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# CONTENTS

VOLUME 154, No. 2

OCTOBER 2013

## THE VERSATILITY OF PAPER

- 16** THE ART OF PIETRE DURE *Kathy Cunningham*
- 18** IT'S ALL IN THE SYMMETRY *Karen Skophammer*
- 24** BENT-ON CUTTING PAPER *Nate Greenwood*
- 26** COMMUNITY CONNECTIONS: PAPER, PLASTIC OR ART BAG?  
*Debra Tampone*
- 28** RECYCLING RENAISSANCE: SELF-PORTRAITS LAYERED IN CARDBOARD  
*Karen Skophammer*
- 30** FACING THE ART OF THE MASK *Ken Klopach*

## SPECIAL FEATURES AND COLUMNS

- 12** STEPPING STONES ... KNOWING YOUR STUDENTS' NAMES *Heidi O'Hanley*
- 13** CHOICE-BASED ART: BEGINNINGS & ENDINGS IN THE CHOICE STUDIO  
*Katherine Douglas*
- 14** YOUNG ARTIST: LAUREN JONES *Jana Miller and Judy Johnson*
- 23** ON THE ART CAREER TRACK: MONSTER MASH UP *Irv Osterer*
- 32** CLAY TIPS FROM THE GAMBLE STUDIO: SAFE AND RELIABLE REDS  
*David L. Gamble*
- 38** TRIED & TRUE TIPS FOR ART TEACHERS: PLAN AHEAD FOR PAPER  
*Glenda Lubiner*

## READY-TO-USE CLASSROOM RESOURCES

- 19** ARTS & ACTIVITIES ART PRINT FEATURE, ISHTAR GATE LION *Colleen Carroll*
- 37** ARTIST OF THE MONTH: KATSUSHIKA HOKOSAI

## A&A AT YOUR SERVICE

- 31** FOCUS ON FUNDRAISING
- 32** CLAY CORNER
- 36** AD INDEX

## DEPARTMENTS

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

## ON THE COVER

COLLAGE *Magazine pages; 18" x 12".*

*By Lauren Jones, student at Arendell Parrott Academy, Kinston, N.C.  
See "Young Artist," page 14.*

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30



16



18



*The versatility of paper ... what other medium can be used in so many ways? You can draw and paint on it, cut it, fold it, tear it and glue it. But, there really is much more to paper. "The Art of Pietre Dure" (page 16) describes how it can substitute for stone when creating beautiful "mosaics." In the story, Kathy Cunningham shares how her elementary-level students were inspired by the work of artisans and excited to fit paper pieces together to create their own faux pietre-dure art.*

*Karen Skophammer uses paper to emphasize symmetrical balance in a fun and engaging way for third-graders in "It's All in the Symmetry" (page 18). The subject matter and colors were dictated by students because of the Halloween season, of course!*

*Nate Greenwood's students build minimalist sculptures with it, as he describes in his "Bent-On Cutting Paper" (page 24). This great introduction to thinking and working in three dimensions, helps students feel more confident about future 3-D assignments as they create personal letter sculptures influenced by the work of Fletcher Benton.*

*Children are fascinated to learn about Keith Haring's art and its social messages, and the role of art in our society. As we know, it is important for youngsters to feel they can make a difference, and Debra Tamponi's "Community Connections: Paper, Plastic or Art Bag?" (page 26), is a way to facilitate this.*

*It is also important to provide students with opportunities to express themselves and control what they reveal about who they are to others. This issue offers two suggestions for this that are perfect for middle-schoolers: "Recycling Renaissance: Self-Portraits Layered in Cardboard" (page 28) and "Facing the Art of the Mask" (page 30).*

*In the former, students fashion multi-layered portraits of themselves out of used mailing boxes, glue and tempera paint. In the latter, Ken Klopach's class makes colorful masks, full of flair and individuality. The fact the kids gain experience with organization, following instructions, brainstorming and developing their creative instincts is icing on the cake!*

*There are so many ways to create with paper! But, wait: Please allow me to add one more to the mix: Magazines are printed on it, which can lead to creative souls making collages out of the pages. Young Artist Lauren Jones (page 14) did. Her captivating portrait of a young boy so impressed us, it was immediately designated as this month's cover. There is no denying the amazing versatility of paper.*



*Maryellen*

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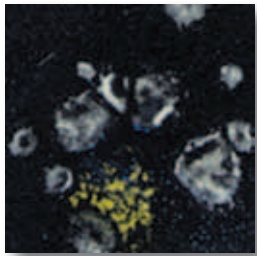
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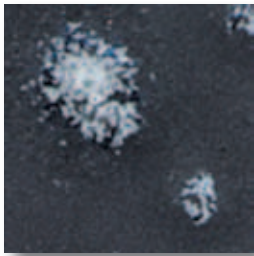


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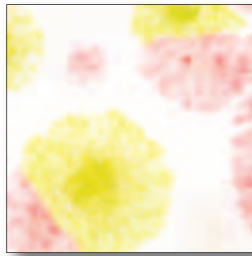




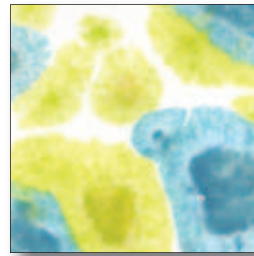
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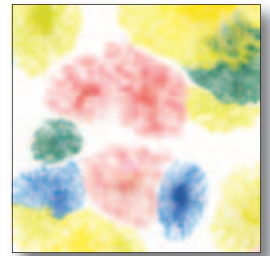
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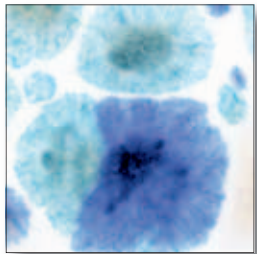
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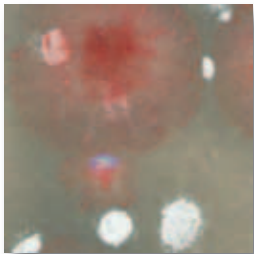
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**Peppermint Ice**



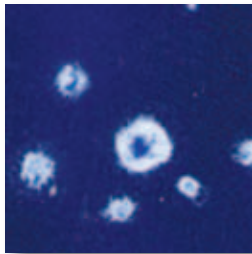
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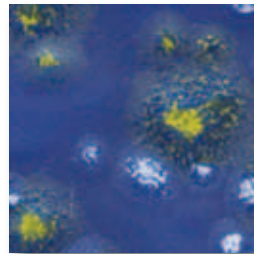
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**Mardi Gras**



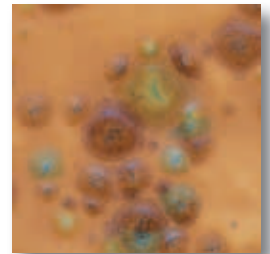
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**Moon Scape**



**CTL-22**  
**Milky Way**



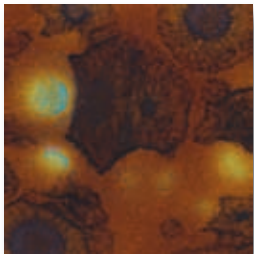
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**Moody Blue**



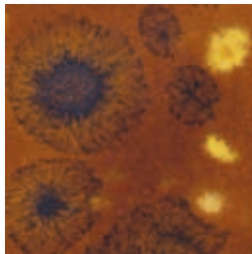
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**Brown Earth**



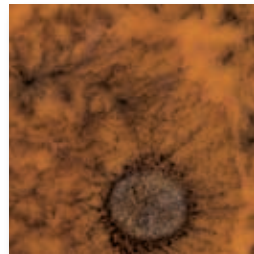
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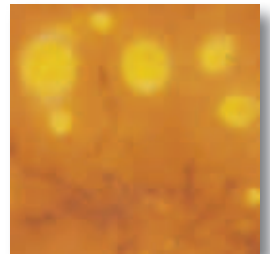
**CTL-35**  
**Nutmeg**



**CTL-36**  
**Ginger Bread**



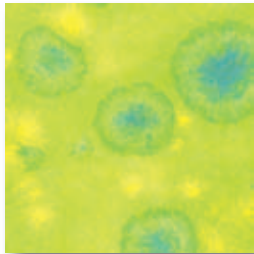
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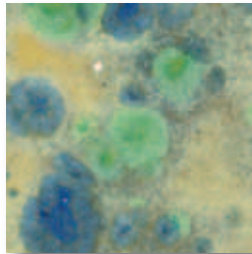
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**Yellow Universe**



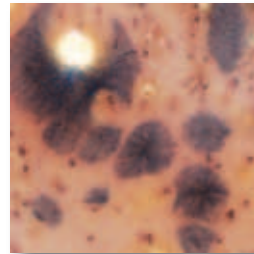
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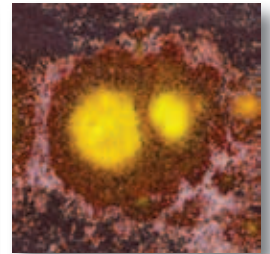
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**Melon**



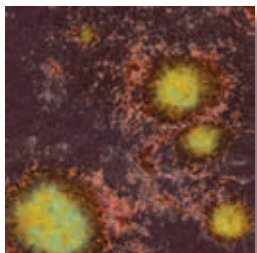
**CTL-42**  
**Fantasia**



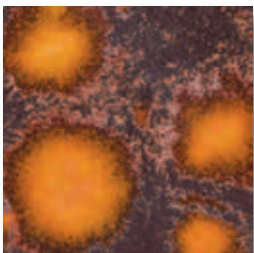
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**Turritella**



