescos.

I told them that we were studying our graffiti as art, not as vandalism, so it did not need to be put on a wall. As a class, we looked at the technique that went into creating the letters. We studied examples of graffiti, with an artist’s eye. We discussed color, shading and creative letter manipulation. Students were fascinated. To this day, I’ve never presented a lesson that gets kids as excited to create as this one did (and

see **GRAFFITI** on page 44

LEARNING OBJECTIVES

Middle-and high-school students will ...

- understand the difference between graffiti as art and graffiti as vandalism.
- warp text to create a graffiti-style font.
- practice making their letters look 3-D.

NATIONAL STANDARDS

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

MATERIALS

- Graphite and colored pencils
- 8" x 12" paper



“Inspire,” by Taylor.



“Balance,” by Paige.



“Dream,” by Kaylee.

Summer Buyer's Guide 2013

ARTS & ACTIVITIES' comprehensive directory of sources of art and craft supplies and equipment, schools, publications and services ... a ready reference for teachers, administrators and purchasing agents. Telephone numbers and websites shown with listings provide prompt access for inquiries, orders and special requests. Be sure to say you found them in Arts & Activities magazine!

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www.activaproducts.com
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Alfred University

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CODES

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

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

Roylco
800-362-8656
www.roylco.com
HC

Runyan Pottery Supply, Inc.
810-687-4500
www.runyanpotterysupply.com
AB BR CE CT FN HC JM SA SH SP

S

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

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

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

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

Savannah College of Art & Design
912-525-5000
www.scad.edu
SH

School of the Art Inst. of Chicago
312-899-5100
www.artic.edu
SH

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

Scottsdale Artists' School
800-333-5707
www.scottsdaleartschool.org
SH

Scratch-Art Co., Inc.
203-762-4500
www.melissaanddoug.com
CY DG HC PC PR

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

Sheffield Pottery
888-774-2529
www.sheffieldpottery.com
BR CE SA

Shimpo Ceramics
800-237-7079
www.shimpoceramics.com
CE HC SH

Sierra Nevada College
775-831-7799
www.sierranevada.edu/workshops
SH

Silvergraphics Studio
866-366-5700
www.silvergraphics.com
FD GR

Skidmore College Summer 6
518-580-5052
www.skidmore.edu
SH

Skutt Ceramic Products
503-774-6000
www.skutt.com
CE FN JM SA SG SP

Smith-Sharpe Fire Brick Supply
612-331-1345
www.kilnshelf.com
CE

Smooth-On, Inc.
800-762-0744
www.smooth-on.com
CE HC SP

Socwell LLC
www.4clay.com
CE

Spectrum Glazes, Inc.
800-970-1970
www.spectrumglazes.com
CE PT

Speedball Art Products

800-898-7224
www.speedballart.com
 CA DG PC PR PT RS

Split Rock Arts Program

612-625-8100
www.cce.umn.edu/splitrockarts/
 SH

Square 1 Art

888-332-3294
www.square1art.com
 FD

SRA/McGraw-Hill

972-224-1111
 PB

S&S Worldwide

800-243-9232
www.swww.com
 CE CY EP HC PC PT

Staedtler-Mars, Limited

800-776-5544
www.staedtler.ca
 DG DR GR HC PS

Standard Ceramic Supply

412-276-6333
www.standardceramic.com
 CE

Strathmore Artist Papers

800-353-0375
www.strathmoreartist.com
 PC

Studio Sales Pottery

585-226-3030
www.studiosalespottery.com
 CE HC

CODES

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

*Equipment and supplies

T**Tandy Leather Factory**

817-872-3200
www.tandy Leatherfactory.com
 HC LT

Taos Art School

575-758-0350
www.taosartschool.org
 SH

Tara Materials

800-241-8129
www.taramaterials.com
 BR FR PC PH PT

Teachers College Columbia Univ.

212-278-3270
www.tc.columbia.edu
 SH

Teachers, Art Center College

626-396-2319
www.artcenter.edu/teachers
 SH

Texas Pottery

800-639-5456
www.texaspottery.com
 BR CE HC SH SP

Triarco Arts & Crafts, Inc.

