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\$4/JUNE 11

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**SUNNY** art,  
summery **IDEAS**





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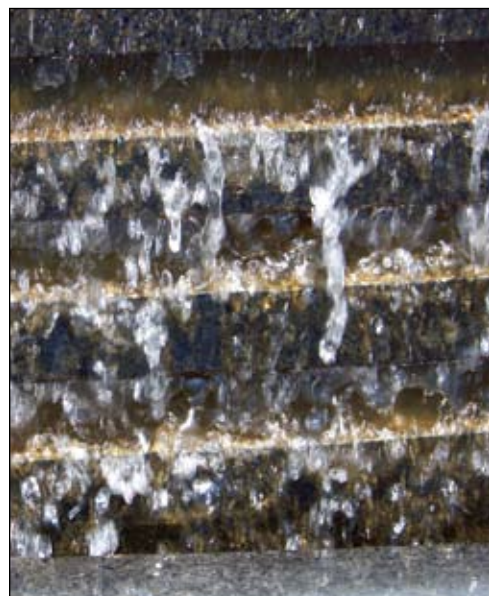
MELON BOUQUET, 1999. *Free-blown glass; 19.375" x 11.75" x 13". By Cam Langley (American; b. 1944). Montgomery Museum of Fine Arts, Montgomery, Alabama. Montgomery Museum of Fine Arts Purchase. See "Art Across the Curriculum, Forever Fresh," page 22.*



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*What a wonderful way to welcome the warmest season: with some sunny, summery art ideas! Karen Skophammer certainly agrees, as she shares her project, "Here Comes the Sun ... and I Say, 'It's an Assemblage'" (page 18). "There's nothing like the upcoming summer to bring on a good art and science lesson that's bounding with creativity," writes Karen. Upper-elementary and middle-school students worked on a large scale, developed themes, and had "fun creating their own one-of-a-kind suns" out of found objects and various art materials.*

*"It's time to shed the sweaters, coats and gloves, and create a bit of fun," proclaims Temple Skelton Moore, who suggests we "Welcome Summer with Some Festive Shirts" (page 20). In this colorful lesson, elementary students design paper "shirts," as they investigate the connection between patterns and rhythm, and create variety by using different-sized designs.*

*In a creative high-school project perfect for this time of year, "Photographic Expression, Hear Your Photographs" (page 44), Karen Skophammer sends her students out on a photographic art journey, helping them along with a "starter list" of sounds to capture on film. Writes Karen, "Photographing sounds is one of the most creative and thought-provoking assignments I've ever given! It not only brought forth outstanding work, but it created a meaningful dialogue amongst us all."*

*One of the learning objectives of Barbara Egenes' "Art Lessons for Pre-schoolers, Inspired by Nevelson" (page 32)—to create a work of art from found objects in the style of the famous sculptor—was successfully realized by her young charges. And, by expanding their creative thinking, another objective was learned by the children: that objects have other uses, and works of art can be made from cast-off and recycled objects. An outstanding activity for the warm days of summer, and a wonderful tribute to an esteemed American woman artist, Louise Nevelson (1899–1988).*

*Glenda Lubiner has assembled many of the excellent end-of-year suggestions she receives from readers in "Tried & True Tips For Art Teachers: Only A Few Weeks Left ... " (page 50). Included in the column are an end-of-the-year art show, how to use up all that leftover scrap paper, and an outside, no-mess activity.*

*We know you and your students will enjoy and benefit from the sunny, summery art ideas contained in this issue. The weather is perfect for being creative and making some art! Enjoy the months ahead and we'll see you in September.*



*Maryellen*

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**Manuscripts** Appropriate subjects dealing with art education theory and 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 (SASE). For complete instructions on submission procedure, send SASE to Editor at the address below, or visit our website (see below). Address written materials, with visuals, to the attention of the Editor. Simultaneous submissions will not be considered or accepted.

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Robert W. Sweeny, Editor

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No. 313. 256 pgs. (2010) ISBN 978-1-890160-49-4  
Member Price: \$35; Non-member: \$42 (plus S/H)



***Engaging Learners Through Artmaking:***  
***Choice-Based Art Education in the Classroom***  
Katherine M. Douglas and Diane B. Jaquith

To do the work of artists, children need opportunities to behave, think, and perform as artists. The heart of this curriculum is to facilitate independent learning in studio centers designed to support student choices in subject matter and media. The authors address theory, instruction, assessment, and advocacy in a user-friendly format that includes color photos of classroom set-ups and student work, sample demonstrations, and reflections on activities. From Teachers College Press.

No. 308. 128 pgs. (2009) ISBN 0-8077-4976-1  
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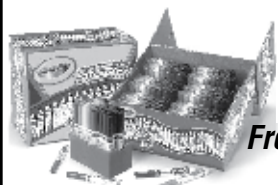
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## media reviews

### AUDIOVISUAL

Paula Guhin  
Peter Hiller

### BOOK/PRINT

Jerome J. Hausman

**NATURAL: Simple Land Art Through the Seasons** (2009; \$24.95), by Marc Pouyet. Frances Lincoln Publishers.

As an art teacher, I always enjoyed encouraging my students to look at the details of natural forms: rock formations, branches of trees as they move in a gentle breeze, the rich color in flower forms, unexpected and interesting patterns in cloud formations, etc. No wonder artists like Robert Smithson (see *The Spiral Jetty*, this month's Clip & Save Art Print, page 26)) and Andy Goldsworthy created forms that were elements of nature.

So too, French artist and educator Marc Pouyet was inspired to create a book in which he photographed natural and found objects. His art forms made use of snow, ice, leaves, berries, sticks, branches, mud and pebbles. As he put it: *"There were so many possible materials and I had so many ideas, so I set about working in accordance with the seasons, the weather and whatever natural elements I found."*

The result is a wonderful book that can be used at all levels, in relation to drawing, painting, printmaking, sculpture, jewelry making, science, photography and creative writing.—J.J.H.

[www.franceslincoln.com](http://www.franceslincoln.com) | circle # 396

**DRAWING A MISSION.** DVD/30 minutes/\$39.95. Level: Elementary. Art with Mrs. Smith.

*Drawing a Mission* is not only a basic architecture drawing lesson, but also a brief introduction to the world of the California missions. The product contains mission history, drawing instruction geared perfectly to the fourth-grade level, where the missions are part of the California state framework, and a short bonus section. The materials needed for this drawing project are basic—paper, pencil and eraser—which lends the work to most every classroom.

The lesson is designed for students to follow along with, and includes pause moments to allow students to catch up.

Useful concepts, such as measuring with a pencil, perspective and cross-hatching lines, are included, and add depth to the lesson.

The mission history section expands the usefulness of the DVD, so it can be used by a classroom teacher in need of an art lesson, or by an art teacher in need of the background information. Throughout the film, vocabulary words are highlighted and defined. The bonus section provides ideas for extending the project, including putting the mission in a context, adding color, using symbols in art and sharing examples of finished student drawings.

The contrast in the drawing used as the model is not as striking as it might be, and raises the question of using a basic drawing as the model for learning to draw. One might consider using a three-dimensional model of a mission, or a good photograph of the same view, as the reference point.—P.H.

[www.artwithmrsmsmith.com](http://www.artwithmrsmsmith.com) | circle # 400

### STILL LIFE IN PHOTOGRAPHY

(2010; \$24.95), by Paul Martineau. Getty Publications.

The still life as the subject for art has a long tradition. During the 17th century, artists created compositions of beauty and complexity, bringing together a variety of objects. It was at this time the French Academy included still life in the hierarchy of recognized genres.

Most dictionaries define still life as a picture or composition consisting predominantly of inanimate forms, such as fruit, flowers, other still forms and vessels. The first known still-life photograph was created around 1827, before word of photography's invention was announced.

This is a book written by Paul Martineau, assistant curator in the Department of Photography at the J. Paul Getty Museum. It would be a useful resource for all grade levels. His introductory essay surveying the history of still life in photography would make excellent



reading for secondary-school students.

The real strength in this book is the excellent photographic plates. Beautiful examples of photographs by Irving Penn, André Kertész, Walker Evans, Edward Weston, Imogen Cunningham, Man Ray, Eugene Atget and Paul Strand are included, along with many others.

Teachers seeking to initiate art activities need look no further than objects in our environment. Drawings, paintings, prints and collages can be developed using the photographs as a starting point. Writing activities can be initiated, telling stories of ordinary objects in our lives. Of course, students can bring in their own cameras and photograph still-life arrangements!—J.J.H.

[www.getty.edu](http://www.getty.edu) | circle # 395

**RENOIR'S COLORS** (2010; \$16.95), by Marie Sellier. Getty Publications.

This is a book appropriate for pre-school or first-grade children. The quality of the eight reproductions of Renoir paintings is excellent. All of the pages in the book are heavy cardboard, and are able to withstand direct usage by children. Attention is focused on a particular color (pink, red, blue, etc.) by the use of a flap that can be lifted to reveal the detail of a work. Students can realize that each color exists in a variety of shades. Eight Renoir paintings are included: *Claude Renoir Playing*; *Strawberries*; *Le Moulin de la Galette*; *The Clown*; *Gabrielle and Jean*; *The Swing*; *La Promenade*; and *The Portrait of Julie Manet*. A brief poem accompanies each image.

Calling attention to “a color” can help children understand there is a virtual infinity of colors. “Red” is a generalization that covers many varieties of red. In their works, artists help us see and realize the pleasures in experiencing the range of colors in our surroundings. This book can serve as a beginning experience in coming to that realization.—J.J.H.

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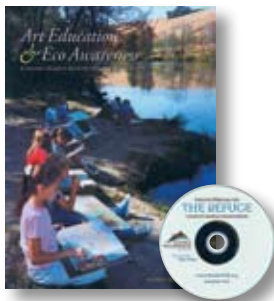
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## volume index

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

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# ... when the Imagination soars! by Barbara Herberholz

**W**hat shall I draw? I don't know what to draw!" Have you heard this soulful cry from your elementary art students?

There's good news: Children can be motivated to transform their thoughts, feelings and perceptions into visual expressions for drawing and painting.

A variety of means are available to help them produce diverse and creative artworks. Here are a few challenging ideas to get your class whizzing along.

**CHANGING THE FORMAT** By changing the size or shape of the paper, the child's thinking is redirected from

holding hands in a circle game, riding a Ferris wheel, birds in a birdbath, looking into a fishbowl, an electric train, or ice skating on the pond.

**FANTASY** Encourage children to be curious and imagine, going beyond the daily ritual of reality. They are free to be fanciful, absurd, silly and witty. Think of pretend and make-believe situations.

Examples: the goofy animal I would like to have in my yard; magic flowers; inside of a clock or television set; an elephant who swallowed a bouquet of flowers; quilted turtles; a girl wearing a hat full of birds; a dizzy world; trees that chase squirrels; the

the picture and make a story about it.

Examples: I made a snowman; I ran into a tree on my new bike; Dad and I saw a zebra at the zoo; my brother and I sat in a boat and caught a fish; I learned to swim and jumped off the diving board; or I blew out the candles on my birthday cake.

**FANCIFUL CHARACTERS AND MAKE-BELIEVE ANIMALS** Make a list of words and phrases that do the following:

1. Describe a character: long-haired, tall, thin, mean, ugly, huge, striped, short, fat or polka-dotted;
2. List characters: dancer, mermaid, king/queen, knight, astronaut, ball player or robot;
3. Describe action: catching a fish, riding a horse, jumping rope, waving a flag, juggling five apples or holding an umbrella;
4. Indicate where action takes place: beneath a flock of birds, near a river full of fish, under a rainbow, in a swing, under a bridge or on a boat.

Or, make a list of the heads of various creatures, such as a lion, moose, elephant, alligator or cockatoo.

Then, make a list of different bodies, perhaps a turtle, zebra, leopard, camel, armadillo or porcupine. And then a list of tails, such as a fish, fox, pig, beaver, turkey or raccoon; and lastly, the legs of a llama, frog, hippo, duck, horse or stork.

Students choose one from each of the four categories and make a composite drawing or painting. ■

*Barbara Herberholz is an art-education consultant in Sacramento, Calif., and an Arts & Activities Contributing Editor. She and her late husband, Donald Herberholz, Ed.D., wrote the book, "Artworks for Elementary Teachers," now in its Ninth Edition (McGraw-Hill; 2002).*

*Encourage your students to be curious  
and to imagine ... going beyond the  
daily ritual of reality.*

the usual 12" x 18" or 9" x 12" paper. Cut these pieces in half vertically to create a 6" x 18" or a 4.5" x 12" drawing surface, thus creating a long and narrow, or tall and narrow, format.