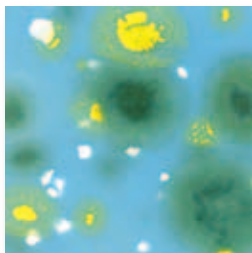
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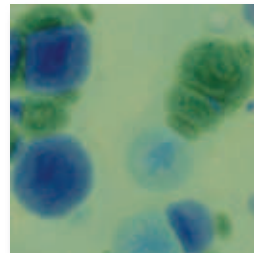
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**Ultramarine Jewel**



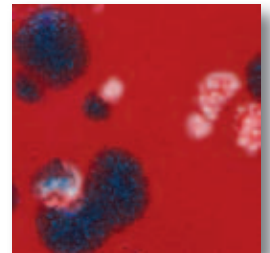
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**Tangerine Dream**



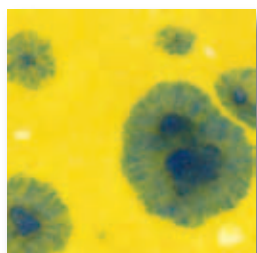
**CTL-48**  
**Sun and Sea**



**CTL-49**  
**Azurite**



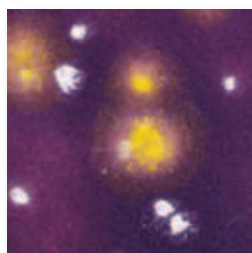
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**Firecracker**



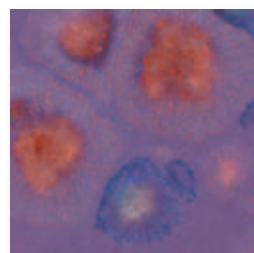
**CTL-61**  
**Buttercup**



**CTL-67**  
**Summer Mango**



**CTL-70**  
**Magnolia Jewel**



**CTL-71**  
**Purple Blaze**



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## media reviews

### AUDIOVISUAL BOOK/PRINT

Paula Guhin • Jerome J. Hausman

### CALLIGRAPHY, Expert Answers to the Questions Every Calligrapher Asks (2012; \$16.99), by Maryanne Grebenstein. Barron's Educational Series, Inc.

In *Calligraphy* you'll find proof that the art of beautiful lettering is still alive and thriving. The compact tome, nearly a pocket guide, clearly and concisely lays to rest all your questions.

Each chapter does, in fact, begin with a list of the most common queries (200 in all) and the corresponding pages to consult. Although it's less than 6" x 8" in size and ideal for backpacks, the 224-page handbook is meant for anyone from beginners to experienced calligraphers.

The Basic Strokes and the Composition and Layout chapters are especially helpful to novices. All the answers and tips are provided by experts, so that even visual arts instructors who lack a measure of confidence with calligraphy will

be able to assign lettering projects with assurance. Students will learn how to fix all the usual mistakes, from errors in spacing to holding the pen at the wrong angle and more. And, keep in mind that most kids love to create embellishments and borders (Chapter Nine).

Over 100 color illustrations assist the reader pictorially, on every topic: pens, nibs, guidelines, even special creative techniques! A two-page glossary is included. Maryanne Grebenstein, the consulting editor of this book, is a skillful calligrapher who also teaches the art. Teachers, art students and hobbyists interested in magnificent handwriting would find the reference valuable.—P.G.

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

### THE SKETCHBOOK CHALLENGE: Techniques, Prompts and Inspiration for Achieving Your Creative Goals (2012; \$21.99), by Sue Bleiweiss. Potter Craft/Crown Publishing.

Thank goodness for sketchbooks! Artists at all levels can fill them with experiments, notes, thoughts, dreams, even mistakes. They are valuable instruments in the visual arts toolbox. Map out ideas, make lists, record experiences, paste papers into them and so much more.

*The Sketchbook Challenge* began on Bleiweiss' BlogSpot site of the same name, with a monthly theme for e-visitors to play with. She drafted a core group to participate. Eventually the book became an offshoot of that endeavor. On [www.blogger.com](http://www.blogger.com), it continues to be an active site.

The book's title might suggest that flat sketchbook pages make up the majority of the images within, but sketches are not the norm here (at least not realistic ones). Many 3-D artworks are pictured. There's an abundance of collage, printmaking, painting and fabrics. In fact, Bleiweiss is a fiber artist of 10 years' experience, which explains her incorporating

see **REVIEWS** on page 35

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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 both art-on-a-cart teachers and those with art rooms.

---

## KNOWING YOUR STUDENTS' NAMES

---

BY HEIDI O'HANLEY

---

**F**or many art teachers, we see an entire school, which could be anywhere from 500-1,000 students in one week. Over time, we observe our students growing and maturing. Instead of having just one class of 20 to 30 all day, we call the entire school “our students.”

As art teachers, we are always helping our students develop to their fullest creative potential, and we work hard to know who they are, how they think, what they value, and what motivates them. The first step we take besides teaching them the lesson is getting to know their names.

I admit it takes me at least half a year to start remembering names to those faces. You have the pronunciations, the families, the transfer-ins, and the short time you see the students every week.

As much as I still make mistakes, it's actually very important to try and memorize all those names and faces. A child's name helps you to connect to that student in your classroom. Take a moment to step into their shoes...if you were the student and your teacher did not know your name, would you be comfortable in that space? Even as an adult, if your superior can't identify you by name, you may not feel as important as you should be.

When a child's identity is recognized, they self-esteem improves and they are more receptive to your instructions. When I mix up a student's name with their siblings, they don't get upset with me, rather we laugh because over the years I've been in my schools, I have identified that child in the past and they understand blunders happen. Over the years, I developed a few tricks to help remember all those names and faces.

**1 IF YOU HAVE A CLASSROOM,** create your seating charts in advance. In the beginning of the year, I dedicate quite a bit of time creating seating charts for all of my classes (which I have over 30 to 33 classes a week depending on the year). Even if I do not have a “complete” list of students, I start the seating arrangements for the first day of art. Create a map of your class with your seats and tables, and make multiple photocopies (have back ups in case you need to write a whole new chart during the school year).

Once you have the arrangement in place for each class, stick it with your grade book. Since my main school has a

high transient rate, I write my lists with pencil. Many times, I need to erase names or add new ones in.

**2 IF YOU TRAVEL OR PUSH A CART,** request a copy of the seating charts from the homeroom teachers. This may not work in every case since seating arrangements can change drastically from week to week, but it's a start. In the school I travel to, the homeroom teachers received magnetic charts that were erasable and easy to read. If there was a day I pushed the cart into the room and seating was rearranged, I was able to view the magnetic chart right away and find those faces.

**3 USE THOSE NAME TAGS!** Do the students have name tags on their desks? Memorize them! Walk around during project time when you can and start acknowledging their work. I also pass out the projects myself because I want to begin identifying faces with the names, and I collect projects for grading, calling each student up one at a time. With knowing the students from year to year, I have not needed to use this method as much unless new students transfer in or I get a kindergarten class with all new faces.

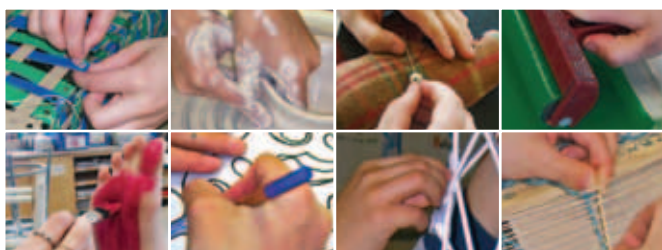
**4 TEST YOUR NAME KNOWLEDGE.** This was a little embarrassing to me at first because I felt bad about knowing some names and not others right away, but I use this step to help memorize those names faster. Randomly throughout the year, I call the students to line up by name instead of tables. If there are a few students with names I can't remember, I work harder to know them better the next time I see them. Even if you can't remember their names right away, the kids can see your effort in trying to get to know them.

*Did you ever notice that you might know certain students' names faster than others? The active participants are always the first ones in your memories, whether they are the hand raisers or the rule breakers. It takes some time to remember all 500-1,000 names you may teach, but keep in mind it's important to identify all the faces who attend your class. After all, learning more about your students enables you to design your instruction to meet their individual needs.* ■

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A&A Contributing Editor Heidi O'Hanley (NBCT) teaches elementary art for Indian Springs School District #109, in the Greater Chicago Area. Visit her blog at [www.talesfromthetravellingartteacher.blogspot.com](http://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.

## BEGINNINGS & ENDINGS IN THE CHOICE STUDIO

BY KATHERINE DOUGLAS

**B**rief, precious moments at the beginning and the end of art class, when used carefully, support positive behavior, looking at and talking about art, and help students remember and use new information.

In the choice studio classroom, we plan not just for efficiency, but to create a positive spirit that brings our students in and out of their weekly art experience. In 40-minutes-a-week elementary classes, this requires planning and thought.

Consider welcoming your students into the studio by meeting them in the hallway. This allows you to glance along the line to read the temperature of the group as a whole. What sort of energy is there? Sometimes it is useful to hold up an interesting or ambiguous object that connects with the opening demo. As each child enters the room, try for eye contact and a smile, and for some, a quick comment. This transition is important to remind children that they are entering the space that differs from other places in school.