800-328-3360
www.eltriarco.com
 AB AD AV BR CA CE CT CY DE DG
 DS DY EP FN FR GR HC JM LO LT PC
 PH PR PS PT SG SP

Trinity Ceramic Supply

214-631-0540
 CE

Truro Center for the Arts

508-349-7511
www.castlehill.org
 SH

TTU Appalachian Center for Craft

931-372-3051
www.intech.edu/craftcenter
 SH

Tucker's Pottery Supplies

800-304-6185
www.tuckerspotters.com
 BR CE CT FN SP

Tulsa Stained Glass

918-664-8604
www.tulsastainedglass.com
 SG SH

U**Union Rubber Co.**

800-334-8219
www.best-testproducts.com
 AD

United Art and Education

800-322-3247
www.unitednow.com
 AB AD BR CA CE CT CY DG DR DS EP
 FI FN HC JM LO PC PR PS PT SG SP

University of the Arts

215-717-6000
www.uarts.edu
 SH

U.S. Artquest, Inc.

517-522-6225
www.usartquest.com
 AD BR HC RS

Utrecht Mfg. Corp.

800-223-9132
www.utrecht.com
 AD BR CT DG DR DY EP FN FR GR PC
 PR PS PT SP

V**Vanguard Crafts**

800-662-7238
www.vanguardcrafts.com
 AD BR CE CY DY HC LT PC PS PT

Vent-A-Kiln Corp.

716-876-2023
www.ventakiln.com
 CE SA

Video Learning Library

541-479-7140
www.art-video.com
 AV

Visual Manna

573-729-2100
www.visualmanna.com
 DG GR PB PT

W**Wacom Technology Corp.**

360-896-9833
www.wacom.com
 CO DG HC PH PT

The Wallace Foundation

www.wallacefoundation.org
 SH

Watson Guptill Publications

800-278-8477
www.watsonguptill.com
 PB

Welsh Products, Inc.

800-745-3255
www.welshproducts.com
 CO FD GR PR

Western Michigan University

268-387-2436
www.wmich.edu/art
 SH

Whittemore-Durgin Glass

800-262-1790
www.whittemoredurgin.com
 HC SG

Wikistix

800-869-4554
www.wikistix.com
 HC SP

Winsor & Newton

800-445-4278
www.winsornewton.com
 BR CA CY EP HC PC PS PT

Witzend Workshop, LLC

203-393-2397
www.twisteezwire.com
 CY DY FI HC JM SP

Women's Studio Workshop

845-658-9133
www.wsworkshop.org
 FI SH

Woodstock School of Art

845-679-2388
www.woodstockschoolofart.org
 SH

Product Categories**(AB) AIRBRUSH**

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

(AD) ADHESIVE/FIXATIVES

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

(AV) AUDIO/VISUAL

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

Sax/School Specialty
Triarco Arts & Crafts, Inc.
Video Learning Library

(BR) BRUSHES

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

(CA) CALLIGRAPHY

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

(CE) CERAMICS

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

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

(CO) COMPUTERS

Blick Art Materials
Core Learning Inc.

Hash Inc.
JourneyEd
Leaning Post Productions
Lightfoot Ltd, Inc
Lightfoot Ltd.
Wacom Technology Corp.
Welsh Products, Inc.

(CT) CUTTING INSTRUMENTS

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

(CY) CRAYONS

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

(DE) DISPLAYS

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

(DG) DRAWING

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

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

(DR) DRAFTING

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

(DS) DISPENSERS/CONTAINERS

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

(DY) DYE/BATIKS

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

(EP) EASELS/PALETTES

Art Boards
Artisan
Art Supplies Wholesale

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

(FD) FUNDRAISING

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

(FI) FABRIC/FIBERS

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

(FN) FURNITURE/EQUIPMENT

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

Runyan Pottery Supply, Inc.
 Sax/School Specialty
 Skutt Ceramic Products
 Triarco Arts & Crafts, Inc.
 Tucker's Pottery Supplies
 United Art and Education
 Utrecht Mfg. Corp.