Ideas for the long and narrow paper: a family of tightrope walkers, a parade of elephants, cars in a long tunnel, a game of tug-of-war, dressed-up alligators, a crazy caterpillar, a street with a row of houses, or a whole train from engine to caboose.

Ideas for the tall and narrow paper: bears climbing a ladder, a tree house, a tall building, a giraffe eating leaves on a tree, the interior of a rocket ship, a weird alien from outer space, or what I look like inside.

A round piece of paper offers possibilities for encouraging flexible and fluent thinking. Examples: a carpet of flowers, being on a merry-go-round,

tooth fairy; a snicklegoose; or riding on the back of a hummingbird.

**IF I WERE ...** Students are encouraged to identify with people and things, thus helping them project their thoughts, feelings and perceptions into another person or object.

Social awareness is sparked. Examples: If I were ... a balloon man; a grasshopper; a lizard or butterfly; a scarecrow; a robot; a scuba- or sky-diver; a helicopter pilot; the president of the U.S.; a peacock; an alien from outer space, or a singer at the microphone on a television show.

**CATALOG CLIPPINGS** Cut out faces, boots, wheels and more from catalogs. Have each child choose one or two, paste them onto paper, and use colored markers or crayons to complete



by Jerome J. Hausman

In general, history is made up of accounts and analyses that help us understand who we are and how we have come to where we are. Oftentimes, we speak of "the history of art educators," but there's no simple narrative that tells the full story. These are histories. When you come down to it, our history is made up of accounts of people and institutions—their actions and ideas. As the years go by, I frequently pause to think about individuals who've influenced me. These thoughts and memories serve as the basis for this series, "Art Teachers I Have Known."—J.J.H.

It was in the early 1950s when I joined the faculty of Ohio State University. My closest professional associate was Manuel Barkan, who previously had worked at the Toledo Museum of Art. Hence, it was no accident Manny and I visited that museum frequently. On one such visit, we met Kathryn Bloom, who headed the museum's education program.

What developed was an instant friendship. Kathy enjoyed pushing the limits of what could be known about works of art. She was drawn to a larger perspective: how engaging with art could be generalized to understanding our encounters with everyday experience.

No wonder! She had been a student at the University of Minnesota when the Owatonna Art Project was initiated in the 1930s. Funded by a Carnegie Foundation grant, a group of art educators

at the Office of Education had given scant attention to the arts. Francis Keppel, then commissioner of education, appointed Kathy as director of the Arts and Humanities branch.

With Keppel in a position to deal directly with President Kennedy, and Kathy in a position to deal with Keppel (and his successor, Harold Howe), her influence and that of the branch was great. With the passage of the 1965 Elementary and Secondary Education Act, it became greater still, for Title IV of the act provided about \$11 million for research in art education over the next five years.

From the outset, Kathryn Bloom set out to develop comprehensive plans for instruction in each of the arts disciplines. Major seminars were organized in music, dance, drama and the visual arts. One such seminar was the 1965

in education with the very practical needs of implementation. She was an art teacher who moved easily in the world of government and foundations.

Perhaps it was her early experiences in Owatonna or the Toledo Museum of Art; perhaps it was her work in differing levels of operation, namely classroom teaching, meeting with community leaders or working at the highest levels of government. Kathy Bloom always had that ability to grasp and articulate strategies for getting things done.

But alas, life has a way of imposing

# Kathryn Bloom

from the University of Minnesota took up residence in rural Owatonna, Minn.

The project was an organized effort to place the arts into the fabric of everyday living. The project team worked in schools, hospitals, libraries and other community centers. They organized workshops, lectures and other public events. The idea was to establish "art as a way of life."

Following Toledo, Kathy served as a consultant for the Association of Junior Leagues. In this position she worked directly in two areas: developing cooperative community relationships for planning and implementing art education, and securing financial support for these services. She was a "community organizer" for the arts.

In 1962, she was named the director of the Arts and Humanities Program of the U.S. Office of Education. This was a period of change in developing governmental leadership on a national level. August Heckscher (1965) observed

Seminar in Art Education for Research and Curriculum Development, held at Pennsylvania State University. It involved participants from art education, psychology, sociology, art history, art criticism and educational research.

The Aesthetic Education Program (CEMREL) is one of the outcomes of the Penn State seminar. In later years, the J. Paul Getty Program for fostering discipline-based art education grew from these beginnings.

In 1967, Kathy Bloom took on a consulting assignment for John D. Rockefeller 3rd. Her task was to develop several pilot projects that would explore ways to make the arts more central in our schools. This led to the formation of the JDR 3rd Fund Arts in Education Program, which she directed between 1968 and 1978.

What I always found to be so powerful and persuasive about the positions taken by Kathryn Bloom was her ability to balance a larger view of the arts



**Kathryn Bloom was Director of the JDR 3rd Fund Arts in Education Program, 1968–78. Courtesy of the Rockefeller Archive Center. Photograph by C. Grayson, 1972.**

unanticipated and unwanted events upon us. John D. Rockefeller III was tragically killed in an automobile accident. Soon after, in 1978, the JDR 3rd Fund Arts in Education Program was terminated. Kathryn Bloom retired and moved to a small and remote rural community in northern Michigan, where she died. ■

*Jerome J. Hausman is a visiting professor at The School of The Art Institute of Chicago and serves on the Arts & Activities Editorial Advisory Board.*

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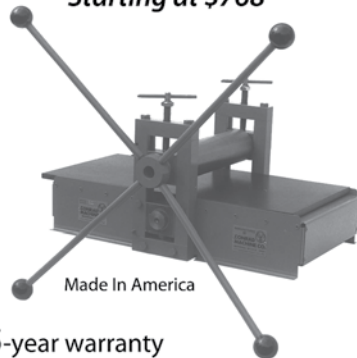
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There are many tales in the history of baseball. Some, even about the founding of baseball itself. It's widely believed that baseball was invented by Abner Doubleday in Cooperstown, N.Y., in the mid 1800s.

According to Kadir Nelson, author and illustrator of *We Are the Ship: The Story of Negro League Baseball* (Hyperion, 2008), however, "That is just another tall tale, 'cause no one really knows for sure."

But one thing is certain: Soon after that, baseball was played just about everywhere in this country, by all sorts of people, including African Americans. Ultimately, teams were organized and then they became professional.

The origins of Negro League baseball can be traced as

far back as the post-Civil War period, all the way to 1947, when the great Jackie Robinson signed with the Brooklyn Dodgers and helped propel the team to a National League pennant. In this first year of major league baseball, he also earned the honor of National League Rookie of the Year.

From the mid-19th century through the mid-20th century, professional baseball was segregated, forcing African Americans to form their own teams and leagues. In the late 1900s there were more than 200 black independent teams throughout the country.

By the 1920s, black baseball had become the most popular entertainment for urban African Americans.

# WE ARE THE SHIP: The Story of Negro League Baseball

by Mark M. Johnson

< *The Homestead Grays*, 2005.\*

▼ *Night Baseball*, 2006.\*



The Negro National League was formed in 1920 with eight teams from the Midwest, followed by the formation of the Negro Southern League and the Eastern Colored League.

The history of Negro League Baseball, along with painted illustrations, entitled *We Are the Ship: The Story of Negro League Baseball*, with text and paintings by Kadir Nelson, was published in 2008. Nelson spent seven years researching, writing and creating the art to document the long and involved history of Negro League Baseball.

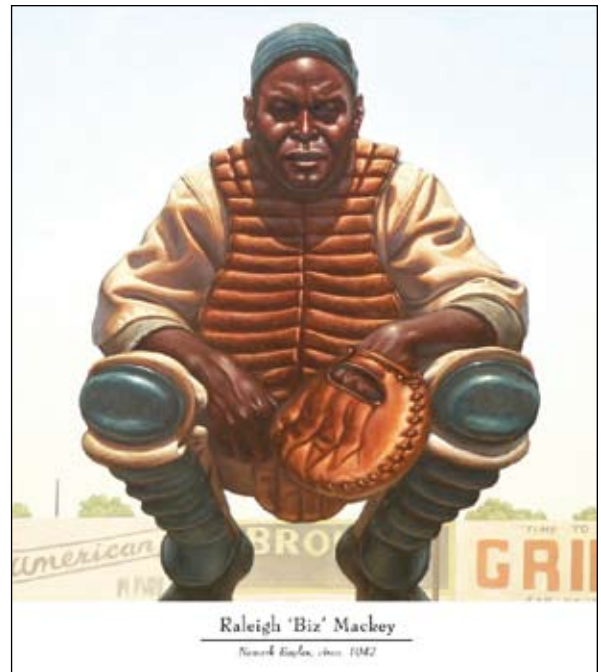
He interviewed former players, traveled to museums, studied old photographs, and collected baseball memorabilia, uniforms and sports equipment to put himself into the shoes of a former Negro League player, and to re-create an authentic depiction of life in the Negro Leagues. The author dedicated this and, by extension, the exhibition, to the preservation of the history of the Negro Baseball Leagues.

The book and the exhibition present the history of the Negro Leagues, a story of gifted athletes and determined owners; of racial discrimination and international sportsmanship; of fortunes won and lost; of triumphs and defeats on and off the field.

It is also a mirror of the social and political history of black America in the first half of the 20th century. But most of all, according to Nelson, "... the story of the Negro Leagues is about hundreds of unsung heroes who overcame segregation, hatred, terrible conditions, and low pay to do the one thing they loved more than anything else in the world: play ball."

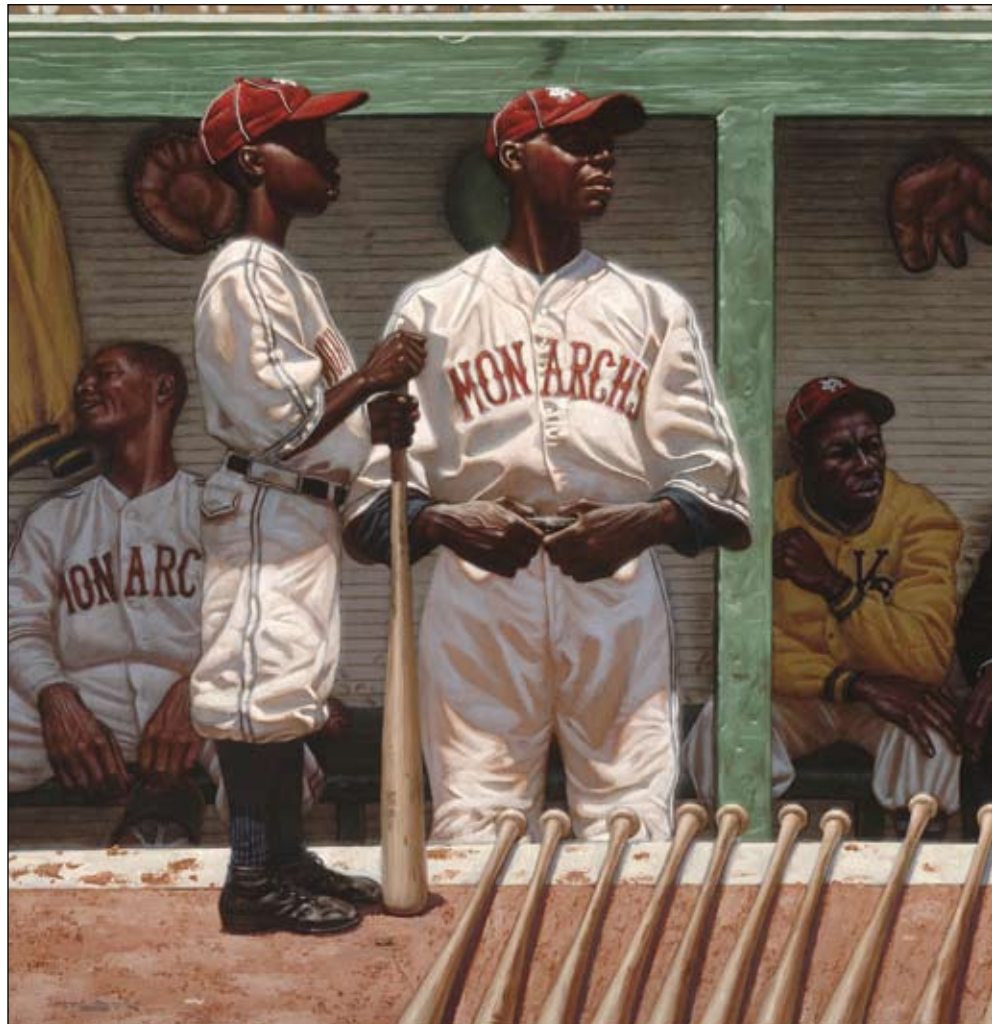
The *New York Times* praised *We Are the Ship: The Story of Negro League Baseball* as one of the Best Illustrated Children's Books of 2008. Kadir Nelson was also named the 2009 Coretta Scott King Book Award Recipient.