The children know that their first stop is their listening place. In some classrooms this is a work table, a spot on a rug, or gathered around a demonstration table. Students know that as soon as they are settled the day's brief demo begins. Some teachers refer to this mini-lesson as "the five-minute-demo." The point is to keep the new information to "the least you can say" which allows for maximum studio time afterward.

**THE END OF CLASS IS AS CRITICAL** as the beginning. After cleanup it is important for students to share, reflect and think again about new information from the opening demo. Students need a lot of practice to do this but time is very limited.

I invite beginning students to collect their work, find a friend and ask "what did you make today?" That simple

sentence initiates a "pair/share" and really helps young students to look and converse.

After a few weeks of this routine, I invite students to bring their work back to the tables to do a "table share." Now, five or six children converse with each other, as I rotate around the room, sometimes preparing for incoming classes.

The next level of sharing starts when I observe that students are ready not only to talk about their own work, but to begin to look carefully at the work of others. This does not happen automatically, but increases with practice.

In a class where stitching is introduced, I invite those who chose this new technique to bring their work-in-progress to the front of the room. I might refer to this group as the "stitching club" and invite others to offer comments or questions for these artists. I also announce that these experienced students are available as coaches for newcomers to stitching in upcoming weeks.

Still later in the year, sharing and listening to others is more flexible. We do not have a formal share every week, but because by this time so many pieces are multi-week affairs, students approach me when they reach a culmination. They often find a respectful audience for their sharing.

**EVEN WHEN THERE'S NO TIME** for formal sharing it is important to prepare students for a smooth transition back to their classroom teacher. After children find their artwork and return to their seats, I ask for "one true fact" from the day's new demo. A hand goes up and a student states something about stitching, such as "don't forget to tie a knot!" Then that student is asked to start the line at the door. Lots of hands go up and one by one, children join the line after remembering something about the new lesson.

Classroom teachers often arrive midway through this closing activity and get a feeling for new information and vocabulary as they reclaim their class in an orderly manner.

I have a collection of lining-up questions that I might use with any grade level: "Who had a struggle today?" "Did you find a way to overcome the difficulty?" "If not, does anyone here have a strategy to help this artist?" "Who was helped by another student today?" The child who answers and the helping student are invited to lead the line.

Well-planned beginnings and endings, no matter how brief, support the climate of respect and reflection that is central to art making and learning in the choice-studio classroom. ■

### FIND OUT MORE

- Douglas, K. and Jaquith, D. *Engaging Learners through Artmaking: Choice-Based Art Education in the Classroom*. Teachers College Press; 2009.
- Jaquith, D. and Hathaway, N. *The Learner-Directed Classroom: Developing Creative Thinking Skills Through Art*. Teachers College Press; 2012.
- [teachingforartisticbehavior.org](http://teachingforartisticbehavior.org)
- [groups.yahoo.com/group/TAB-ChoiceArtEd](http://groups.yahoo.com/group/TAB-ChoiceArtEd)

*Katherine Douglas is an education consultant retired from K-6 teaching. She is co-founder of Teaching for Artistic Behavior, Inc. and co-author, with Diane Jaquith of "Engaging Learners through Artmaking."*



**Mixed media collage; 15" x 9".  
Middle school.**



**Watercolor; 9" x 12". High school.**



**Watercolor; 9" x 12". Middle school.**



**Pen and ink; 16" x 12".  
High school.**



**Mixed media; 10" x 9". Middle school.**



**Acrylic on canvas; 16" x 20". High school.**

# Young ARTIST

**W**hether in play-dough or watercolors, crayons or acrylics, I have been creating for as long as I can remember. My first memories include building pyramids from sandy paths, and using tape and construction paper to create 3-D scenes.

Faces have always been my favorite subject to draw. I do not reference real people when I am drawing, but rather create faces from my imagination. I also love to work with mixed media, often play with textures, use ink tense over acrylic or outline brushstrokes in Sharpie®.

The most beautiful aspect of art is its timelessness. Because of art, I will always view the world differently. I will always see the leaves of trees as brushstrokes and the sky as watercolor.

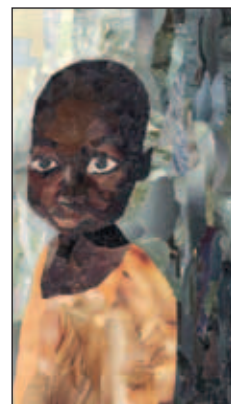


*Lauren*

*Lauren Jones  
Arendell Parrott Academy  
Kinston, North Carolina.  
Jana Miller & Judy Johnson, Art Teachers*



**Acrylic on canvas; 20" x 16". High school.**



**Collage; 18" x 12".  
High school.**



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Pam Stephens & Jim McNeill

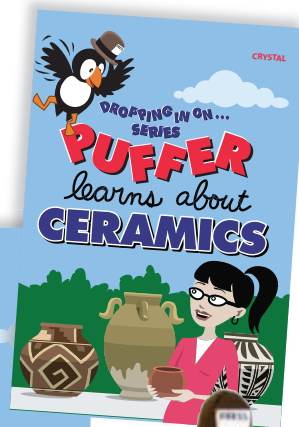
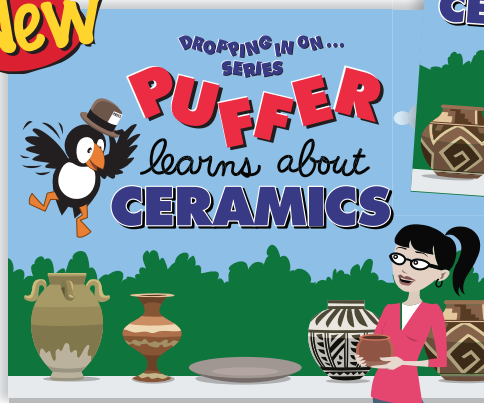
Puffer the reporter learns about ceramics when he visits his friend Polly who is having a show at her Clay Club. They visit a studio where she demonstrates how clay becomes ceramic art.

Polly continues her demonstrations to introduce other ceramic art processes: slab construction; pinch pots; coil-built pots; wheel-thrown pottery; functional pottery, and decorative pottery; and shows artists' examples.

Polly also tells Puffer how clay is made in nature and briefly discusses its history.

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# The Art of Pietre

by Kathy Cunningham

One of the joys of retirement is the new-found time to visit museums and leisurely explore the exhibits. One show at New York's Metropolitan Museum of Art featured masterpieces of *pietre dure*, or "hard stone," with stone inlays in stunning colors.

While viewing the gorgeous boxes, cabinets, pictures and tables, a great idea for a class project popped into my head. I was so excited! But then, I remembered I was *retired* and had no classes! Old habits die hard, and my idea wouldn't let go.

One of the great things about being an art teacher is the many friends made along the way. I had recently substituted for Robert Graff, a gifted art teacher in my area. When I told him about my project idea, he invited me to come introduce it to his fourth-grade classes. We then discussed materials, samples and the necessary preparation.

At local wallpaper stores, I collected expired wallpaper books containing marble-like and stone-like papers (most wallpaper stores are happy to part with expired books, as they usually get thrown out). Rob and I then cut the wallpaper samples and various stone-colored papers from his school stockroom into squares for the students to work with.

Because much of *pietre dure* is done on a dark background, we agreed to use black



Inspired by the work of artisans, students were excited to create their faux pietre-dure art works out of paper.





# Dure

## LEARNING OBJECTIVES

### Elementary students will ...

- show understanding of the term *pietre dure* by creating a work in this style.
- create a drawing of birds, flowers or fruit to be used as the basis of a *pietre dure* work.
- trace their drawings to fit pieces together in the working method of *pietre dure* artisans.

## NATIONAL ART STANDARDS

- Understanding and applying media, techniques and processes.
- Understanding the visual arts in relation to history and cultures.
- Reflecting upon and assessing the characteristics and merits of their work and the work of others.

## MATERIALS

- 9" x 12" black background paper
- Scissors, glue sticks, envelopes
- Tracing paper, assorted colored papers
- Faux stone papers (available from wallpaper sample books or paper supply companies)
- Visuals of *pietre dure* inlaid works and of birds, fruit and flowers



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



paper as our background as well. And, many *pietre dure* works feature a bird motif, so we used student sketches of birds from a recently completed class project.

Rob asked me to introduce the lesson to his first group of fourth-graders, with him continuing the lesson and introducing it to his other fourth-grade classes.

To class, I brought in a book of *pietre dure* masterpieces and a sample I had made. There are several books on *pietre dure*, which should be available at your local library. You can also find many fine examples online. I explained how artisans would trace a drawing and carefully cut each piece of stone until the work was put together, piece by piece, like a puzzle. I told the children this was a difficult skill because unlike mosaics, which are made from chips, the pieces of *pietre dure* had to fit together *exactly*. This form of art is still popular today, I told them, especially in Italy where even a small design goes for hundreds of dollars. Students were excited when they learned we would be working in the same manner as these artisans.

**THE WORK BEGINS** We first traced our chosen bird on tracing paper, then took apart the bird, cutting out the head, the

beak and the wing, and then traced the pieces on our “stone” papers. Students cut one piece at a time, and glued them on their black paper with a glue stick. Envelopes were provided for pieces that were not glued down at the end of class.