(FR) FRAMES/MATS

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

(GR) GRAPHIC

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

(HC) HOBBY/CRAFT

Activa Products, Inc.
 AMACO/Brent
 American Ceramic Supply Co.
 Ampersand Art Supply
 Armada Art, Inc.
 Arnold Grummer's Paper Making
 Artefakes
 Artisan
 Artograph, Inc.
 Art Stamps
 Art Teacher on the Net
 Art to Remember
 Aves Studio
 Axner Pottery Supply
 Badge-A-Minit Ltd
 Bailey Ceramic Supply
 BigCeramicStore.com
 Blick Art Materials
 Bluebird Mfg. Inc.
 Bracker's Good Earth Clays, Inc.
 Carolina Clay Connection
 Cascade School Supplies, Inc.
 ColArt Americas, Inc.
 The Color Wheel Co.
 The Compleat Sculptor, Inc.
 Continental Clay Co.
 Crayola
 Createx Colors
 Daler-Rowney, USA
 Delphi
 Discount School Supply
 Dry Creek Pottery
 Earth Guild
 Ed Hoy's International
 Elmer's Products, Inc.
 Embrace Art
 Evans Ceramic Supply
 Faber-Castell USA
 Fiskars
 Florida Clay Art Co.

Gelli Arts
 General Pencil Co.
 Glue Dots Int'l (GDI)
 Grafix
 Great Lakes Clay
 Greenwich House Pottery
 Groovy Tools LLC
 Harrisville Designs/Friendly Loom
 iLoveToCreate, Duncan Ent. Co.
 Inovart Inc.
 Jack Richeson & Co, Inc.
 Jacquard/Rupert, Gibbon & Spider
 Jones Publishing, Inc.
 Krylon Products Group
 Laguna Clay Co.
 Liqui-Mark Corp.
 Liquitex Artist Materials
 L & L Kiln Mfg., Inc.
 Madison Art Shop
 Makit Products Inc.
 Masters Int'l Color Wheel Co.
 Mayco Colors
 Midwest Products
 Mile Hi Ceramics, Inc.
 MKM Pottery Tools
 Molly Hawkins' House
 National Artcraft Co.
 National Art Supply
 Olympic Kilns
 Perfectone Mold Co.
 Phelps Publishing
 PMC Connection
 Polyform Products
 Rockland Colloid
 Royal & Langnickel Brush Mfg.
 Royalwood Ltd.
 Roylco
 Runyan Pottery Supply, Inc.
 Saral Paper Corp.
 Sargent Art Inc.
 Sax/School Specialty
 Scratch-Art Co., Inc.
 Segmation
 Shimpco Ceramics
 Smooth-On, Inc.
 S&S Worldwide
 Staedtler-Mars, Limited
 Studio Sales Pottery
 Tandy Leather Factory
 Texas Pottery
 Triarco Arts & Crafts, Inc.
 United Art and Education
 U.S. Artquest, Inc.
 Vanguard Crafts
 Wacom Technology Corp.
 Whittemore-Durgin Glass
 Wikistix
 Winsor & Newton
 Witzend Workshop, LLC

(JM) JEWELRY/METAL

Activa Products, Inc.
 American Ceramic Supply Co.
 Ampersand Art Supply
 Armory Art Center
 Artograph, Inc.
 Axner Pottery Supply
 BigCeramicStore.com
 Blick Art Materials
 Clay Stamps from Socwell LLC
 The Compleat Sculptor, Inc.
 Continental Clay Co.
 Delphi
 Ed Hoy's International
 iLoveToCreate, Duncan Ent. Co.
 L & L Kiln Mfg., Inc.
 Mile Hi Ceramics, Inc.
 Molly Hawkins' House
 New Mexico Clay
 Olympic Kilns
 PMC Connection
 Runyan Pottery Supply, Inc.
 Sargent Art Inc.
 Sax/School Specialty
 Skutt Ceramic Products
 Triarco Arts & Crafts, Inc.
 United Art and Education
 Witzend Workshop, LLC

(LO) LOOMS/WEAVING

Ampersand Art Supply
 Blick Art Materials

Earth Guild
 Harrisville Designs/Friendly Loom
 Inovart Inc.
 Royalwood Ltd.
 Sax/School Specialty
 Triarco Arts & Crafts, Inc.
 United Art and Education