Nelson is the award-winning illustrator of several children's books, including *Moses: When Harriet Tubman Led Her People to Freedom* by



*"We are the ship; all else the sea."*

—Rube Foster, founder of the Negro National League, owner of the Chicago American Giants.



## ITINERARY

June 5–July 31, 2011  
Lubbock, Texas

Aug. 21–Oct. 16, 2011  
Fort Wayne, Ind.

Nov. 6, 2011–Jan. 8, 2012  
Miami, Fla.

Feb. 7–June 10, 2012  
Amherst, Mass.

July 1–Aug. 26, 2012  
Pittsburgh, Penn.

Feb. 3–March 31, 2013  
Martinsville, Va.



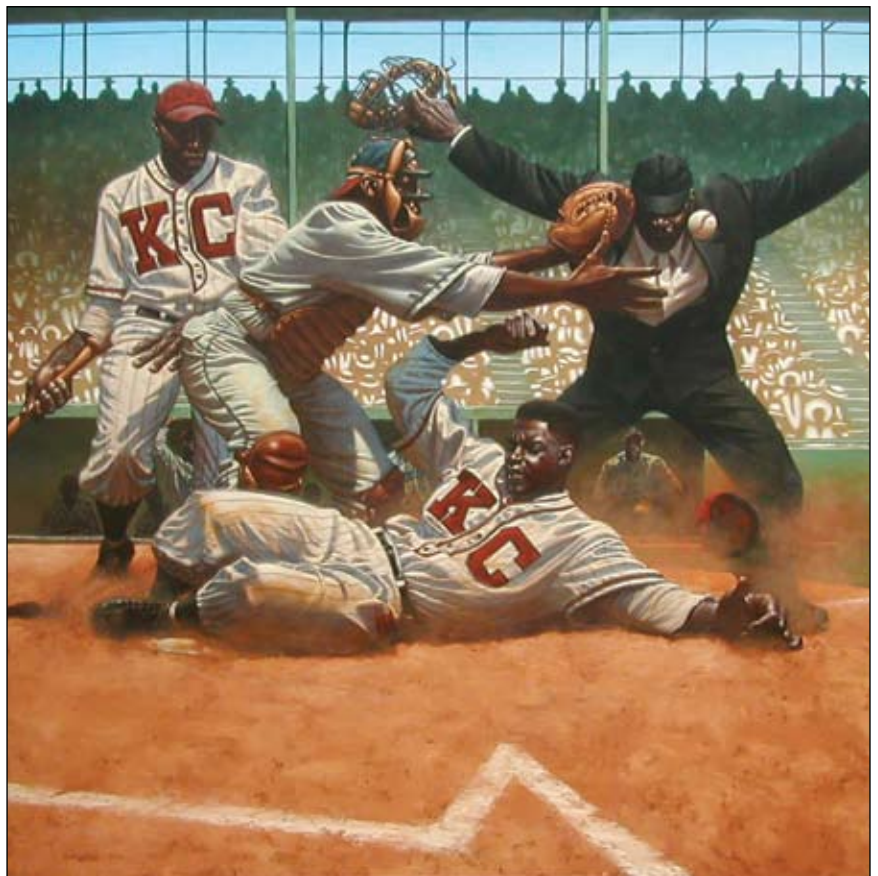
## HISTORY THROUGH ART

From ancient times to the present, artists have observed and documented civilizations, religions, society, individuals and important events in a variety of media.

The history of ancient Egypt, Greece and Rome is visually documented in sculptures, reliefs, mosaics, paintings and architecture. Medieval cathedrals—through sculptures and stained-glass windows—visually tell the stories from the Bible.

Impressive paintings document kings, emperors, presidents, heroes and even everyday people at work and play. In modern times, photographers capture images of wars, disasters, politics, sports and celebrations for almost instantaneous reproduction in print, television or the Internet.

Kadir Nelson is connected to this long lineage of visual reporting. His painted illustrations, based on years of research, document Negro League Baseball. Some images are based on visual evidence; others are interpretations drawn from a variety of documents. This author/illustrator has created a visual history that will inform current and future generations of an important historical aspect of American life. It's a story that deserves to be documented and needs to be told.—M.M.J.



^ **Safe at Home, 2005.** Courtesy of the Negro Leagues Baseball Museum, Kansas City, Missouri.\*

< **Kansas City Dugout, 2005.** Courtesy of the Negro Leagues Baseball Museum, Kansas City, Missouri.\*



Carole Boston Weatherford (*Hyperrion*, 2006), *Ellington Was Not a Street* by Ntozake Shange (Simon & Schuster, 2004), and *Just the Two of Us* by Will Smith (Scholastic, 2005), among others.

*We Are the Ship* is the first book he has both authored and illustrated. The paintings used in the book as illustrations are now the subject of a traveling exhibition of the same title. The exhibition, containing 33 paintings and 13 sketches, originated in 2009 and will travel to museums across America through 2013.

The exhibition, *We Are the Ship: The Story of Negro League Baseball*, was developed and managed by Smith Kramer Fine Art Services, an exhibition tour development company in Kansas City, Mo. ■

*Mark M. Johnson is Director of the Montgomery Museum of Fine Arts, Montgomery, Ala., and serves on the Arts & Activities Editorial Advisory Board. \*All paintings by Kadir Nelson.*

There's nothing like the upcoming summer to bring on a good art and science lesson that's bounding with creativity!

My students and I were going to study the sun and some of its qualities in science. I knew the students would relate to this topic and remember the material better and for a longer period of time—plus it would be more meaningful for them—if they were able to combine the science lesson with a hands-on art project!

I used the wonderfully creative suns shown on the Sunday edition of "The CBS Morning Show" to give the students fodder for thought. I flashed images I had recorded of the suns on the white board, followed by some scientific facts via a fast-paced, eye-catching PowerPoint presentation. The students were raring to go with their art! I also gave them access to a computer site I created that had the facts and figures I covered in class, plus images, to get them excited about creating themes for their suns.

We weren't talking small potatoes here. I encouraged the students to work on a large scale. I wanted them to develop a theme, and have fun creating their own unique, one-of-a-kind suns!

**THE REALITY OF THE SUN** The sun is 400 times farther away from the earth than the moon. Every so often, the moon passes between the sun and the earth. This is called a solar eclipse. I relayed my experience of making a pinhole camera and looking at a solar eclipse with it. The kids thought that was wonderful.

The sun rises in the east and sets in the west. It seems like a simple fact, yet many students don't seem to know this. When a person goes outside and the sun is setting in the western sky, the person's shadow will be long and skinny. On a summer morning, a person can see his shadow on the ground because the sun is behind him in the east. When the person moves, the shadow will also move and point west.

We also discuss the many ways in which we use the sun's energy, including using solar power to heat our homes.

**AN ARTISTIC BACKGROUND** An assemblage is like a collage, but it moves past the two-dimensional realm. Assemblages are considered sculptures, instead of flat, two-dimensional paper works of art like collages. Collages are generally made by gluing together bits of paper, magazine pages and more to make a statement. Assemblages use discarded, recycled, found or even new items to create a three-dimensional composition. There isn't a set number of items a person can use in an assemblage. The creator sets the tone or theme of the assemblage,

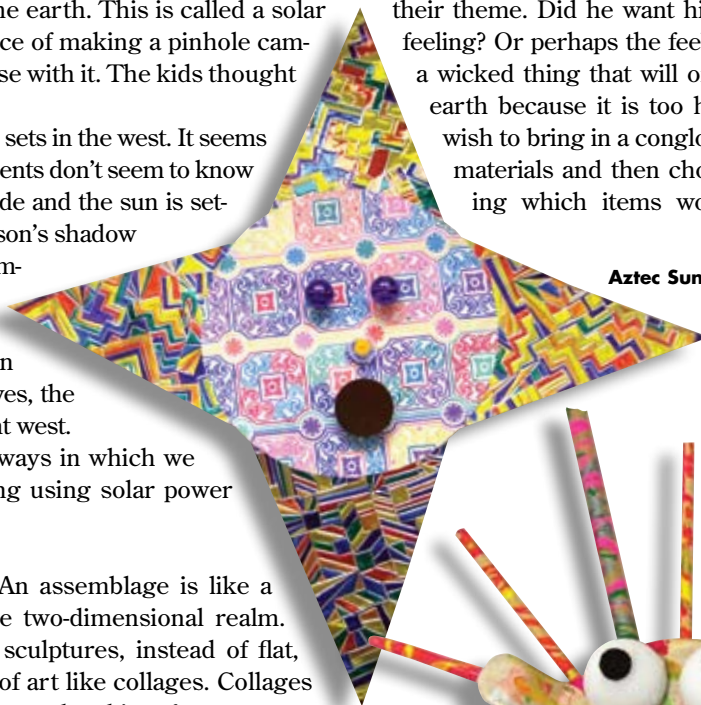
and decides upon the materials he will use.

I showed the students several photos of sculptures made by John Chamberlain, who welded pieces of wrecked automobiles together to form his assemblages. The students were quite impressed.

Next, I flashed images that I had photographed myself of Louise Nevelson's work. She is an American artist who is known for grouping boxes together to form assemblages. My photos showed discarded boxes formed together to create new shapes with other discarded items, such as spools glued within the boxes. Some of the assemblages are painted all white, some all black, and some remain neutral in color.

Robert Rauschenberg's work spans six decades. I showed the students some of his works in which he combined such things as quilts, paint, animal horns and more. Rauschenberg, especially in his younger years, created assemblages using materials that were available to him—out of necessity. Not having lots of money available to him at the time, he might use the very quilt off his bed to begin his assemblage.

**MOVING ON TO ASSEMBLAGES** The kids were now ready to create! The first thing each student had to consider was their theme. Did he want his sun to convey a cartoonish feeling? Or perhaps the feeling that the sun is a wicked thing that will one day destroy the earth because it is too hot? Did the student wish to bring in a conglomeration of discarded materials and then choose a theme, after seeing which items would mesh together and



Aztec Sun



"Wow, It's Hot Outside Sun";  
2.5' x 2.5'.



Here Comes the  
Sun ... and I Say,

"It's an Assemblage"

by Karen Skophammer

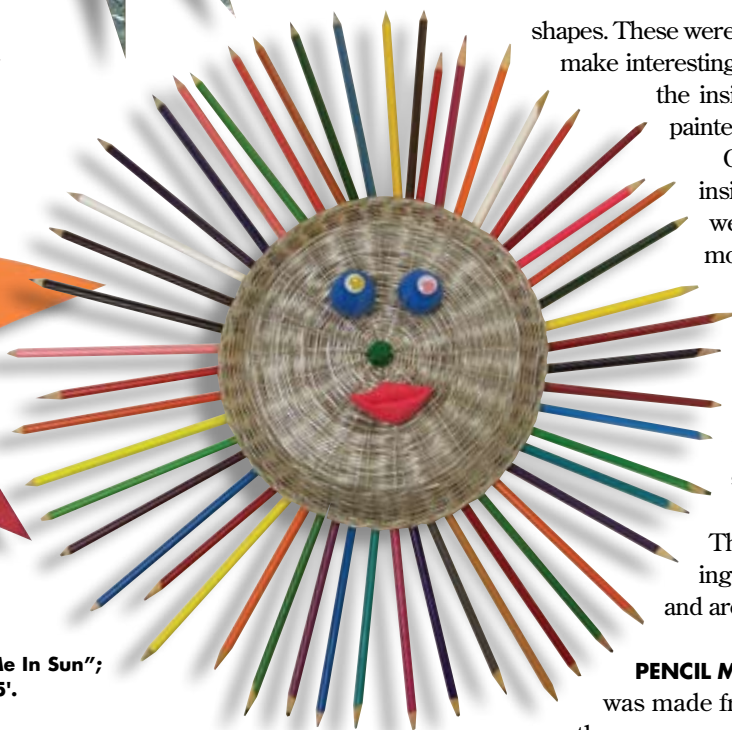


**"Silver Sun, Shine On"; 3.5' x 4'.**



**"Sometimes You Gotta Be Square Sun"; 1.5' x 1.5'.**

**"Pencil Me In Sun"; 1.5' x 1.5'.**



work to convey a message to viewers?