When the birds were finished, students were encouraged to add tree limbs, flowers and leaves from their paper scraps. This not only helped fill up the page, they added more color.

I returned two weeks later to photograph the students’ final work and was pleased to see a high rate of student success with this project. Rob had done such a fine job, consistently carrying out our goals.

The project was a success for both of us—Rob featured the beautiful student art work from this new project at the school’s art show and, even though it was for a short time, I was happy to be back in the classroom. It’s true: some art teachers never *truly* retire! Collaborating with working colleagues, can keep our passion for teaching alive as we bring our ideas to art students! ■

*Kathy Cunningham is a retired art teacher from North Merrick (N.Y.) Public Schools. She thanks Robert Graff and the students of Gardiner Manor School in Bay Shore, N.Y.*

# IT'S ALL IN THE SYMMETRY

by Karen Skophammer



Students enjoyed creating their balanced, mirror-image designs.



**S**ymmetrical balance is a perfectly centered composition or one with mirrored images. In a design with only two elements, they would be almost identical or have almost the same visual mass when looked at. Symmetrical balance is a formal type of balance; a type of line symmetry when one half of it is the mirror image of the other.

To emphasize symmetrical balance in a fun and engaging way for my third-graders, I introduced this project and, because of the time of year—October—we used black and orange paper. In

## LEARNING OBJECTIVES

### Elementary students will ...

- define symmetry and provide examples of it in everyday life.
- recognize art as a problem-solving, decision-making experience.
- develop skill in producing original visual expressions which portray structure and art principles, as well as their ideas, thought and feelings.
- make reasoned aesthetic judgments about the quality of his work.

## NATIONAL ARTS STANDARDS

- Understanding and applying media, techniques and processes.
- Using knowledge of structures and functions.
- Choosing and evaluating a range of subject matter, symbols and ideas.

## MATERIALS

- Magazines
- 12" x 18" black construction paper
- 9" x 12" orange construction paper
- Scissors, glue

general, though, the paper colors are not that important.

We begin by talking about where we can find symmetry and viewing Leonardo Da Vinci's famous *Vetruvian Man*, which illustrates the correlations of ideal human proportions. We talked about symmetry found *inside* the human body, as well: the brain, kidneys, skull and so forth.

Next, I turned the students loose on a collection magazines in which they were to find pictures of symmetrical things. Some of my favorite examples they found were butterflies, dragonflies and spiders. Symmetry was also found in buildings such as the Taj Mahal, which has a line of symmetry that cuts through the center of the tomb, from top to bottom. Stained-glass windows have symmetry, as do altars in many churches. Symmetry was also be found in African and Indian masks.

The human face has symmetry, some more than others. Items found on the beach—seashells, starfish and crabs—have symmetry. Many advertising signs and company logos, drain plugs in the bathrooms, showers, sinks, toothpaste tubes, light bulbs and kitchen utensils all have symmetry. My third-graders became confident in their knowledge about symmetry.

It was time for the studio portion of the lesson. Using one 12" x 18" piece of black construction paper and one 9" x 12" piece of orange construction paper, I demonstrated how to create a face that was balanced on a vertical axis. I drew half of a face on the orange paper, positioned vertically right on the edge, then

see **SYMMETRY** on page 34



## Ishtar Gate Lion

### PRIMARY

Share the Art Print with students and explain that the lion is a re-creation of part of a much larger wall that was made over 2,500 years ago. Ask students to look quietly and carefully at the Art Print for a few minutes, and then ask volunteers to offer observations. Comments might include: the lion is made up of many different pieces; the lion's "fur" looks like stone, the lion's "mane" has a yellow diamond pattern; the lion looks to be walking on the top of a wall, the lion is roaring. List all observations.

Next, introduce the word "profile" and ask if any students know its meaning. Provide the definition\*, and then have each student turn to the side of the student next to them to give them a chance to observe a human profile. Next, go back to the Art Print and trace the outline of the lion with your finger. Show students examples of lion in photographs seen both in profile and frontally.

Model drawing a lion in profile, and then give students scrap paper and time to do the same independently. Finally, give students a strip of paper that approximates the size of a brick. Have students draw a lion in profile on the brick and color it in any way they choose. Arrange the brick either in a row or along a wall of around the classroom door to create an architectural effect.

### ELEMENTARY

Begin by completing the primary lesson, above. Extend the activity by teaching students how to make a bas-relief lion. There are many great online blogs and lesson plans with helpful lesson plans, such as the following: [www.dreampraycreate.com/2011/05/lesson-idea-bas-relief-sculpted.html](http://www.dreampraycreate.com/2011/05/lesson-idea-bas-relief-sculpted.html)

### MIDDLE SCHOOL

As part of middle-schoolers' study of ancient civilizations, use the Art Print to introduce art and mythology of the ancient Middle East. Share the Art Print with students, along with maps of Neo-Babylon and images

of the reconstructed Ishtar Gate and Processional Way.

Spend time looking at the additional animal imagery found on the gate, and give students time to create a mixed-media "brick" inspired by the Art Print. If you have access to clay and a kiln, students can create a low-relief brick sculpture (using the additive process). As with the original polychrome Ishtar Gate bricks, have students glaze the clay with multiple colors. Create a display of all of the artworks along side the Art Print.

### HIGH SCHOOL

Share the Art Print and the background information found in the Art Notes with students. Discuss how the artisans who made the Ishtar Gate created the lion image by making separate bricks that were joined together into a unified whole. Point out the yellow diamond pattern in the main, as well as the stone-like pattern of the coat, the shallow relief, and three-dimensionality of the form.

Have students work in small groups to design, build and finish low-relief clay bricks that are individual segments of a whole. Students will create a design and determine how to divide the whole into rectangular bricks of a determined size. After all bricks have been fired, students can assemble and mount them onto a piece of painted plywood.

### RESOURCES

#### Web pages

1. [www.metmuseum.org/toah/hd/chav/hd\\_chav.htm](http://www.metmuseum.org/toah/hd/chav/hd_chav.htm)
2. [www.metmuseum.org/toah/works-of-art/31.13.2](http://www.metmuseum.org/toah/works-of-art/31.13.2)

#### Videos

1. [youtu.be/U2iZ83oIZH0](https://youtu.be/U2iZ83oIZH0)
2. [vimeo.com/19214419](https://vimeo.com/19214419)

#### Lesson ideas

1. [www.dreamdrawcreate.com/2013/03/march-liions.html](http://www.dreamdrawcreate.com/2013/03/march-liions.html)
2. [plateauartstudio.blogspot.com/2012/11/lion.html](http://plateauartstudio.blogspot.com/2012/11/lion.html)
3. [www.dickblick.com/lesson-plans/ancient-bas-relief-casting/](http://www.dickblick.com/lesson-plans/ancient-bas-relief-casting/)
4. [thepolingcollective.blogspot.com/2009/03/lesson-bas-relief-memory-tiles.html](http://thepolingcollective.blogspot.com/2009/03/lesson-bas-relief-memory-tiles.html)

\* Profile: (a) A side view of an object or structure, especially of the human head. (b) A representation of an object or structure seen from the side. ([www.thefreedictionary.com](http://www.thefreedictionary.com))







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Lion from the Processional Way of Ishtar Gate reconstruction at the Pergamon Museum in Berlin, Germany. The Ishtar Gate was located in Babylon, the ancient Mesopotamian city in what is today Iraq. Photograph © Peter Repetti.

# Animals in Art

by Colleen Carroll

## ABOUT LIONS IN ART

This month we turn our attention to the most regal of beasts, the lion. Books could be written about the abundance of lion imagery throughout history—the cat in both its male and female forms have appeared in the art of nearly every culture and civilization since the first humans touched charcoal to cave walls nearly 35,000 years ago. (Many lion images are present in the Chauvet Caves in southern France, dating to 30,000 B.C. See [www.metmuseum.org/toah/hd/chav/hd\\_chav.htm](http://www.metmuseum.org/toah/hd/chav/hd_chav.htm).)

Ancient civilizations both feared and revered the lion. Ancient Egyptian art is plentiful with lion imagery. Associated with death and rebirth, lions were seen as the guardians of the eastern and western horizons. The lion's strength and dominance in the animal world became associated with the might of pharaoh.

The Great Sphinx of Giza, with the head of pharaoh and body of a lion, is perhaps the most compelling symbol of this relationship.

Egyptians also worshipped a number of lion-headed goddesses including Aker, guardian of the gateway to Duat; Bastet, the goddess of fertility; and Sekhmet, goddess of war and destruction. Images of these deities appear throughout the span of ancient Egyptian history.

In architecture, lions have played a role both structurally and decoratively. The Lion Gate at Mycenae (c. 1250 B.C.) is the only existing example of Mycenaean architectural sculpture; its two opposing lionesses confront one another atop the ancient citadel's main entrance. Lions featured heavily in Greek mythology and their images appear in every form of Greek art.

One of the most popular of myths is that of Herakles slaying the Nemean lion, the first of the demigod's 12 labors. The ancient Assyrians viewed the lion as a force of evil and opposition. Highly realistic, violent scenes

from the fifth century B.C. of lions being hunted and killed with arrows are found in numerous palace reliefs of astonishing detail and beauty.

The fall of the Assyrian Empire and the rise of the Babylonians set the stage for the creation of this month's featured Art Print: a polychrome glazed brick depicting a striding lion: one of many such bricks comprising the famous Ishtar Gate (604–562 B.C.)