(LT) LEATHERCRAFT

Blick Art Materials
 Earth Guild
 Sax/School Specialty
 Tandy Leather Factory
 Triarco Arts & Crafts, Inc.
 Vanguard Crafts

(PB) PUBLISHERS

Art Image Publications
 Art Teacher on the Net
 Birdcage Books
 Bright Ring Publishing Inc.
 Carson-Dellosa Publishing
 Clay Times
 Core Learning Inc.
 Crizmac Art & Cultural Ed. Mats.
 Crystal Productions
 Earl Phelps Publishing
 Embrace Art
 Fired Arts & Crafts
 F & W North Light Book Club
 Getting To Know, Inc.
 Getty Trust Publications
 Incredible Art Department
 Jones Publishing, Inc.
 Kids Can Press
 Leaning Post Productions
 Martin/F. Weber
 National Art Education Assoc.
 Orton Ceramic Foundation
 PCS Books
 Phelps Publishing
 Pottery Making Illustrated
 Quarry Books
 SRA/McGraw-Hill
 Visual Manna
 Watson Gupitill Publications

(PC) PAPER/CANVAS

Artisan
 Art Stamps
 Art Supplies Wholesale
 Blick Art Materials
 Cascade School Supplies, Inc.
 ColArt Americas, Inc.
 Continental Clay Co.
 Daler-Rowney, USA
 Discount School Supply
 Felix Press
 Gold's Artworks
 Graphic Products Corp.
 iLoveToCreate, Duncan Ent. Co.
 Jack Richeson & Co, Inc.
 Lightfoot Ltd, Inc
 Lightfoot Ltd.
 Madison Art Shop
 Makit Products Inc.
 Martin/F. Weber
 Masters Int'l Color Wheel Co.
 McClain's
 Molly Hawkins' House
 Nasco Arts & Crafts
 National Art Supply
 Pacon Corporation
 Saral Paper Corp.
 Sargent Art Inc.
 Sax/School Specialty
 Scratch-Art Co., Inc.
 Speedball Art Products
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CLAY TIPS from David and Tracy Gamble

Choosing Glaze Colors by David L. Gamble

How many times have you been asked by a student, "What color glaze should I use?" I get this question all too often. I believe it comes from wanting to have a successful-looking pot, but also from a lack of confidence and direction in their glazing abilities. I find the question more prevalent in older children and adults. I think the younger ones don't question their abilities quite as much and just go for it.

Forming the pot is just part of the total experience in making clay objects. Most pots are made without a plan for how they are going to be glazed. Starting with a quick sketch could help plan out the total experience—creating a blueprint of one's design.

Today, with the availability of so many commercial underglazes and glazes, the color choices can be a bit overwhelming. I solve this dilemma by asking the student to make three quick drawings of his or her pot. I do mean quick—no more than five minutes should be spent on them. Then, using col-

ored pencils or crayons, the student colors the pots three different ways. Then, ask the student to pick his or her favorite. They always seem to have a preference with one of the three pots they have colored.

Many clay artists begin by sketching their pots to create a definite plan/design for their piece. It starts with dividing up the space and then using colored pencils, crayons or pens to test out ideas. Try it with your older students. It will make them plan and problem-solve before they touch the clay or choose glazes.



Sketching and then coloring your ideas, makes it easier to choose glaze colors.

David and Tracy Gamble will be teaching a clay session at Penland School of Crafts, July 7-19. For information, call: (828) 765-2359.

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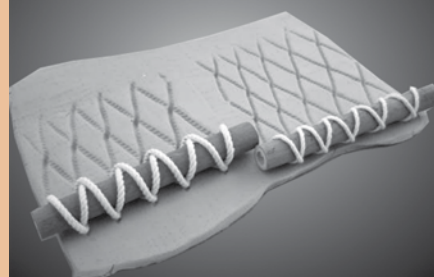
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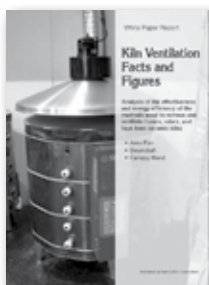


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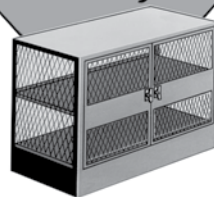
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GARDENS that would serve as the background for the garden. (Other types of cardboard curled too much because of the moisture from the paper pulp.)