The following day, so many items were brought to class that we had to create storage bins to fit everything. Then, the students began to lay their items out, and think about how the items would be assembled to convincingly form a sun. There was a lot of thought and imagination—plus problem solving—that went into this sun assemblage unit. If someone had a problem, students would help each other figure out which items would work. It was collaboration at its finest.

**SILVER SUN, SHINE ON** The round part of the sun was made from the buffing part of an industrial tile-cleaning machine. (Yes, the janitor gave the student the old buffing part.) The removable, replaceable part was rinsed off and spray-painted silver.

The sunrays were made from tooling foil cut into triangular

## LEARNING OBJECTIVES

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

- understand how the communication of ideas relates to the media, techniques and processes used.
- understand how visual, spatial, temporal and functional values of artworks are tempered by culture and history.
- understand how the characteristics and structures of art are used to accomplish commercial, personal, communal or other artistic intentions.
- understand how elements, materials, techniques, artistic processes and organized principles are used in similar and distinctive ways.
- look at assemblages made by famous artists and classmates, and interpret them for the individual meanings and craftsmanship.
- apply media, techniques and processes with sufficient skill, confidence and sensitivity that one's intentions are carried out in the assemblage.
- apply various subjects, symbols and ideas in their assemblages.

## MATERIALS

- Examples of creative suns in art and examples of assemblages
- Various found materials
- Various art media

shapes. These were then designed/tooled with a stylus to make interesting patterns. The eyes were made from the inside pop out of the buffer, and spray-painted gold.

Old watch faces were used for the insides of the eyes, and the eyelashes were cut from the watchband. The mouth was created from the natural hole in the buffer, and outlined with beads from an old bracelet. All items were held in place with hot glue.

This shiny silver sun shows that we like things to be spic and span. The sun is very clean looking with its sleek silver coloring, and its body is made from part of a cleaning machine. The sun's watchful eyes are always looking for dirt and impurities in the world, and are therefore made from watch faces.

**PENCIL ME IN SUN** The round part of the sun was made from a rattan paper-plate holder, and the sunrays were made from sharpened colored pencils. The eyes, nose and mouth were formed from air-dry modeling clay. All items were held in place with hot glue.

While we would like to create art all the time, sometimes we have to "pencil in" the time. The sun was mostly made from art materials, such as colored pencils and clay, and the paper-plate holder body of the sun indicated free time.

**WOW, IT'S HOT OUTSIDE SUN** The round part of the sun was made from a discarded kiln shelf part that was painted with acrylics. The eyes were created from polystyrene balls, with smaller balls as pupils. The sunrays were made from dowel rods that were rolled in various colors of acrylic paint to give them an abstract look.

The sun is a hot ball of gases, and the main part of this sun

see **SUN** on page 48



# WELCOME SUMMER with Some Festive Shirts

by Temple Skelton Moore

It's time to shed the sweaters, coats and gloves, and create a bit of fun with a festive shirt that welcomes the warm, carefree summer days ahead! My fourth-graders designed these great paper shirts.

As the first session began, students worked on designing random patterns. To prevent the designs from becoming too contrived, I decided to be a bit sneaky and not tell them these designs would eventually be used for a shirt. This caused them to focus their attention exclusively on the creation of the designs and the patterns.

Students brainstormed possible designs. We drew as many examples as possible on the board to create a visual bank of design ideas. We discussed the use of small, medium and large designs, which would create variety in the patterns.

Then, each student received three sheets of copy paper, and was instructed to create a sheet of large designs, a sheet of medium designs and a sheet of small designs. They had the option of using the design bank on the board or inventing their own designs.

Students were then given three *more* sheets of copy paper for creating patterns. Using the earlier design sheets for tracing, students created three different random—but repeating—patterns that filled each page. Each random pattern required three

different designs in three different sizes.

Students used broad-tipped permanent black markers to trace the small, medium and large designs onto the pattern pages. The large nib keeps the designs simple and bold, and the tracing keeps the design size uniform.

Once the three different pattern pages were complete, each student chose his or her best pattern page to leave with me while they took the other two pattern pages home. Before our second class session, I made six copies of each student's pattern. (You could use five copies and the original as the sixth, but I wanted them to have the original as a record of the starting point of the process.)

At the beginning of the second session, excitement grew as students received the copies of their patterns. Students watched as I demonstrated how to assemble the shirt.

First, four pattern sheets are glued together vertically







## LEARNING OBJECTIVES

### Elementary students will ...

- identify student-created patterns.
- investigate the connection between patterns and rhythm.
- create variety using different-sized designs.
- discuss personal artwork and the artwork of others.

## MATERIALS

- White copy paper
- Black broad-tipped markers
- Cool-melt glue guns and glue
- White glue
- Copy machine
- Watercolors
- Buttons

to make the body of the shirt. The collar is formed by leaving a slit at the top and folding the corners back.

For the sleeves, we tried cutting a copy page in half, but this makes them too skinny and out of proportion to the rest of the shirt. Instead, a sleeve template was made. And just like sewing, students

used two pattern pages with their right sides turned together. Next, the sleeve template was placed on the paper “fabric,” and cut out to form the sleeves.

The shirts were glued with white glue. Students were encouraged to use the glue sparingly. (One student asked if he could iron his shirt if it got a wrinkle!)

Once glued together, students used watercolor paint to add some color to the shirt patterns. I prefer to set out watered-down, custom-mixed tempera paint in muffin tins. It’s beneficial for students to see color possibilities outside of the traditional primary colors that art-supply companies offer in student-grade paint.

During the final session, students added buttons to complete the shirt. (I bought a huge can of buttons at a flea market for pennies. Buttons are also available through art-supply catalogs.) The kids had a blast searching for the right color and style of button that would complement their shirt. They used a cool-melt glue gun and attached the buttons to the shirt.

With the remaining time in class, we discussed the feeling the shirts had. Which one would you wear? Why? Which one would sell the most? How come? Does one look more masculine or feminine? What makes you think so? We also discussed how fashion designers make a living creating art.

These unique and colorful shirts made quite the display in the halls. Parents and teachers alike marveled while “shopping” through these specially designed shirts. I probably should have pinned the paper shirt to the designer and taken a picture. There’s an idea for next year! ■

*Temple Skelton Moore is an art teacher at Prairie Grove (Ark.) Primary School.*





Cam Langley (American; b. 1944). *Melon Bouquet*, 1999. Free-blown glass; 19.375" x 11.75" x 13". Montgomery Museum of Fine Arts. Montgomery, Alabama. Montgomery Museum of Fine Arts Purchase.



**P**ure visual art is a silent communicator. The people who make it have something to say, yet they don't always say it out loud. They count on others to look at their art, and to gather meaning from materials and forms arranged to pluck familiar and unfamiliar chords.

Some artists have the gift of gab. They are sociable and outspoken. Those artists often become teachers.

Other artists communicate only by doing what they do best: creating art. They do not care to instruct nor guide nor influence anyone. Sure, they might be willing to demonstrate what they do, but they are not inclined to the public eye. Their art speaks for them. So be it.

So it is with artist Cam Langley (b. 1944), who created the work to your left and seen on the cover of this month's issue.

Langley is an artist who prefers to work alone. He is a self-declared "loner" in his studio. He has engineered his work to fit an independent artistic lifestyle, and *Melon Bouquet* is the product of such preferences.

The work, which stands almost 20 inches high, consists of 12 different parts. Ten stems—four flowers and six tendrils—surround a pod-like baby watermelon of sorts. They are all contained within a clear vase that has transparent green stripes rotating in a loose spiral around its belly. The green on the vase is an expanded version of the green veins in the curly, thick vines reaching outward for their next stronghold.

Each individual piece of the "bouquet" is small enough that Langley can create it alone in his furnace, and place it in his annealing kiln by himself. When all the component pieces are cooled, Langley arranges them in a specific configuration, which he photographs for reference by a prospective owner.

Langley tells the story of his first glass bouquet. It all began with love. He had a studio in Homewood, Ala., and he "... would make vases and take them down to a local florist and trade the vases for cut flowers. One Valentine's Day they didn't want any more vases so I went back to my studio and made flowers out of the glass for my wife."

That desire to share, that motivation, that unstoppable determination,

# Forever Fresh

by Tara Cady Sartorius

is what led Langley to making glass in the first place. He grew up in Norfolk, Va., and often visited the Chrysler Museum of Art, where he especially appreciated the works of Louis Comfort Tiffany (1848–1933) and Emile Gallé (1846–1904).

Langley went to college at Virginia Tech and graduated with an engineering degree in 1970. He worked for 10 years in that field, mostly designing water treatment and conveyance systems. Then he decided it was time for a change. He applied for jobs in glass-blowing facilities, but in order to be eligible, he would have had to join the union. His "loner" self prevailed.

Determined to learn about glass-blowing, Langley contacted "the man who wrote the book" on glass (literally and figuratively), Harvey Littleton. In 1972 Littleton wrote the book, *Glass Blowing: A Search for Form*, but he is also credited with initiating the American Studio Glass movement in Toledo in 1962. Prior to Littleton's encouragement of artistic experimentation with glass forms in small studio settings, most American glass production was factory-made for functional purposes.

Littleton and his students (Dale Chihuly, Marvin Lipofsky and others) brought energy to the rising debate between art and craft. In response to the ongoing questions concerning form and content, Littleton coined the phrase, "technique is cheap." Once



*Melon Bouquet as seen from the back.*

## LANGUAGE ARTS

**Project:** Colorful References.

**Key Skill:** Creating connections with words and images.

**Materials:** Pencil, paper.

**Procedure:** A bouquet of melons is an almost impossible thing. Write a paragraph about what Cam Langley means, besides the literal description of melon, by titling his work *Melon Bouquet*. Why does he refer to it as having "Southern belle" characteristics?

**For Grades:** 6–12.

## VISUAL ART

**Project:** Pinks and Greens.

**Key Skill:** Creating a “still-life” image.

**Materials:** Any material, two- or three-dimensional.

**Procedure:** Look at Langley’s *Melon Bouquet*, then ask students to draw, paint or sculpt their own “bouquet” of any objects—not necessarily flowers—using pinks and greens as the pre-dominant colors.

**For Grades:** 8–12.

## MATH

**Project:** Calculating the Curve.

**Key Skill:** Seeing the relationship between math and nature.

**Materials:** Internet, discussion in class.

**Procedure:** The spirals and curly elements in Langley’s work are also reflected in nature. Such curves can be analyzed mathematically. Have students look up the work of Fibonacci to understand how the growth of plants supports his theories.

**For Grades:** 3–12. (You may need to show younger students examples such as pine cones, sunflowers, etc., whereas older students can do their own research.)

## SOCIAL STUDIES

**Project:** The “Ancestry” of Studio Glass.

**Key Skill:** Connecting artistic influences in glass art.

**Materials:** Internet, paper, scissors, glue, pencil.

**Procedure:** Langley is a sort-of grandson of the Studio Glass movement. Have students research other studio glass artists and print thumbnail images of their work. Arrange the images in a family tree-like system, noting artists, dates, imagery and location to see how their ideas are related.

**For Grades:** 8–12.

the physical challenges are mastered, it’s what one creates with one’s skill that counts.

In 1979, however, what Langley needed *was* technique, cheap or not. His phone call to Littleton resulted in an invitation to Littleton’s studio. At the conclusion of their four-hour visit, Littleton “*sent me down to the Penland School and he told me to tell them that Harvey sent me, and I was blowing glass in three days.*”

Langley began by making vessels, goblets and other functional pieces. Over the years, as his technique improved, he invented his own sculptural compositions: primarily gestural floral arrangements, in glass. His experiments with color and form are what led to *Melon Bouquet*.

In this piece, which Langley

describes as having “Southern belle types of colors,” he carries hues from one component to another, mixing and blending so the individual pieces appear to have sprung from a cluster of 11 related seeds. Langley’s use of colored glass powders, especially the white that appears on the backs of many of his blossoms, is masterful. Yellow, pink and green all somehow work together in a natural-seeming tangle of twists and turns before flaring out to each fruit, flower or vine.