## ABOUT THE ARTWORK

Neo-Babylonian King Nebuchadnezzar II, who reigned 604–562 B.C., was an ambitious builder. Seeking to restore the splendor of the ancient city, he undertook many grand projects, including city walls and roads.

*"The most important street in Babylon was the Processional Way, leading from the inner city through the Ishtar Gate ... North of the gate, the roadway was lined with glazed figures of striding lions. This relief of a lion, the animal associated with Ishtar, goddess of love and war, served to protect the street; its repeated design served as a guide for the ritual processions from the city to the temple."* ([www.metmuseum.org/toah/works-of-art/31.13.2](http://www.metmuseum.org/toah/works-of-art/31.13.2))

As stone was sparse in this region, artists used mud-bricks to build the elaborate city that Nebuchadnezzar II envisioned. Glazed polychrome bricks dazzled in the desert sun. *"The Babylonian artists molded and glazed each brick separately, then set the bricks in proper sequence on the wall."* (Gardner's *Art Through the Ages: A Concise Global History*, 2009.)

Our lion is an example of how the ancient artisans crafted a number of individual bricks that eventually joined together to form the lion's entire form. The shallow relief, noticeable in the paws atop the yellow banded "wall," give the beast a sense of realism, as he strides toward the main gate. The delicate glaze work create modeling and shadow, also contributing to the realism and charm of the image.

*"... the roadway was lined  
with glazed figures of striding lions.  
This relief of a lion, the animal  
associated with Ishtar, goddess of love  
and war, served to protect the street;  
its repeated design served as a guide  
for the ritual processions from the  
city to the temple."*



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



Creating vector art is a challenge, but the technique has its advantages in the graphics world. Artwork created using Bézier curves produce file sizes that are significantly smaller than scanned images, which makes them perfect for email circulation. Vector art can be used in print and on the Internet with no noticeable loss in quality. And, because they are created with mathematical curves and not pixels, there is no limit to how large they can be printed.

For this assignment, my senior graphic-design students were given the option of creating vector images in Adobe Illustrator, Corel Draw or QuarkXPress. The theme? *Monsters!* To explain the process, I borrowed from the ninth-grade geography curriculum. An exercise in that course is reading contour maps. Because maps are two-dimensional, map makers indicate elevation with a series of contour shapes. The highest points correspond to the smallest contour shapes on the map, and specific colors.

Creating a vector drawing is much like building a contour map: the artist creates a series of layered shapes. With the illustration tools in Quark, Illustrator and Corel, students can easily control the color, tone and opacity of each shape. Using a low-resolution image as a guide helps; gradually, layering shape over shape, an image will emerge.

#### BRING ON THE MONSTERS

Students searched the Internet for images to crop and use for templates. How the shapes and colors would be manipulated was their creative decision. Once satisfied with their images, phase two required students to introduce a typographic element.

Students were to create typographic broadsheets and use all their font's characters in their image. This part of the project involved the use of a desktop publishing program such as Quark or InDesign. Again I encouraged student to experiment with the layering of type, and transparency, to strike a creative balance between image and type.

Files were printed on 13" x 19" card stock on our art



For this assignment, high-school graphic-design students combined vector drawings with typographic broadsheets.

#### LEARNING OBJECTIVES

High-school students will ...

- recognize similarities between the creation of topographical maps and vector art.
- gain some expertise with a vector drawing program and become familiar with properties of vector artwork.
- select reference images and crop them for maximum impact.
- manipulate typographical elements.

#### MATERIALS

- Vector-based drawing program,
- Computer and color printer
- desktop publishing program
- Internet access

department's Epson color printer. The results were spectacular! Students did a terrific job with a wide range of color palettes, making it a very impressive rogue's gallery. ■

*Arts & Activities Contributing Editor Irv Osterer is the Department Head—Fine Arts and Technology at Merivale High School in Ottawa, Ontario, Canada.*

# MONSTER MASH UP

by Irv Osterer

**Y**ou absolutely *must* visit galleries and museums! You owe it to yourself as an art educator, and you owe it to your students. Why? Because they provide the opportunity to shamelessly “shoplift” ideas for your class art projects.

While on a summer wanderlust to Buffalo, N.Y., I came across the fantastically minimalist work of Fletcher Benton at the Albright-Knox Art Gallery, and I instantly knew his work would translate into a great student project.

My Studio 3-D class generally begins with this project. On the first day, I show students photos of Fletcher Benton’s work and explain to them that the most unique aspect of his sculptures is that they begin as a static piece of flat sheet metal. Benton cuts a single letter cut into the sheet, which invades the viewer’s space when he folds, bends and/or pulls out portions of the letter. Because Benton never completely subtracts any of the material from the original sheet metal, it looks as if you could push the sculpture back to its original flat form. The end result is a minimal, slightly abstract sculpture.

Students are then assigned to create three sculptures in the style of Fletcher Benton. They cut their first initial for one, the initial of their middle name for the second, and the last name’s initial for the third.

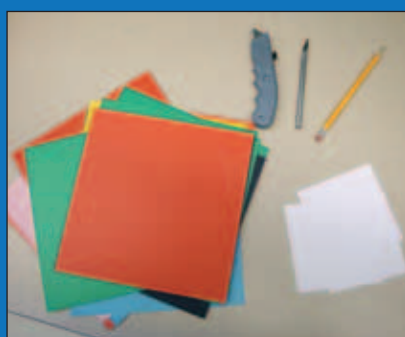
They begin by generating ideas for their projects on newsprint, as I encourage them to play around with letter styles—they can be fat, thin, curvilinear, block, bubble and so on. I also tell students that they can incorporate simple shapes, as long as they have a relationship to their lettering.

The next day, students are greeted by a stack of 4.5" x 4.5" white (80-lb) paper, on which they begin to transfer their ideas and practice cutting out their designs. Because it would be difficult to cleanly make some of the necessary cuts with scissors, they use craft knives. I spend time demonstrating the correct, safe way to use the blades. Make sure they understand to never, *ever* cut toward their hands or body. Additionally, as they are working, remind them about safety issues so it is in the forefront of their thoughts.

Of course, each teaching situation is unique, so individual teachers and their schools must decide whether the use of



**Totally focused on their work, Taylor and Inez each create three paper sculptures, inspired by artist Fletcher Benton.**



### **MATERIALS**

- Newsprint
- White paper, cut into squares
- Pencils
- Colored tag board or railroad board, cut into 9" x 9" squares
- Craft knives

### **LEARNING OBJECTIVES**

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

- be able to list qualities of minimalist work.
- explore creative lettering styles.
- create letter sculptures influenced by the work of Fletcher Benton.
- evaluate their projects, and the projects of their peers, using verbal and written opportunities.

### **NATIONAL ART STANDARDS**

- understanding and applying media, techniques and processes.
- using knowledge of structures and functions.
- reflecting upon and assessing the characteristics and merits of their work and the work of others.