In the next class, we reviewed hand-building techniques for clay, such as rolling coils and how to score and slip two pieces of clay together. The students were given examples of different types of lanterns, and were asked to create at least one miniature lantern and a garden bench. During the class, students who finished early were encouraged to sculpt tiny animals one might find in a garden. Once the pieces were bisque-fired, they were stained with black watercolor and wiped until they resembled stone.

To introduce the process of forming the garden, I demonstrated how the paper pulp was made. Showing the students the process helped to relieve the anxiety some experienced about

handling sticky green stuff.

Next, I demonstrated how to roll the pulp between one's hands to create a coil, and then press it onto the background to create the topography of the garden. The paper pulp was the perfect medium for embedding stepping stones, beads for flowers, artificial foliage and the bisque-fired pieces that we had created. (Some of the beads and stones needed a little extra glue because of the smooth surfaces.)

The students glued tissue paper onto areas that were designated to be water. I emphasized that the topography should be built up around the garden pathways, and that Japanese Tea Gardens are always kept neat and tidy.

The students worked quickly with much excitement and conversation about the creative features of their gardens. Small stairways led to garden benches, turtles and ducks floated in ponds, and one tiny fox crept across the topography. The many creative landscapes looked like wonderful places to rest and visit with friends. ■

Lynn Goff is an art teacher at Belvedere Elementary in Arnold, Md.

GRAFFITI still does).

After viewing examples, I made sure each student could make a bold letter. I told them to print a capital letter on their page and outline it (for those who cannot visualize how to make bold letters). Then, together we worked on how to create shadows for those letters. Once the students figured out how to add a shadow to a standard bold letter, we discussed how to manipulate that letter into a graffiti font.

I told them they "have to change each aspect of the letter." They could not take anything away from the shape of the letter—they need to *add* to it. We started with the top, and changed the shape, then the bottom piece(s) of the letter. If the letter had a center piece, it also had to be changed. Once they mastered chang-

I've never presented a lesson that gets kids as excited to create as this one did (and still does).

ing their letters, they worked on adding a shadow to it.

FOR THE ASSIGNMENT, students chose a word (not a name) with five letters or more. A shorter word would be too easy. They had to make sure that some part of their design touches each edge of the paper. They also needed to draw one letter backwards. Finally, when it was time for them to color each letter, each needed to have five colors in it.

The students worked on their projects for about a week and the outcome was amazing. When I displayed them on the bulletin boards outside the art room, they captivated the entire student body. Passers-by stopped in awe of what the art students created. And, I heard many of them say, "I want to take art!" That's when I *knew* I had accomplished the goal I first set out for—to get students to love art. ■

Stephanie Syrakis teaches art at Lake Gibson Middle School in Lakeland, Fla.

VOCABULARY

Bird's-Eye View	Landscape Architect
Japanese Tea Garden	Paper Pulp
Landscape	Topography



ARTIST OF THE MONTH

Paul Gauguin, born June 7, 1848



Paul Gauguin (French; 1848–1903). *Tahitian Women on the Beach*, 1891. Oil on canvas; 27.2" x 35.8". Musée d'Orsay, Paris, France.

© Artwork is in the Public Domain.

Only a few weeks left of school and then we are free ... well, we will not have to get up early, but I know our brains will still be working and we will be furiously writing down ideas and new art lessons for September. I try to revisit old art lessons and put a new and improved spin on them.

I also aim to regenerate during the summer. Try to find some workshops in your area; you might find some through your local high school, parks and recreation center, colleges, or through your local or state art association. It is always nice to work on your own art once in a while since so many of us rarely have the time to do that.