The whole impression of *Melon Bouquet* vacillates between a shiny underwater anemone-like organism, and an imaginary, temptingly slick, watermelon plant, silently beckoning for assistance with pollination. It’s a still life in 3-D, but with no decaying fruit or foliage as in Dutch or Flemish *vanitas* still-life paintings.

Langley lets this hopeful work speak for itself, and lucky for us, it will be forever fresh. ■

## SCIENCE

**Project:** What’s a Watermelon?

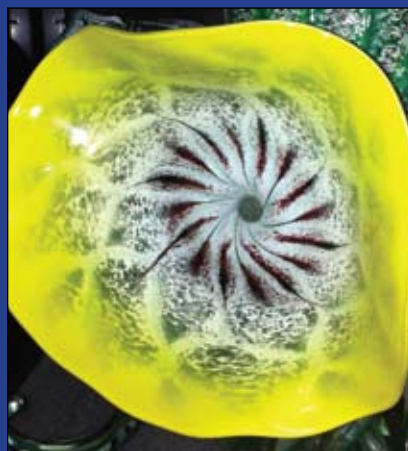
**Key Skill:** Understanding plant “evolution.”

**Materials:** Internet, discussion in class.

**Procedure:** Did you know several watermelon seeds were found in Tutankhamen’s tomb? How did watermelon get to America? Have students research watermelon varieties and present three unusual facts (historical, nutritional or other) about this beloved fruit.

**For Grades:** 6–12.

Art educator, Tara Cady Sartorius, served as Curator of Education at the Montgomery (Ala.) Museum of Fine Arts for 21 years. Prior to receiving her master’s degree in sculpture and art criticism, she taught art for 10 years in public elementary schools in California.



Close up, Langley’s melon flowers seem to ripple and swirl as though they were underwater creatures. His combination of transparent colored glass, along with strategically applied opaque white powdered glass and black accents, all add to the liveliness and depth of the blossoms.



## PRIMARY

Use the Art Print to expand youngsters' knowledge of line. Show students the Art Print and have them use a finger to trace the course of the spiral. Ask students what the spiral line reminds them of. (Students might say a snake, a rope, the inside of a shell, etc.)

Next, ask students to name animals or objects in nature that form a spiral. Generate a list of all ideas. Do a Google search of "spirals in nature," where you will find hundreds of images of naturally occurring spirals, and show a selection of these pictures to the class.

To promote sensory learning, give students a handful of Wikki Stix® or yarn, and have them form a spiral shape. Next, inform them they will be creating a three-dimensional work of art that features the spiral.

Bring in a variety of natural materials, such as pebbles, leaves, feathers and shells, and give students time to play with the objects, with the goal of coming up with a final design. When students are ready, show them how to glue the pieces onto a piece of cardboard in the orientation of their design. After all pieces are completely dry, display the work alongside the Art Print.

## ELEMENTARY

Share the Art Print with students and explain Smithson is known for a type of sculpture known as an earthwork. Tell students Smithson very carefully chose the sites in which he built his sculptures, such as the location of *Spiral Jetty* in the Great Salt Lake in Utah.

Take advantage of the late spring and summer weather to go on a nature walk with the goal of finding a site in which students will build small earthwork sculptures. Once a site is found (preferably on school grounds), lead students on a search for abundant natural materials that could be used to create the piece.

Students can work in pairs or small groups to collect materials, and to design and construct their sculpture. Photograph each completed earthwork, and display the images in a class gallery alongside the Art Print.

## MIDDLE SCHOOL

The spiral is commonly found in the writing and iconography of many ancient cultures. Share the Art Print with students and inform them the artist, Robert Smithson, was interested in anthropology, natural history, and the symbolism of ancient art and language systems, such as the pre-Columbian civilization, as exemplified by the Great Serpent Mound in Ohio.

Give students time to research examples of earth art from ancient civilizations. Challenge students to identify similarities and differences between the works found in their research and *Spiral Jetty*. As a project, ask students to create a design for an earthwork that incorporates elements of iconography found in ancient cultures.



The Great Serpent Mound. Photo ©Tom Cox, all rights reserved.

## HIGH SCHOOL

Share the Art Print with the class, and introduce Smithson and the concept of earthworks, also known as land art or earth art. Direct students to the official website of the estate of Robert Smithson, [www.robertsmithson.com](http://www.robertsmithson.com). Once at the site, assign students to read the introduction, entitled "About Robert Smithson." This excellent reading provides extensive information on the artist's philosophical beliefs about art, and how his work relates to the process of entropy.

After students have acquired enough background information about Smithson and his seminal work, *Spiral Jetty*, divide the class into groups of four. Assign these groups the task of designing and creating "Spiral Jetty II."

Have students keep in mind they are creating an original work of art, while also paying homage to the original work and its creator. Student design proposals should take into realistic account various site options and limitations, scale, natural materials found in the area, construction challenges, and conservation issues. If possible, give groups the time to actually create their design.



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



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Robert Smithson (American; b. 1938–1973). *Spiral Jetty*, 1970. Mud, precipitated salt crystals, rocks, water coil; 1,500 feet long and 15 feet wide. Photograph by Gianfranco Gorgoni. Collection: DIA Center for the Arts, New York. Image courtesy of James Cohan Gallery, New York. Art © Estate of Robert Smithson/Licensed by VAGA, New York, NY.

# Scale in art

by Colleen Carroll

Clip & Save Instructions: The monthly Art Print is meant to be removed from the center of the magazine, laminated or matted, and used as a resource in your art room.—Editor

## ABOUT THE ARTIST

**N**ature does not proceed in a straight line. It is rather a sprawling development. Nature is never finished.”

The words above were spoken by this month’s Clip & Save featured artist, Robert Smithson (American; 1938–1973). Born in Passaic, N.J., Smithson attended the Art Students League and briefly studied at the Brooklyn Museum School.

His early work with Abstract Expressionism was short-lived. His interests quickly veered to minimalism, and then

to conceptual art. In 1963 he met and married minimalist artist, Nancy Holt.

In the late 1960s Smithson became interested in sculpture that incorporated the land, used natural and nontraditional materials, and illustrated themes such as entropy, decay and paradox.

His sculptures dovetailed with his interests in anthropology, language, ancient civilizations and natural history. *“These endeavors in the land enabled Smithson to explore chaos and order—how natural forces such as wind, rain, heat*

*and cold, would affect the work over time.”* (Source: [www.robertsmithson.com](http://www.robertsmithson.com).)

Perhaps this idea is best expressed by the artist himself, who said, *“I like landscapes that suggest prehistory. As an artist it is interesting to take on a persona of a geological agent and actually become part of that process rather than overcome it.”*

Tragically, Robert Smithson died at age 35 in a plane crash in 1973 while surveying sites in Texas for his earthwork, *Amarillo Ramp*.

## ABOUT THE ARTWORK

**A**s we began our look at scale in art with one of the most fascinating works of ancient art, so we conclude our survey with a monumental work from the contemporary world: Robert Smithson’s earthwork, *Spiral Jetty*.

Inspired by the Great Serpent Mound in Adams County, Ohio, Smithson created his seminal work using black basalt, earth and debris from the site. The structure stretches into Utah’s Great Salt Lake, and curves into a counterclockwise coil measuring 1,500 feet long and 15 feet wide.

Like Stonehenge and petroglyphs found in the American Southwest, the sheer scale of the piece is awe-inspiring, but Smithson’s conception of this work went far beyond scale. The sculptor once said he sought to “place a work in the land rather than situated on it.”

His interest in entropy, the natural process by which all matter tends toward disorder, is integral to *Spiral Jetty*. Time, changing water levels and exposure to the elements are constantly altering how *Spiral Jetty* appears at any given time.

One main reason Smithson chose the site was the effects the water composition had on the water color. *“... Smithson was no doubt drawn to its astonishing and constantly changing colors. He selected a site ... because of the bacteria, brine shrimp and algae growing there, which turn the water close to*

*the piece.)* When it reappeared in 2002 after 30 years of lying hidden beneath the surface, it had changed into something Smithson surely anticipated: The black basalt had become encrusted with salt. An interesting article about the reemergence of *Spiral Jetty* can be read at: [www.nytimes.com/2002/10/13/](http://www.nytimes.com/2002/10/13/)

*“I am for an art that takes into account the direct effect of the elements as they exist from day to day apart from representation.”* —Robert Smithson

*shore the color of pale blood. Yet, within any given hour, the water transforms to bright turquoise or coppery brown, pea soup green or cobalt blue. Clearly, this offers the perfect setting for an exploration of time, space and mutability.”* (Source: [www.sculpture.org](http://www.sculpture.org).)

Two years after its construction in 1970, *Spiral Jetty* submerged completely, only to reemerge a few times over the years. (Lake water levels must be less than 4,195 feet to see

*magazine/13PHENOM.html.*

In 1999, the Dia Foundation acquired *Spiral Jetty* as a gift from the artist’s estate. In 2009, Dia and the Getty Conservation Institute began a documentation project in an effort to understand how to best conserve this treasure of American sculpture for future generations. To learn more about this Dia collaboration, visit [www.getty.edu/conservation/publications/videos/focus/spiral\\_jetty.html](http://www.getty.edu/conservation/publications/videos/focus/spiral_jetty.html).





I've certainly enjoyed our collaboration on color throughout the school year, and sincerely hope you and your students have enjoyed *Arts & Activities'* special 10-part series. Color can be intimidating for any aspiring artist, so I hope this series has made the principles of color easier for your students to grasp.

**HOW IT WORKS** As with our previous monthly assignments, please invite your students to learn more about color harmony and painting by going to our special student Web page at [www.artsandactivities.com](http://www.artsandactivities.com). They'll spend a few minutes learning about the month's two featured images.

Next, they'll download and print the "Quiz Me" docu-

ment, write in their answers to three short questions, and hand it in to you. This can be done as a homework assignment or for extra credit.

Each month, the correct answers are shown on this page (for your eyes only) and, the following month, those same answers will be shared with your students on the student Web page at [www.artsandactivities.com](http://www.artsandactivities.com).

Thanks again for your classes' participation this year, and have a wonderful summer! ■

*Color expert Dan Bartges is the author/artist of the book, "Color Is Everything" ([www.coloriseverything.net](http://www.coloriseverything.net)). Visit his website at [www.danbartges.com](http://www.danbartges.com).*



**Stanislas Lépine (French, 1836-1892).**  
***The Dock at La Villette, Paris, ca. 1876-80.*** Oil on canvas; 20.125" x 36".  
Virginia Museum of Fine Arts, Richmond.  
Collection of Mr. and Mrs. Paul Mellon.  
Photo: Katherine Wetzel. © Virginia Museum of Fine Arts.

COLOR SCHEME  
Tetrad



**Dan Bartges. *Trout Pond, Early Morning.*** Oil.

COLOR SCHEME  
Triad



## TEACHER'S ANSWERS TO THIS MONTH'S STUDENT QUESTIONS:

**1|Q** What color scheme did I use for *Trout Pond, Early Morning*?

**1|A** It's a triad using orange, green and violet. Note that in the waves in the foreground, I pushed the orange to the edge of becoming red-orange, creating some tension among the colors. Sometimes, a bit of color-scheme edginess will enhance a painting.

**2|Q** In the foreground of Lépine's *The Dock at La Villette, Paris*, are both men sitting in the rowboat?

**2|A** No, they are not. One is standing up. The rowboat is probably a water taxi, and the man standing is most likely a paying passenger, maybe the captain of one of the cargo ships.

**3|Q** What color scheme did Lépine choose for this painting?

**3|A** Although mostly complementary blues and oranges, the painting's color scheme is actually a tetrad, including greens and reds. Look carefully; the greens and reds are subtly, but effectively, intermingled throughout this superb painting.

# Making a Difference with Poster Design

by Irv Osterer

**T**here are few projects I will repeat, but this is one I do because it gives our kids an opportunity to contribute to a very worthy cause.

Children's Hospital of Eastern Ontario (CHEO) encourages schools to participate in their annual fundraising campaign by submitting designs to their poster contest. Each year, this is assigned to my junior class art students.