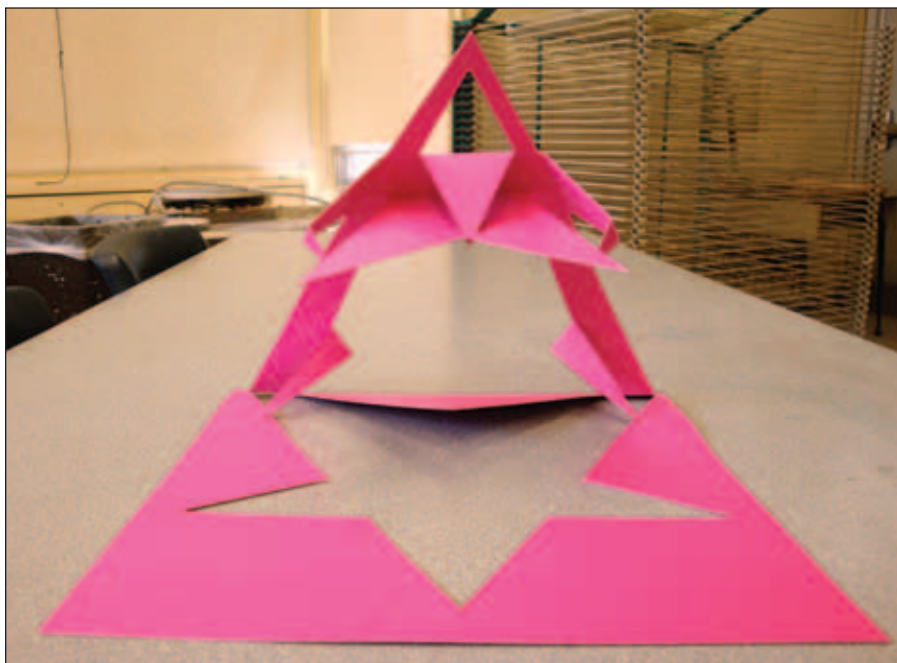


**Careful planning, cutting and testing were required to achieve the best results.**

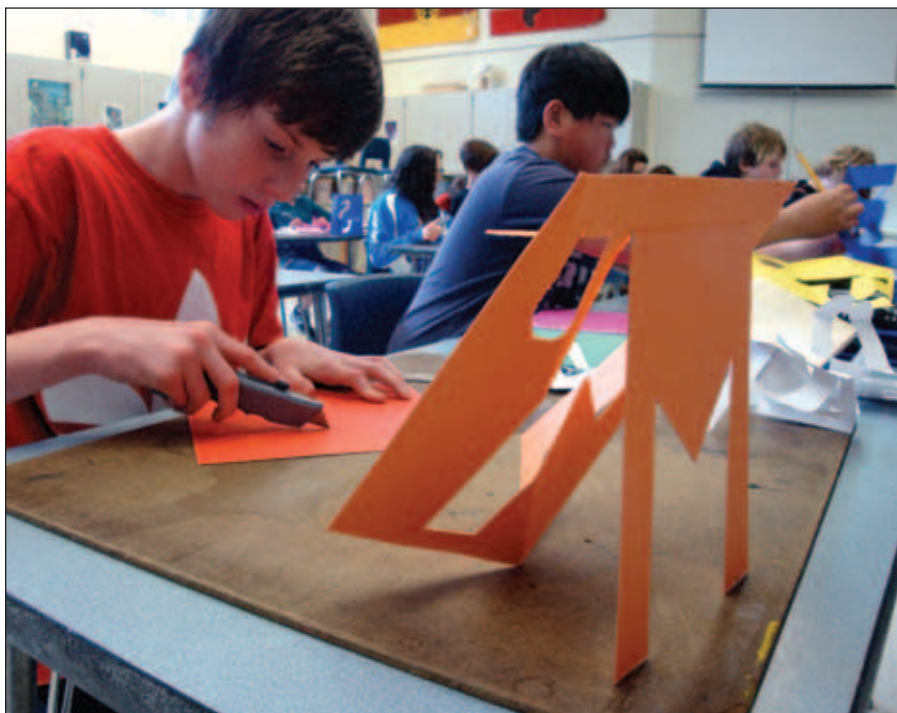


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**A great introduction to thinking and working in three dimensions, this project helps students feel more confident about future 3-D assignments.**



craft knives is appropriate.

As students practice on the white paper, they are told they must come up with a minimum of two completely different ideas per letter (hinting that their first idea is not *always* their best).

The practice ideas, which will be transferred to their final, should be balanced and able to easily stand up without falling over. For the next day or two, students finish their practice ideas, then transfer their best three letter ideas (one per initial) to pre-cut 9" x 9" colored tag board (you may change the dimensions to fit your needs). The students choose whether to keep all three letters in a monochromatic scheme or have each letter be a different color.

When all the students have completed their three sculptures, we take part of a class period to closely examine each other's work. To help them process their experience, I have them offer verbal insights (things they felt were successful with either their project or another student's work), and suggestions of what they could have done better if they could start the project over. Students also write some of their thoughts on a rubric, which I use to evaluate their work.

Many students have a difficult time thinking in three dimensions, but I have found that by using this project as an introduction, they ultimately feel successful. Helping my students feel confident up front generates excitement about creating 3-D work in future class assignments. ■

*Nate Greenwood teaches art for the Jenison (Michigan) Public Schools.*



**Tyler chose to create his first-initial sculpture ("T") out of blue tag board.**

# Bent-On

## CUTTING PAPER

*by Nate Greenwood*

**W**hen I was a substitute teacher, I was often called to serve for extended periods. This offered me opportunities to implement new lesson plans and experiment with ideas.

One year, I was asked to cover a long-term assignment at a middle school with only a day's notice. I had no idea what materials would be available or how many students would be in each class.

I first had to choose an artist to study. Keith Haring came to mind because his style of work and life story intrigue young minds. He also offers opportunities to cover key concepts such as line, color and emphasis, and for students to develop skills in creating personal narratives, as well.

To be fully prepared, I also needed to find materials from a resource *outside* the classroom to start the first lesson. The solution? Brown paper bags, which a local market generously supplied.

After gathering resources and making an information packet about the artist, I decided the students would generate paintings on the bags in the bold, colorful style of Haring. And, the bags would eventually be redistributed back to the public.

A major point of interest in Keith Haring's story is how he took his art to the public, drawing many of his designs on subway-station panels. The simple style of his drawings caught the attention of all who saw them, and he quickly recognized he could communicate to the public through them. Haring is known for many profound accomplishments in his short life, and has been recognized for his social activism. Tapping into this aspect of his story became a major objective for this project.

This might sound like a typical art lesson, but it went beyond what students learned about Haring and how well they executed their designs. It was also how well the students' work was received by the public and what students gained from the experience.

**THE LESSON BEGAN WITH IMAGES** of Haring's public works. Students were bedazzled by their vibrancy, scale and color, and intrigued by his semiotic symbols. As we discussed possible meanings for these symbols, students learned



Finished art bags by Katy, Sarah and Robin (left to right).

# PAPER. Plastic

by Debra Tampone

that their interpretations were correct. Students freely talked about what they were seeing and how it made them feel.

Next came a short writing assignment in which they were to interpret the message of a Haring artwork we had not yet discussed, which helped build their skills in processing written work and interpreting what they see.

Because Haring believed his art could have a positive impact on society, he often chose topics he felt were important. Students were also to think about important, positive messages *they* wanted to share with the public. Topics ranged from recycling and global warming to bullying, peer pressure and more.



Robi is a study in concentration as he paints the border of his bag.





Dawn, one of the market's cashiers, had her eye on art bags made by Dan and Elena.

## LEARNING OBJECTIVES

### Middle-school students will ...

- learn about Keith Haring and his accomplishments.
- learn about line, color and emphasis.
- develop brainstorming skills by creating a meaningful visual narrative.
- learn about the role of art in our society.
- realize their visual expressions have merit.
- learn about advocacy and making a difference.

## NATIONAL ART STANDARDS

- understanding and applying media, techniques and processes.
- choosing and evaluating a range of subject matter, symbols and ideas.
- understanding the visual arts in relation to history and cultures.
- reflecting upon and assessing the characteristics and merits of their work and the work of others.
- making connections between visual arts and other disciplines.

## MATERIALS

- Brown paper bags
- 10" x 10" sketch paper, pencils
- 10" x 10" tag-board template
- Gesso, acrylic paint, assorted brushes
- Keith Haring visuals and other resources

# or Art + Bag?



Sarah and her dad went to the store to see who would get her art bag.

**IN PRELIMINARY SKETCHES**, students were to incorporate Haring's symbols and figure style to convey their messages. When these sketches were approved, I demonstrated how to create a 10" x 10" frame on the front of the bags using a template, and how to prepare this area with a smooth coat of gesso. Students were told that from this point on, great care was to be taken to keep the bags neat, clean and like new. They had to be suitable for the

market to distribute to their customers.

To transfer their sketches to the bags, students used pencils to cover the backs of them with graphite, then placed them over the gessoed area with a small piece of tape. They then retraced their designs with colored pencils and a little pressure. Using colored pencils allowed students to easily see which lines still needed to be transferred.

Students painted their designs with acrylics and, when the paintings were done, added a colorful border with a line pattern on top that mimicked Haring's kinetic lines. As a final touch, students stapled two slips of colored paper to opposite sides inside their bags. One was a summary about Keith Haring and his work, and the other was the student's own artist statement.

The bags were finally ready to be delivered to the store! I created small posters explaining the Keith Haring Art Bag Project to display at each register, where the cashiers would offer their customers three options: paper, plastic or ART BAG! Many students



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and their families got so excited, they went shopping on the day the bags were returned to the store, hoping to see who got theirs!

The Keith Haring Art Bag Project has become an annual event and now includes several grade levels. It also coincides with National Make a Difference Day [October 26, 2013], which promotes advocacy, pride, motivation and involvement within the community (learn more at [www.pointsoflight.org/signature-events/make-difference-day](http://www.pointsoflight.org/signature-events/make-difference-day)).

It is amazing how well students respond to this assignment and the diversity of concerns that are reflected through their work. It has been rewarding to witness their pride in sharing their ideas with the public and, in turn, the community's acceptance and admiration. ■

*Debra Tampone is an art educator at Kingston (New York) High School.*

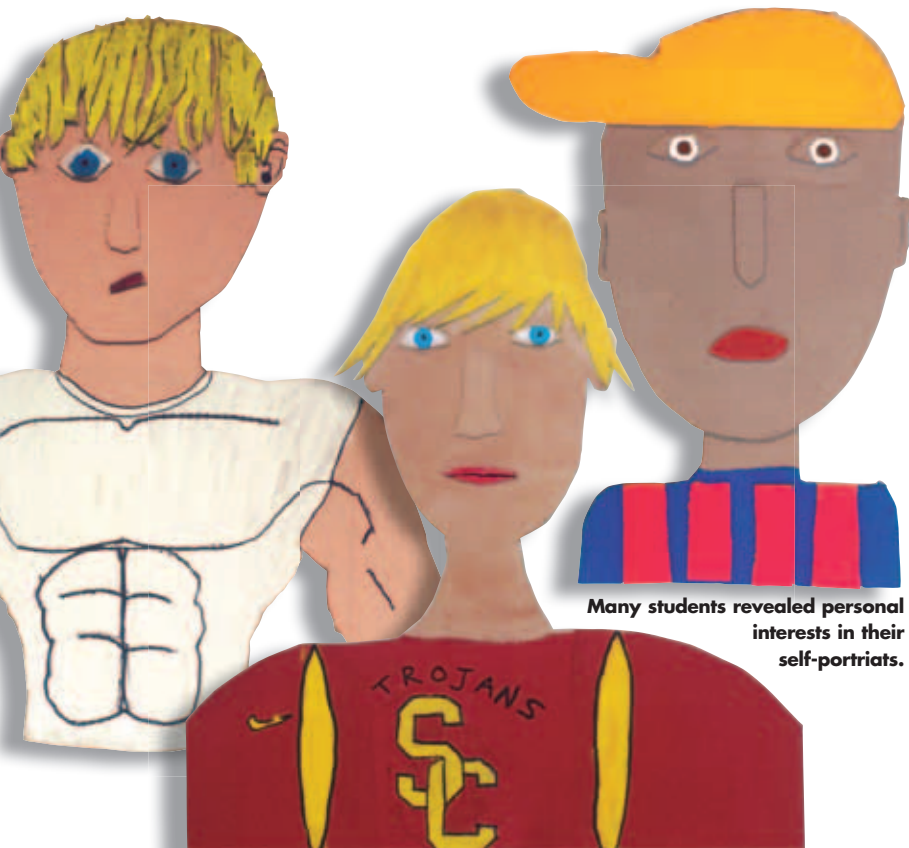
Throughout history, artists have painted or sculpted portraits of themselves. Some, such as Vincent van Gogh, repeatedly painted themselves at different stages in their lives. By doing this, the artist actually has recorded not only his or her physical qualities but, many times, the portrait reveals something about the life of that person at that given time. Van Gogh's many self-portraits and how they tell the story of his short life intrigued my students. I took this enthusiasm and used it to my advantage.