As we clean up our rooms for another year, we are always looking for some great end-of-the-year projects that are quick, meaningful and fun.

tip #1

GAMING LIKE YOU'VE NEVER SEEN IT BEFORE! Forget the video games, the iPhones, the PS3s and Xbox 360s! Ellen McMillan from Monarch High School in Coconut Creek, Fla., has her students make art-related games. They bring in

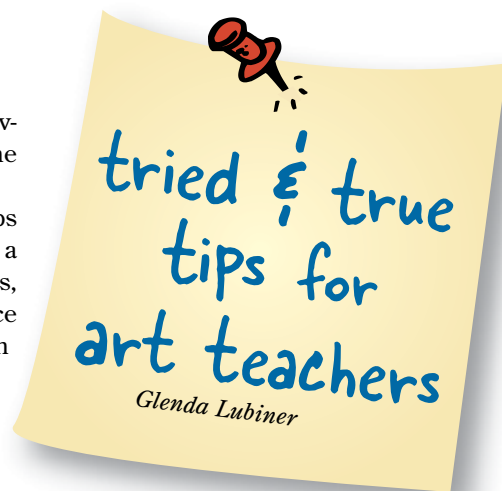
makes for a fun end-of-the-year activity and the students love to watch the water change colors!

Chrissy also saves the marker caps to turn into cool art projects, like a mosaic mirror! She rinses all the caps, lets them dry, and glues each piece onto a framed mirror. It adds a splash of color to her classroom and reminds the students you can be creative with your "junk!" Have the students decorate something with recycled or found objects.

tip #3

LEAVING YOUR MARK For the last art class before the eighth-graders graduate, Chrissy pulls out the paints, sponges, brushes, straws, marbles, LEGOs, toy cars—and anything else the students can use to paint. She has them create several abstract paintings on small 4" x 4" white paper. They choose two of their favorites and when they are dry, Chrissy makes a display for her closet door that stays up for the following school year.

A Jackson Pollock quote hangs in the middle, reading, *"It doesn't make*



the school hallways lined with bulletin boards filled with a changing display of student art. Every project, every child—that is her goal.

In June, though, she has learned to start taking down those projects to send them home with her student artists before the final week of school. Doing this a week early ensures that the projects actually make it home to the "family gallery."

But oh, what to do with those blank walls! This year, she looked through some of her favorite prints of water and mountain landscapes—Albert Bierstadt, *In the Mountains*; Edward Hopper, *Lighthouse at Two Lights*; Winslow Homer, *The Blue Boat* and *Breezing Up*. She put one print in the middle of each bulletin board, filling the school with inspiration for the change of pace that summer brings, for summer activities and a chance to highlight some more art in our hallways.

HAPPY BIRTHDAY to Maurice Sendak (June 10, 1928), Christo (June 13, 1935), and M.C. Escher (June 17, 1898). To celebrate, have your students create some "wild things," wrap objects or make tessellations for an end-of-the-year project.

Thank you Ellen, Chrissy and Barbara for the wonderful and helpful end-of-the-year tips.

Wishing you all a restful and creative summer ... but don't forget to keep sending those tips! ■

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

A Creative Finish

old games and paint, design, or change them and then they play them at the end of the year. That way, she says, you can clean up your supplies and at the same time the students have things to do that are art related and fun. Students have made card games, matching games, and monopoly-type games.

tip #2

ONE MAN'S TRASH IS ANOTHER MAN'S TREASURE Rather than throwing away dried-up markers, Chrissy Chiddo Leishear from St. John the Baptist Catholic School in Silver Spring, Md., has the students dip them in a cup of water and they can then "paint" with them. She keeps a basket in the corner of her room dedicated to dead markers. This

much difference how the paint is put on, as long as something has been said." This is a great follow-up activity to an abstract art lesson and a way for the students to leave a "mark" before they leave the school.

tip #4

INSPIRATION FROM THE ART ROOM During the school year, Barbara Owen, from Tenacre Country Day School, Wellesley, Mass., loves to walk through

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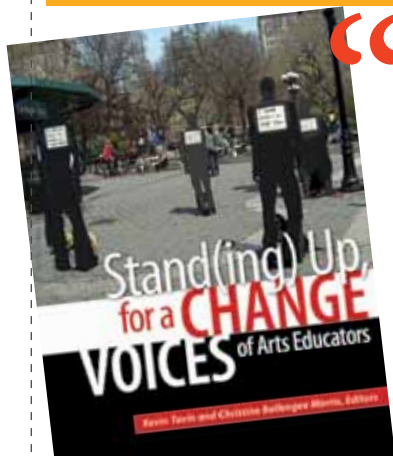


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