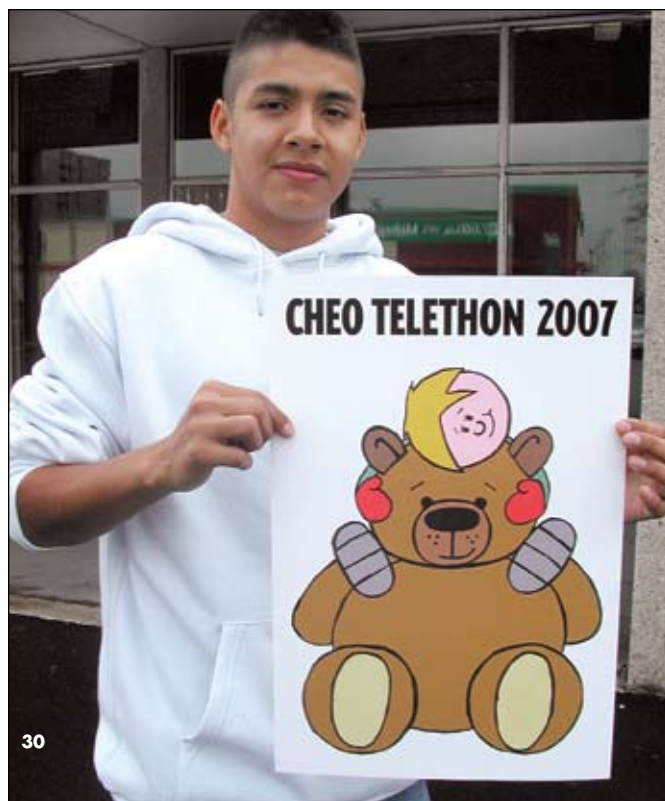
A panel of media professionals examines the artwork submitted each year, and chooses the signature image for the year's fund-raising campaign. Each design is required to include a teddy bear, which is part of CHEO's corporate image.

People who live in the Ottawa-Carleton region recognize the outstanding work CHEO does for our community. In fact, many Merivale students have been to CHEO for treatment during their formative years and know firsthand how important the institution is to our city.

**ELEMENTS FOR SUCCESS** The process begins with reviewing the elements that combine to make a successful poster. Students are told the posters have to communicate from a distance, and are advised to use bright colors



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



The winning design for 2011 was created by Merivale High School student, Aspen.

and to keep their artwork simple and direct. Students are also informed the selection committee will be looking for gender-free artwork that features a teddy bear character, and their creations have to reflect the hospital's theme, which changes each year.

With these design parameters in mind, the students started by doing a series of exercises in their sketchbooks using teddy bears brought to class to serve as still-life samples. The exercises include:

- quick 60-second pencil sketches of a teddy bear done head-on;
- quick 60-second pencil sketches of a bear done from another angle;
- detailed sketches of all or part of a bear that must include the face;
- simplified, "cartoon-like" drawings of a bear in either pencil or ink;
- sketches of a teddy bear in an "action pose";
- sketches of part of a bear, including the face, coming out of a picture frame;

see **POSTER** on page 46

< Emmanuel's poster design won in 2007.

✓ Master comp of Merivale students' 2011 poster designs.



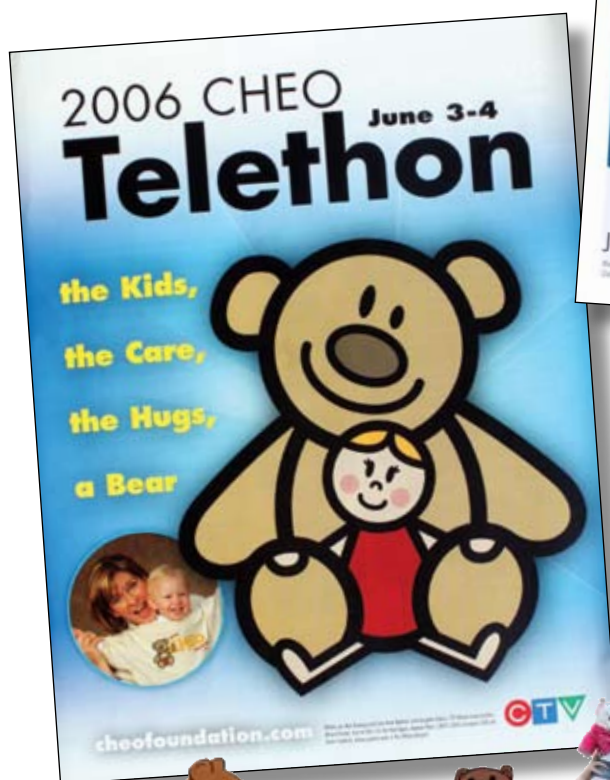




2005 winner, Katherine, displays her poster design ^ with Norma Lamont of the CHEO Foundation.

Telethon poster featuring 2005's design. CHEO > sometimes makes minor adjustments to the images.

Finished poster for 2006 CHEO telethon. v



## LEARNING OBJECTIVES

High-school students will ...

- learn about poster design and create a poster for a fund-raising campaign.
- make a generous creative contribution to their community.

## MATERIALS

- Sketchbooks and pencils
- Acrylic paint
- Teddy bears for visual reference
- #10 round brush
- 26" x 20" cover stock





# INSPIRED **BY** Nevelson

by Barbara Egenes

Louise Nevelson's circular assemblage, *Collegiate School* (1972), was the inspiration for an art class with the preschoolers at the Kent Children's Center.

Nevelson (1899–1988) was the ultimate “found art” artist. Finding interesting throwaway objects, in and out of trash bins, she constructed assemblages that completely changed their former use. After putting objects together in a form that pleased her, she painted them black, white or gold. Some of her assemblages filled an entire room.

Our assemblages were to be much more modest in scope. I gathered odds and ends from the art room. A red plastic lid was used as a base. Using glue to affix the “found objects” to the lid, the students proceeded to glue wood scraps, buttons, beads, puzzle pieces and other objects in a manner pleasing to them.

Departing from Nevelson's work, we decided to leave the assemblages in their natural colors. One of our main learning objectives—to create a work of art from found objects—was realized by each individual student.

By the example of Louise Nevelson, and creative thinking, another objective was learned: that objects may have another use other than what they were meant for.

Recycled objects may be turned into works of art.

*Barbara Egenes is an art therapist/consultant at the Kent (Conn.) Children's Center.*

## LEARNING OBJECTIVES

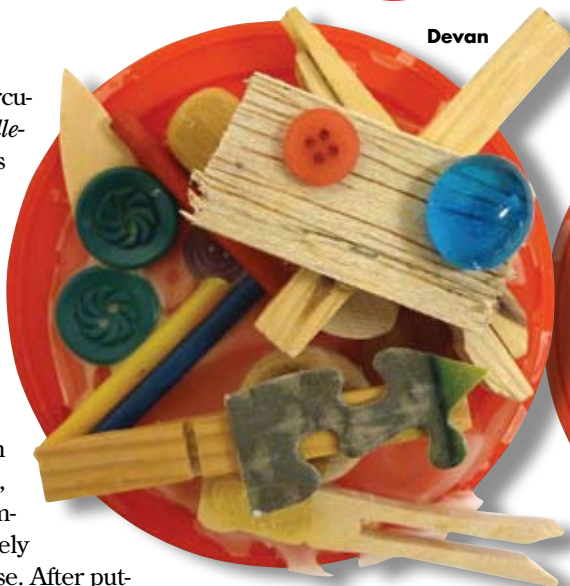
### Preschool children will ...

- learn about Louise Nevelson, her assemblages and sculpture.
- learn that art can be made from cast-off and found objects.
- create an assemblage from found objects in the style of Louise Nevelson.
- expand their creative thinking.

Kara



Devan



Tyler



Isabelle



To view Louise Nevelson's *Collegiate School*, go to [artsandactivities.com](http://artsandactivities.com) and click on this button for a hyperlink.

## MATERIALS

- Plastic lids
- Glue
- Brushes
- Found materials, including buttons, wood scraps, puzzle pieces, beads, etc.





"Cakes." Mixed media.

I love art because it lets me express who I am. When I'm happy, I draw something exciting with vibrant colors. When I'm sad, I draw something bold with dark, dreary colors. No matter how I feel when I start an art project, by the time I finish, I feel great.



My favorite kind of art has to be painting. When I paint, I feel like I'm in a whole different world. Art is my passion. I cannot wait to learn more ways to express myself through art.

Abigail Brown

Abigail Brown, grade 2  
Fortville Elementary School  
Fortville, Indiana  
Jessica L. Green, Art Teacher



"Fiesta Bowls." Clay

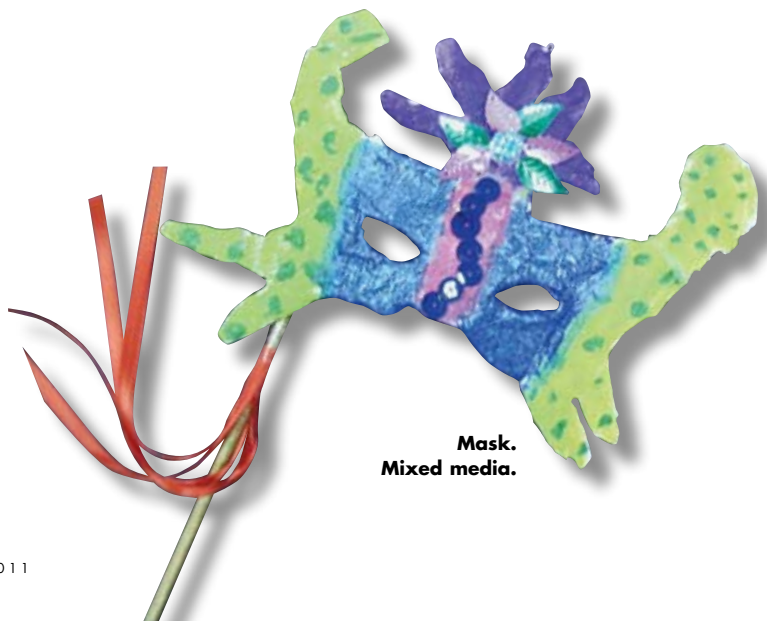
# Young ARTIST



"Tiki." Cut paper and black marker.



"Mexican Sun." Oil pastels.



Mask.  
Mixed media.

# Guide to Summer Ordering 2011

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!

## A

### Aardvark Clay & Supplies

714-541-4157  
www.aardvarkclay.com  
AB BR CE PT SP

### Academy of Art University

800-544-2787  
www.academyart.edu  
SH

### Activa Products, Inc.

800-883-3899  
www.activaproducts.com  
CE HC SP

### Aftosa

800-231-0397  
www.aftosa.com  
CE DE

### Alfred University

607-871-2412  
www.nyscc.alfred.edu  
SH

### AMACO/Brent

800-374-1600  
www.amaco.com  
BR CE FN HC PT SH SP

### American Academy of Equine Art

859-281-6031  
www.aaea.net  
SH

### American Ceramic Supply Co.

866-535-2651  
www.americanceramics.com  
AD AB BR CE CT HC JM PT RS SH  
SG SP

### Amon Carter Museum

817-989-5067  
www.cartermuseum.org  
DE

### Ampersand Art Supply

800-822-1939  
www.ampersandart.com  
CE DG FI FN HC JM LO PH PR SH  
SG SP

### Armada Art, Inc.

800-435-0601  
www.armadaart.com  
BR CT HC

### Armory Art Center

561-832-1776  
www.armoryart.org  
CE DG JM SP

### Arnold Grummer's Paper Making

800-453-1485  
www.arnoldgrummer.com  
HC RS

### Arrowmont Sch. of Arts/Crafts

865-436-5860  
www.arrowmont.org  
SH

### Art Boards

800-546-7985  
www.artboards.com  
EP FN PR

### Artefakes

888-354-7366  
www.artefakes.com  
CE FD HC

### Art Image Publications

800-361-2598  
www.artimagepublications.com  
PR PB

### Art Institute of Southern Cal.

949-376-6000  
www.artinstitutes.edu  
SH

### Artisan

800-331-6375  
www.artisan-santafe.com  
BR EP FR FN PC PS HC PT SH

### Art New England Workshops

617-250-1040  
www.artnewengland.com  
SH

### Artograph, Inc.

888-975-9555  
www.artograph.com  
AV FD

### Arts Attack

888-760-ARTS  
www.artsattack.com  
AV

### Artsonia

800-869-9974  
www.artsonia.com  
AV DE SH

### Art Stamps

877-427-8267  
www.artstamps.com  
DR DG FR FD GR PC HC PH  
SG SP

### A.R.T. Studio Clay Co.

800-323-0212  
www.artclay.com  
AB CE SP

### Art Supplies Wholesale

800-462-2420  
www.allartsupplies.com  
BR CY DG EP FR PC PS PT PR

### Art Teacher on the Net

858-453-2278  
www.artmuseums.com  
DE DG PS HC PT PH PB SH

### Art to Remember

800-895-8777  
www.arttoremember.com  
FD HC

### Art Trek

415-868-9558  
www.arttreks.com  
SH

### ArtWare By You

973-509-7736  
www.artwarebyyou.com  
FI FD PC PH SH

### A.W.T. World Trade, Inc.

773-777-7889  
www.awt-gpi.com  
FN

### Axner Pottery Supply

800-843-7057  
www.axner.com  
AB AV CE FD FN HC JM PT SH SP

## B

### Badge-A-Minit Ltd

800-223-4103  
www.badgeaminit.com  
HC

### Bags Unlimited

800-767-2247  
www.bagsunlimited.com  
AV FR PH

### Bailey Ceramic Supply

800-431-6067  
www.baileypottery.com  
AB AV BR CE FN HC SP

### Belvedere Ceramic Arts

970-264-1049  
www.belvedereceramicarts.com  
SH

### BigCeramicStore.com

888-513-5303  
www.bigceramicstore.com  
AB BR CE HC JM PR RS SP

### Birdcage Books

650-424-1701  
www.birdcagebooks.com  
PB

### Bisque Imports

888-568-5991  
www.bisqueimports.com  
CE SH SP

### Blick Art Materials

800-447-8192  
www.dickblick.com  
AD AB AV BR CA CE CO CY CT DS DE  
DR DG DY EP FI FR FD FN GR PC PS  
HC JM LT LO PT PH SA PR RS SG SP