I assigned my seventh-graders to create layered cardboard self-portraits that would reveal some aspect of their current lives. The portraits could convey the students' interests through clothing they wore in the portrait, the colors and patterns of their clothes or even the way their hair was styled.

After looking at portraits and self-portraits done by professional artists, we all looked at small mirrors and sketched a self-portrait on paper. I reminded the students to remember the proportionate space relationship of facial features. I also wanted the students to keep in mind that when drawing themselves, their work should reflect the characteristics that make each individual recognizable.

With the drawing finished, the student decided which features he or she wished to elevate by layering cardboard. These were marked on the drawing for reference.

Next, each student used cardboard (recycled mailing boxes) on which they sketched their self-portrait, using



Many students revealed personal interests in their self-portraits.

## SELF-PORTRAITS Layered in Cardboard

by Karen Skophammer

### LEARNING OBJECTIVES

#### Middle-school students will ...

- gain an awareness of individual differences by studying each other's facial features.
- look for character as well as beauty in the face when executing a self-portrait.
- see and feel expression.
- distinguish the size, shape and space relationship of facial features.
- examine self-portraits for clues about individual artists.
- create a self-portrait that emphasizes personality traits or interests.

### NATIONAL ART STANDARDS

- Understanding and applying media, techniques and processes.
- Using knowledge of structures and functions.
- Reflecting upon and assessing the characteristics and merits of their work and the work of others.

### MATERIALS

- Examples of self-portraits by known artists/masters
- Mirrors
- Glue
- Paper and pencils
- Cardboard
- Utility knife
- Tempera paint and paintbrushes

their original drawing as a reference. After a safety talk, and with adult supervision the main outer shape was cut out carefully, using a utility knife.

Next, features such as the nose, mouth and eyes were cut from other scrap cardboard and layered to elevate them. Some students even chose to

layer the clothing designs. These features were then glued onto the main cardboard shape.

When the shapes were all in place, tempera paint was used to finish the self-portrait. When our work was dry, we lined the self-portraits up on one wall and invited the neighboring class to decide which self-portrait went with which student. The self-portraits had been executed so well that all 25 student artists were easily identified.

Students were proud of their creations, and having the neighboring class come in and identify each self-portrait reinforced their confidence. ■

*Now retired after 31 years, Karen Skophammer was an art instructor for the Manson Northwest Webster Schools in Barnum and Manson, Iowa.*



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**M**y fifth-graders wanted a visual-arts challenge and this was it! Creating an original “half-mask” design is sure to reveal a person’s individuality and personality every time.

The approach my students took in covering their faces, the most expressive part of the body, was most interesting. It can also be a perplexing problem for young people to figure out. I was fascinated to see how each student solved this “identification” problem with color, shapes, style and design.

First, the idea was presented to the students with the focus on originality. Students were encouraged to apply their own personalities in creating their masks.

Next, I showed several samples to the students. Masks from other cultures and a number of ethnic celebrations and festivals were talked about, including where masks might be used and worn. Mardi Gras costumes with masks were emphasized because of the shapes we used in the project.

After all the information and ideas were presented, students were ready to get creative with their own masks.

Heavy Bristol board stock paper was used for the masks. After folding it in half, students penciled in the shape they wanted, and cut it out. After cutting, the unfolded paper had a symmetrical look. I helped with eye placement so the view was good for the wearer. (With younger students, I completed the cutting.)

Crayons, colored pencils and markers were used to complete the masks. Watercolors or tempera paints are good alternatives when more time is available.

Students were given the option of incorporating a stick handle to hold the mask up to their face. We used either a craft stick or a strip of heavy cardboard. Putting holes at ear level to hold string or rubber band so the mask can be worn around the head is another option.

This project is very versatile. It can be a quick, energetic and creative challenge for one or two periods, or it can be extended to become quite complex with the use of various mixed media.

The finished products were extraordinary, and quite a hit among the other students in the school. By popular demand, I did several encores with a few other classes.

These masks were a wonderful way for young people to express who they really are—through art! ■

*Ken Klopach is a visual arts and gifted education consultant for the Chicago Public Schools in Chicago, Illinois.*



# Facing the Art of the Mask

by Ken Klopach



The colorful masks were a hit with other students in the school. By popular demand, I did several encores with other classes.

## LEARNING OBJECTIVES

**Upper-elementary and middle-school students will ...**

- study a short history of masks used in various cultural settings.
- understand the relationships of color, shapes and design.
- research and plan their mask.
- develop the disciplines needed to create a piece of art (organization, following instructions, brainstorming, building art-related skills)
- have fun developing their creative instincts.

## NATIONAL STANDARDS

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

## MATERIALS

- Bristol board paper
- Pencils
- Scissors
- Glue
- Crayons and assorted color markers with varied tip sizes
- String
- Mixed media supplies, including feathers, glitter, textured papers and/or fabrics
- Wooden craft sticks
- Rubber bands
- Hole puncher



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## Safe and Reliable Reds

by David L. Gamble

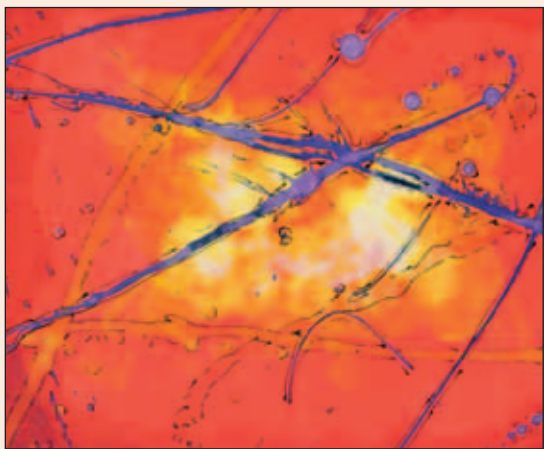
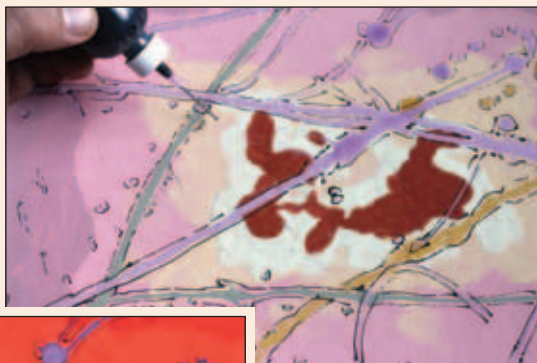
No, not the movie. I am talking about low-fire red glazes. It used to be a bit of a challenge to get them to come out right. One could call them the "persnickety" and not be too far from the truth.

Red glazes had to be put on thick, they needed lots of oxygen, they were more consistent if under fired and fired alone. They were also not dinnerware safe.

Thankfully, things have changed. The old formulas contained materials that are no longer available, thus those glazes don't exist anymore. The

These reds were given great names to allude to the color—"Intense Red," "Hot Tamale," "Fire Engine Red," "Really Red," "Brilliant Red" and so on.

These reds are not only dinnerware safe when used properly but are also AP/nontoxic in liquid form. This is great for all class-



**For this piece, I used Intense Red as a base glaze, then layered Vivid Orange, then Light Yellow on top. Maroon was added around the edges for depth, and I randomly splattered a Cobalt Wash on last. A black under-glaze applicator was used to outline the splattered Cobalt Wash.**

good news is that about a decade ago, the ceramic industry began developing encapsulated reds that allow glaze manufacturers to create new safer red glazes.

The first groups were tomato red in color, but as time went on, brighter colors were developed.

to fire red, orange, and yellow Velvet under glazes as high as cone 11 and still retain the color.

Though these new reds and oranges are not quite as rich in depth as the old reds they are a better fit to your classroom glaze palette being safer and so reliable.