### Bluebird Mfg. Inc.

970-484-3243  
CE FN HC SP

### Boston Univ. Coll. Fine Arts

866-347-6876  
www.bu.edu  
SH

### Boston Univ. School of Visual Arts

866-347-6876  
www.arteducation.bu.edu  
SH

### Bracker's Good Earth Clays, Inc.

888-822-1982  
www.brackers.com  
CE DS HC

### Brent Pottery Equipment

800-374-1600  
www.brentwheels.com  
CE FN

### Bright Ring Publishing Inc.

800-480-4278  
www.brightring.com/books  
PB

## C

### Capital Ceramics

801-466-6471  
www.capitalceramics.com  
CE

### Carbondale Clay Center

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

### Carolina Clay Connection

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

### Carson-Dellosa Publishing

800-321-0943  
www.carsondellosa.com  
PB

### Cascade School Supplies, Inc.

800-628-5078  
www.cascadeschoolsupplies.com  
BR CT DG EP FR FN PC PS HC PT

### Ceramic Supply Chicago

847-425-1900  
www.ceramicsupplychicago.com  
BR CE

## 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 | Fund-raising                 |
| 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                    |



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

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

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

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

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

**Clear Bags**  
916-932-4700  
[www.clearbags.com](http://www.clearbags.com)  
DS

**ColArt Americas, Inc.**  
800-445-4278  
AD BR CA CY DG EP PC PS HC PT

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

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

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

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

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

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

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

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

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

**Createx Colors**  
800-243-2712  
AB HC PT

**Creative Industries**  
800-748-5530  
[www.creativewheels.com](http://www.creativewheels.com)  
CE FN HC SP

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

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

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

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

**D**

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

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

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

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

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

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

**E**

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

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

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

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

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

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

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

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

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

**F**

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

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

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

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

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

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

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

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

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

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

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

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

**G**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**H**

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

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

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

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

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

# I

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

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

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

# J

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

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

## 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** Fund-raising  
**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

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

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

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

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

# K

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

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

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

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

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

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

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

# L

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

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

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

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

**Lightfoot Ltd.**  
951-693-5086  
[www.cartoonsupplies.com](http://www.cartoonsupplies.com)  
CO DG EP GR PC SH

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

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

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

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

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

# M

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# N

**Nantucket Island School**  
508-228-9248  
[www.nisda.org](http://www.nisda.org)  
SH

**Nasco Arts & Crafts**  
800-558-9595  
[www.enasco.com](http://www.enasco.com)  
AD AB CE DS DE DG EP FN PC PT PH PR SP

**National Artcraft Co.**  
888-937-2723  
[www.nationalartcraft.com](http://www.nationalartcraft.com)  
AD AB BR CE CT DS DE DG EP PS HC

**National Art Education Assoc.**  
703-860-8000  
[www.naea-reston.org](http://www.naea-reston.org)  
PB

**National Art Supply**  
800-821-6616  
[www.nationalart.com](http://www.nationalart.com)  
AD AB BR CA CE CY CT DR DG EP PC HC

**New Century Arts**  
206-284-7805  
[www.paperclayart.com](http://www.paperclayart.com)  
CE SP

**New Mexico Clay**  
800-781-2529  
[www.nmclay.com](http://www.nmclay.com)  
BR CE JM SP

**New York University**  
800-771-4698  
[www.education.nyu.edu](http://www.education.nyu.edu)  
SH

**North Star Equipment**  
800-231-7896  
[www.northstarequipment.com](http://www.northstarequipment.com)  
CE

# O

**Ohio State University, Art Dept.**  
614-292-7183  
SH



**Olsen Kiln Kits**  
760-349-3291  
[www.olsenkilns.com](http://www.olsenkilns.com)  
FN

**Olympic Kilns**  
800-241-4400  
[www.greatkilns.com](http://www.greatkilns.com)  
CE HC JM SP

**Oregon College of Art & Craft**  
503-297-5544  
[www.ocac.edu](http://www.ocac.edu)  
PR SH

**Original Works**  
800-421-0020  
[www.originalworks.com](http://www.originalworks.com)  
FD

**Orton Ceramic Foundation**  
614-895-2663  
[www.ortonceramic.com](http://www.ortonceramic.com)  
CE FN PB SH

**Otis Coll. Art/Des. Cont. Ed/Summer**  
310-665-6850  
[www.otis.edu](http://www.otis.edu)  
SH

## P

**Pacon Corporation**  
800-333-2545  
[www.pacon.com](http://www.pacon.com)  
DG FR PC HC LO

**Paragon Industries, L.P.**  
972-728-7557  
[www.paragonweb.com](http://www.paragonweb.com)  
CE SG

**PCF Studios, Inc.**  
585-229-2976  
[www.pcfstudios.com](http://www.pcfstudios.com)  
AV CE SH SP

**Peninsula Art School**  
920-868-3455  
[www.peninsulaartschool.com](http://www.peninsulaartschool.com)  
SH

**The Pennsylvania State Univ.**  
814-865-6570  
[www.worldcampus.psu.edu](http://www.worldcampus.psu.edu)  
SH

**Pentel of America**  
800-262-1127  
[www.pentel.com](http://www.pentel.com)  
DR DG

**Peter Pugger Mfg.**  
707-463-1333  
[www.peterpugger.com](http://www.peterpugger.com)  
CE FN

**Peters Valley Craft Center**  
973-948-5200  
[www.pvcrafts.org](http://www.pvcrafts.org)  
SH

**Picasso People**  
716-684-0244  
[www.picassopeople.com](http://www.picassopeople.com)  
SH

**PMC Connection**  
866-762-2529  
[www.pmcconnection.com](http://www.pmcconnection.com)  
BR HC JM

**Polyform Products**  
847-427-0020  
[www.sculpey.com](http://www.sculpey.com)  
CE HC SP

**Popular Ceramics**  
715-445-5000  
[www.jonespublishing.com](http://www.jonespublishing.com)  
CE

**Pottery Making Illustrated**  
614-794-5890  
[www.pottermaking.org](http://www.pottermaking.org)  
CE PB

**Prime Arts Limited, Inc.**  
800-543-4251  
[www.primeartslimited.com](http://www.primeartslimited.com)  
FR PC HC

**Printmakers Machine Co.**  
800-992-5970  
[www.printmakersmachine.com](http://www.printmakersmachine.com)  
PR

## Q

**Quarry Books**  
[www.quarrybooks.com](http://www.quarrybooks.com)  
PB

**Quinlan Visual Arts Center**  
770-536-2575  
[www.quinlanartscenter.org](http://www.quinlanartscenter.org)  
DE SH

## R

**Rabinowitz Design Workshop LLC**  
203-393-2397  
[www.twisteezwire.com](http://www.twisteezwire.com)  
CE CY FI HC JM SP

**Rembrandt Graphic Arts**  
800-622-1887  
[www.rembrandtgraphicarts.com](http://www.rembrandtgraphicarts.com)  
PR

**Renaissance Graphic Arts, Inc.**  
888-833-3398  
[www.printmaking-materials.com](http://www.printmaking-materials.com)  
AV CY FR PC PT PR

**Rhode Island School of Design**  
401-454-6201  
[www.risd.edu](http://www.risd.edu)  
SH

**Ringling College/Art & Design**  
941-955-8866  
[www.ringling.edu](http://www.ringling.edu)  
SH

**Rockland Colloid**  
845-359-5559  
[www.rockland.com](http://www.rockland.com)  
GR HC PT PH PR SP

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

**Rocky Mtn. College of Art & Design**  
303-753-6046  
[www.rmcd.edu](http://www.rmcd.edu)  
SH

**Royal & Langnickel Brush Mfg.**  
219-660-4170  
[www.royalbrush.com](http://www.royalbrush.com)  
BR CE EP PS HC PT

**Royalwood Ltd.**  
800-526-1630  
[www.royalwoodltd.com](http://www.royalwoodltd.com)  
FI HC LO

**Roylco**  
800-362-8656  
[www.roylco.com](http://www.roylco.com)  
FR PC HC

**Runyan Pottery Supply, Inc.**  
810-687-4500  
[www.runyanpotterysupply.com](http://www.runyanpotterysupply.com)  
AB BR CE FN HC SP

## S

**Sakura of America**  
800-776-6257  
[www.gellyroll.com](http://www.gellyroll.com)  
DR DG GR PS SH

**Sanford Corp.**  
800-323-0749  
[www.sanfordcorp.com](http://www.sanfordcorp.com)  
BR CA CY DR DG PS PT

**Saral Paper Corp.**  
212-247-0460  
[www.saralpaper.com](http://www.saralpaper.com)  
CA CE DR DG GR PC HC SG

**Sargent Art Inc.**  
800-424-3596  
[www.sargentart.com](http://www.sargentart.com)  
AD AB BR CE CY DS DG DY EP PC PS HC JM PT SG SP

**Savannah College of Art & Design**  
912-525-5000  
[www.scad.edu](http://www.scad.edu)  
SH

**School of the Art Inst. of Chicago**  
312-899-5100  
[www.artic.edu](http://www.artic.edu)  
SH

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

**Scottsdale Artists' School**  
800-333-5707  
[www.scottsdaleartschool.org](http://www.scottsdaleartschool.org)  
SH

**Scratch-Art Co., Inc.**  
508-583-8085  
[scratchart.com](http://scratchart.com)  
CY DG PC HC PR

**Segmation**  
858-206-3289  
[www.segmation.com](http://www.segmation.com)  
DG HC SH

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

**Shimpo Ceramics**  
800-237-7079  
[www.shimpoceramics.com](http://www.shimpoceramics.com)  
CE

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

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

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

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

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

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

**Speedball Art Products**  
800-898-7224  
CA DG PC PT PR RS

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

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

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

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

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

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

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

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

## T

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

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

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

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

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

**Triarco Arts & Crafts, Inc.**  
800-328-3360  
[www.etriarco.com](http://www.etriarco.com)  
AB BR CE DS DG EP PC PS PT PR 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](#)



**Union Rubber Co.**  
800-334-8219  
[www.best-test-products.com](#)  
[AD](#)

**United Art and Education**  
800-322-3247  
[www.unitednow.com](#)  
[AB BR CE DR DG EP FN GR PC PS PT PR](#)

**Universal Color Slide**  
800-326-1367  
[www.universalcolorslide.com](#)  
[AV](#)

**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](#)

## CODES

**AB** Airbrush  
**AD** Adhesives/Fixatives  
**AV** Audio Visual/DVDs/Videos  
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**DR** Drafting  
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**DY** Dye/Batik  
**EP** Easels/Palettes  
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**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