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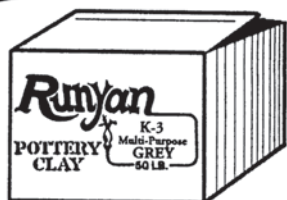
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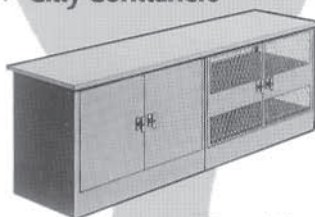
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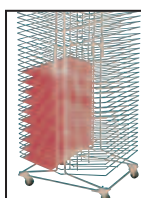
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**SYMMETRY**

*continued from page 18*

cut the design  
out, saving  
every piece.

With the black paper in landscape position, I carefully laid the orange paper on top of one half of the black paper, and put the cut-out pieces back in their original places. Next, I flipped the cut orange pieces over to the opposite side of the paper from which it was cut and aligned it with the edge of the orange paper. Once sure of the placement, I glued the 9" x 12" orange paper from which the shapes onto the black paper, then glued the cut-out shapes to the opposite side—on the black paper. *Voilà*: a mirror-image design that was perfectly balanced.

Students were given creative license to concoct their own creatures for this unit of study. The only rule for subject matter was that the end product

*Because it was  
October, the students  
insisted on using orange  
and black paper for  
this fun and engaging  
lesson on symmetrical  
balance.*

had to be acceptable to display. Of course, they all knew what that meant. When finished, the students' orange/black symmetry studies made a eye-catching display. When hung together in the hallway, the grouping resembled a large quilt. It also provided us with an opportunity to begin our discussion of positive and negative space, our next unit of study.

I knew my students truly understood the concept of symmetry when I heard one of the boys exclaim, "Mrs. Skop, each vertical half is a near mirror image of the other, emphasized with the reverse in color!" All of that from a third-grader's mouth! ■

*Now retired after 31 years, Karen Skophammer was an art instructor for the Manson Northwest Webster Schools in Barnum and Manson, Iowa*



## REVIEWS

continued from page 8

fabrics and fibers into many pages, which include highlighted techniques: silk fusion, thread sketching (machine stitching) and—a process not usually associated with sketchbooks—the hand-dyeing of fabric.

The book opens with “Getting Started,” all the usual overviews as well as discussions on exploring themes and doodling. The dozen remaining chapters are each devoted to either motifs such as circles or symbols, subject matter (dwellings or nature, for instance) and notions as the concept of weathering. In each section, the author recruited two contributors to explain their methods and show their works. The colorful collaged pages by Leslie Tucker Jenison are sure to impress.

Each of the 12 parts on particular themes also includes a one-page “Technique Spotlight.” Well-rounded visual arts educators likely are familiar with all or most of the techniques. Note: the section called “Elements” does not refer to the basic elements of design.

Here’s a way to make your students proud by sharing their work with the world: upload photos of their best sketchbook art to [www.flickr.com/groups/sketchbookchallenge/](http://www.flickr.com/groups/sketchbookchallenge/). You must become a member and you can post three pictures per day.—P.G.

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Arts & Activities Magazine	29	L & L Kiln Mfg., Inc.	33
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Artware Fundraising	31	Midwest Products Co.	11
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Debcor, Inc.	33	Skutt Ceramic Products	2
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Crayola	11		



ARTIST OF THE MONTH

Katsushika Hokusai, born October 1, 1760



Katsushika Hiroshige (Japanese; 1760– 1849). *Yoshitsune Falls* from the series, "Famous Watercolors of the Varios Provinces," 1833. Ink and color on paper (woodblock print); 13.62" x 9.53". Freer Gallery of Art, Washington, D.C.

© Artwork is in the Public Domain.

It's October and I know that in some parts of the country you are starting to cool off, getting those warm jackets out and beginning to see the beautiful colors of fall. This month our column will focus on paper and collage, which can make a beautiful marriage. We need to start thinking outside of the box, however, and add a little pizzazz to our creations!

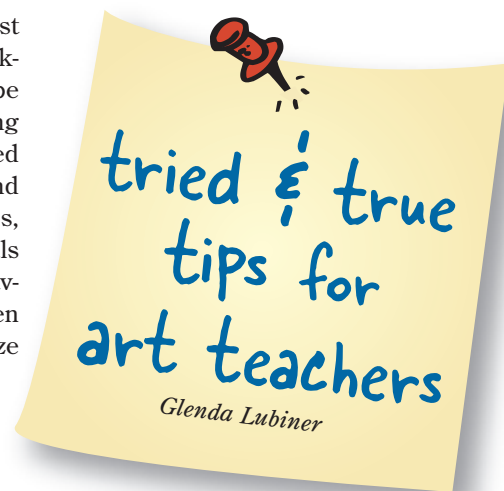
As many of us know, the word collage comes from the French word *coller*, meaning to glue. Picasso and Braque started using this technique in the early 1900s when they established the second phase of Cubism called "Synthetic Cubism." This is when they started gluing things like wine labels, theater tickets and an assortment of other paper- and fabric-based materials to their canvases.

Matisse was another artist who used collage in his work. As he aged, his eye-

be used for a collage. I would suggest organizing your materials in stackable plastic containers that can be labeled. Students will bring anything—colored duct tape, photos, printed images, candy wrappers, plastic and wooden toys, clothes pins, buttons, beads, shells and a variety of materials you can even begin to imagine. Having the containers labeled means even the elementary students can organize the incoming stock.

## tip #3

**GLUE CAN ISSUE** Students have a tendency to use too much glue! We have all seen it, no matter how many times you tell them the "not a lot, just a drop". Using just a few drops of glue and a brayer really helps your students get a nice flat finish. They will love using the brayer and they will use less glue. If your stu-



## tip #5

**THRILL OF THE QUILL** Quilling is a paper technique that dates back to the Renaissance in Italy and France.

# Plan Ahead for Paper

sight deteriorated and he started using paper for cutout designs. His artwork still used many of the same motifs, but paper became his predominant medium.

## tip #1

**PLAN AHEAD!** The most important tip for anyone interested in collage is to plan ahead. Having all your material in front of you is a must. Try to remember to arrange your materials before gluing and start with your bottom layer first. You can always move things around until you are satisfied with the composition if you haven't adhered anything to the surface.

When making a collage, whether you are using paper, fabric or nature objects like leaves, twigs, shells and sand, make sure your surface is sturdy enough to hold all your materials. Heavy cardboard or plywood is always a good surface to use, especially when using three-dimensional objects.

## tip #2

**WHAT? MORE STUFF!** When taking on the art of collage, students will start bringing more and more things to your classroom that could potentially

dents have made 3-D collages and some of the items seem to be falling off, try using a mixture of glue and water (1:2 ratio) to paint over and seal the collage.

## tip #4

**T.P. IS NOT JUST FOR THE REST ROOM!** Many years ago a friend showed me this really cool technique of using toilet paper to make art (yes, I said *toilet* paper). All you need is a ceramic mold (or a mold you make), or a ceramic or rubber stamp, toilet paper, water and a brush. Once you have those materials in place all you have to do is place a layer of toilet paper on the mold and brush on some water. Repeat this process until you have about eight layers. Take the end of your brush and press the paper into the grooves of your mold. Wait until the paper is thoroughly dry and then remove. Your finished project will be a beautifully embossed piece of paper.

During that time, paper strips cut from edges of books were rolled, shaped and glued to create intricate forms and pictures. During that time, many works imitated the designs found in ironworks.

Quilling spread to other parts of Europe and ladies of leisure were allowed to quill, as it was not a taxing art form. Today, quilling is a fun and exciting way to create artwork. Keep all your scrap paper and cut it into strips. Have a box full of strips available at all times. This is a great activity to use as a center. Once the kids get the hang of it they will create beautiful pieces of paper art.

**HAPPY BIRTHDAY** to Katsushika Hokusai (Oct. 1, 1760), Pierre Bonnard (Oct. 3, 1867), Faith Ringgold (Oct. 8, 1930), N.C. Wyeth (Oct. 22, 1882), Pablo Picasso (Oct. 25, 1881) and Roy Lichtenstein (Oct. 27, 1923). Be sure to check out the *Artist of the Month* study print on page 37. ■

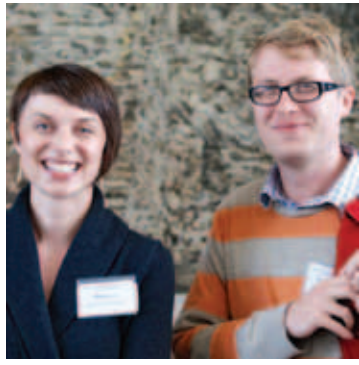
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*A&A Contributing Editor Glenda Lubiner (NBCT) teaches art at Franklin Academy Charter School in Pembroke Pines, Fla., and is an adjunct professor at Broward College.*





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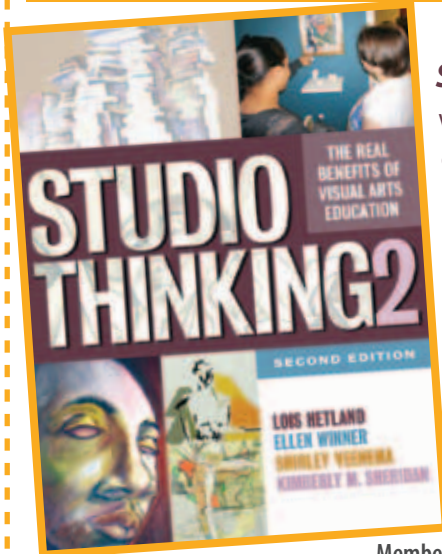
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