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



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

**Vent-A-Kiln Corp.**  
716-876-2023  
[www.ventakiln.com](#)  
[CE](#)

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

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



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

**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](#)

**Whitemore-Durgin Glass**  
800-262-1790  
[www.whitemoredurgin.com](#)  
[HC SG](#)

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

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

**Woodstock School of Art**  
845-679-2388  
[woodstockschoolofart.org](#)  
[SH](#)

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



**(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

American Ceramic Supply Co.  
Blick Art Materials  
ColArt Americas, Inc.  
The Compleat Sculptor, Inc.  
Continental Clay Co.  
Delphi  
Earth Guild  
Ed Hoy's International  
Elmer's Products, Inc.  
Evans Ceramic Supply  
Glue Dots Int'l (GDI)  
Grafix  
Great Lakes Clay  
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  
Sargent Art Inc.  
Sax/School Specialty  
Union Rubber Co.  
U.S. Artquest, Inc.  
Utrecht Mfg. Corp.  
Vanguard Crafts  
World Class Learning Materials

## (AV) AUDIO/VISUAL

Artograph, Inc.  
Arts Attack  
Artsonia  
Axner Pottery Supply  
Bags Unlimited  
Bailey Ceramic Supply  
Blick Art Materials  
The Color Wheel Co.  
Coyote Creek Productions  
Crystal Productions  
Embrace Art  
Getting To Know, Inc.  
Great Lakes Clay  
Jack Richeson & Co., Inc.  
Laguna Clay Co.  
Leaning Post Productions  
Martin/F. Weber  
Mile Hi Ceramics, Inc.  
Molly Hawkins' House  
PCF Studios, Inc.  
Renaissance Graphic Arts, Inc.  
Sax/School Specialty  
Universal Color Slide  
Video Learning Library

## (BR) BRUSHES

Aardvark Clay & Supplies  
AMACO/Brent  
American Ceramic Supply Co.  
Armada Art, Inc.  
Artisan  
Art Supplies Wholesale  
Bailey Ceramic Supply

BigCeramicStore.com  
Blick Art Materials  
Cascade School Supplies, Inc.  
Ceramic Supply Chicago  
ColArt Americas, Inc.  
Continental Clay Co.  
Daler-Rowney, USA  
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 Artcraft Co.  
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  
Triarco Arts & Crafts, Inc.  
United Art and Education  
U.S. Artquest, Inc.  
Utrecht Mfg. Corp.  
Vanguard Crafts  
Winsor & Newton  
World Class Learning Materials

## (CA) CALLIGRAPHY

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

## (CE) CERAMICS

Aardvark Clay & Supplies  
Activa Products, Inc.  
Aftosa  
AMACO/Brent  
American Ceramic Supply Co.  
Ampersand Art Supply  
Armory Art Center  
Artefakes  
A.R.T. Studio Clay Co.  
Axner Pottery Supply  
Bailey Ceramic Supply  
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  
Clay Planet  
The Compleat Sculptor, Inc.  
Continental Clay Co.  
Creative Industries  
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  
 Graber's Pottery, Inc.  
 Great Lakes Clay  
 Greenwich House Pottery  
 Groovy Tools LLC  
 iLoveToCreate, Duncan Ent. Co.  
 Jiffy Mixer  
 Jones Publishing, Inc.  
 Krueger Pottery, Inc.  
 Laguna Clay Co.  
 Leslie Ceramics Supply Co.  
 L & L Kiln Mfg., Inc.  
 Loew-Cornell, Inc.  
 Lyra  
 Masters Int'l/Color Wheel Co.  
 Mayco Colors  
 Midlantic Clay  
 Mile Hi Ceramics, Inc.  
 Minnesota Clay USA  
 Muddy Elbows  
 Nasco Arts & Crafts  
 National Artcraft Co.  
 National Art Supply  
 New Century Arts  
 New Mexico Clay  
 North Star Equipment  
 Olympic Kilns  
 Orton Ceramic Foundation  
 Paragon Industries, L.P.  
 PCF Studios, Inc.  
 Peter Pugger Mfg.  
 Polyform Products  
 Popular Ceramics  
 Pottery Making Illustrated  
 Rabinowitz Design Workshop LLC  
 Royal & Langnickel Brush Mfg.  
 Runyan Pottery Supply, Inc.  
 Saral Paper Corp.  
 Sargent Art Inc.  
 Sax/School Specialty  
 Sheffield Pottery  
 Shippo Ceramics  
 Skutt Ceramic Products  
 Smooth-On, Inc.  
 Spectrum Glazes, Inc.  
 S&S Worldwide  
 Standard Ceramic Supply  
 Studio Sales Pottery  
 Texas Pottery  
 Triarco Arts & Crafts, Inc.  
 Trinity Ceramic Supply  
 United Art and Education  
 Vanguard Crafts  
 Vent-A-Kiln Corp.

#### (CO) COMPUTERS

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

#### (CT) CUTTING INSTRUMENTS

American Ceramic Supply Co.  
 Armada Art, Inc.  
 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 Artcraft Co.  
 National Art Supply  
 Sax/School Specialty  
 Utrecht Mfg. Corp.

#### (CY) CRAYONS

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

#### (DE) DISPLAYS

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

#### (DG) DRAWING

Amersand Art Supply  
 Armory Art Center  
 Art Stamps  
 Art Supplies Wholesale  
 Art Teacher on the Net  
 Blick Art Materials  
 Cascade School Supplies, Inc.  
 ColArt Americas, Inc.  
 Crayola  
 Daler-Rowney, USA  
 Dixon Ticonderoga Co.  
 Faber-Castell USA  
 Finetec USA  
 General Pencil Co.  
 Grafix  
 Hash Inc.  
 Inovart Inc.  
 Jack Richeson & Co., Inc.  
 Kids Can Press  
 Lightfoot Ltd.  
 Liqui-Mark Corp.  
 Lyra  
 Madison Art Shop  
 Martin/F. Weber  
 Masters Int'l/Color Wheel Co.  
 Molly Hawkins' House  
 Nasco Arts & Crafts  
 National Artcraft Co.  
 National Art Supply  
 Pacon Corporation  
 Pentel of America  
 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

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

#### (DS) DISPENSERS/CONTAINERS

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

#### (DY) DYE/BATIK

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  
 Utrecht Mfg. Corp.  
 Vanguard Crafts  
 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  
 Inovart Inc.  
 Jack Richeson & Co., Inc.  
 Lightfoot Ltd.  
 Madison Art Shop  
 Martin/F. Weber  
 Masters Int'l/Color Wheel Co.  
 Molly Hawkins' House  
 Nasco Arts & Crafts  
 National Artcraft Co.  
 National Art Supply  
 Royal & Langnickel Brush Mfg.  
 Sargent Art Inc.  
 Sax/School Specialty  
 S&S Worldwide  
 Triarco Arts & Crafts, Inc.  
 United Art and Education  
 Utrecht Mfg. Corp.  
 Winsor & Newton  
 World Class Learning Materials

#### (FD) FUND-RAISING

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

Amersand Art Supply  
 ArtWare By You  
 Blick Art Materials  
 Chicago Canvas & Supply  
 Crizmac Art & Cultural Ed. Matls.  
 Earth Guild  
 Flourish Company  
 Harrisville Designs/Friendly Loom  
 Jacquard/Rupert, Gibbon & Spider  
 Rabinowitz Design Workshop LLC  
 Royalwood Ltd.  
 Sax/School Specialty  
 Women's Studio Workshop

#### (FN) FURNITURE/EQUIPMENT

AMACO/Brent  
 Amersand Art Supply  
 Art Boards  
 Artisan  
 Axner Pottery Supply  
 A.W.T. World Trade, Inc.  
 Bailey Ceramic Supply  
 Blick Art Materials  
 Bluebird Mfg. Inc.  
 Brent Pottery Equipment  
 Cascade School Supplies, Inc.  
 Clay Planet  
 Conrad Machine Co.  
 Continental Clay Co.  
 Creative Industries  
 Daler-Rowney, USA  
 Debcor, Inc.  
 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.  
 MKM Pottery Tools  
 Nasco Arts & Crafts  
 Olsen Kiln Kits  
 Orton Ceramic Foundation  
 Peter Pugger Mfg.  
 Runyan Pottery Supply, Inc.  
 Sax/School Specialty  
 Skutt Ceramic Products  
 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.  
 Graphik Dimensions Ltd.  
 Inovart Inc.  
 Madison Art Shop  
 Matcutter.com  
 Molly Hawkins' House  
 Pacon Corporation  
 Prime Arts Limited, Inc.  
 Renaissance Graphic Arts, Inc.  
 Roylco  
 Sax/School Specialty  
 Tara Materials  
 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  
United Art and Education  
Utrecht Mfg. Corp.  
Visual Manna  
Welsh Products, Inc.

#### (HC) HOBBY/CRAFT

Activa Products, Inc.  
AMACO/Brent  
American Ceramic Supply Co.  
Amperand Art Supply  
Armada Art, Inc.  
Arnold Grummer's Paper Making  
Artefakes  
Artisan  
Art Stamps  
Art Teacher on the Net  
Art to Remember  
Axner Pottery Supply  
Badge-A-Minit Ltd  
Bailey Ceramic Supply  
BigCeramicStore.com  
Blick Art Materials  
Bluebird Mfg. Inc.  
Bracker's Good Earth Clays, Inc.  
Carolina Clay Connection  
Cascade School Supplies, Inc.  
ColArt Americas, Inc.  
The Color Wheel Co.  
The Compleat Sculptor, Inc.  
Continental Clay Co.  
Crayola  
Createx Colors  
Creative Industries  
Daler-Rowney, USA  
Delphi  
Dry Creek Pottery  
Earth Guild  
Ed Hoy's International  
Elmer's Products, Inc.  
Evans Ceramic Supply  
Faber-Castell USA  
Fiskars  
Florida Clay Art Co.  
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  
Mile Hi Ceramics, Inc.  
MKM Pottery Tools  
Molly Hawkins' House  
National Art Supply  
Olympic Kilns  
Pacon Corporation  
PMC Connection  
Polyform Products  
Prime Arts Limited, Inc.  
Rabinowitz Design Workshop LLC  
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  
Smooth-On, Inc.  
S&S Worldwide  
Staedtler-Mars, Limited  
Studio Sales Pottery  
U.S. Artquest, Inc.  
Vanguard Crafts  
Wacom Technology Corp  
Whittemore-Durgin Glass  
Winsor & Newton

#### (JM) JEWELRY/METAL

American Ceramic Supply Co.  
Amperand Art Supply  
Armory Art Center  
Axner Pottery Supply  
BigCeramicStore.com  
Blick Art Materials  
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.  
New Mexico Clay  
Olympic Kilns  
PMC Connection  
Rabinowitz Design Workshop LLC  
Sargent Art Inc.  
Sax/School Specialty  
Skutt Ceramic Products

#### (LO) LOOMS/WEAVING

Amperand Art Supply  
Blick Art Materials  
Earth Guild  
Harrisville Designs/Friendly Loom  
Pacon Corporation  
Royalwood Ltd.  
Sax/School Specialty

#### (LT) LEATHERCRAFT

Blick Art Materials  
Earth Guild  
Inovart Inc.  
Sax/School Specialty  
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. Matls.  
Crystal Productions  
Earl Phelps Publishing  
Fired Arts & Crafts  
F & W North Light Book Club  
Getting To Know, Inc.  
Getty Trust Publications  
Jones Publishing, Inc.  
Kids Can Press  
Leaning Post Productions  
Martin/F. Weber  
National Art Education Assoc.  
Orton Ceramic Foundation  
Pottery Making Illustrated  
Quarry Books  
SRA/McGraw-Hill  
Visual Manna  
Watson Gupitll Publications

#### (PC) PAPER/CANVAS

Artisan

Art Stamps  
Art Supplies Wholesale  
ArtWare By You  
Blick Art Materials  
Cascade School Supplies, Inc.  
ColArt Americas, Inc.  
Continental Clay Co.  
Daler-Rowney, USA  
Felix Press  
Gold's Artworks  
Graphic Products Corp.  
iLoveToCreate, Duncan Ent. Co.  
Jack Richeson & Co., 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  
Prime Arts Limited, Inc.  
Renaissance Graphic Arts, Inc.  
Roylco  
Saral Paper Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Scratch-Art Co., Inc.  
Speedball Art Products  
S&S Worldwide  
Strathmore Artist Papers  
Tara Materials  
Triarco Arts & Crafts, Inc.  
United Art and Education  
Utrecht Mfg. Corp.  
Vanguard Crafts  
Winsor & Newton

#### (PH) PHOTOGRAPHY

Amperand Art Supply  
Art Stamps  
Art Teacher on the Net  
ArtWare By You  
Bags Unlimited  
Blick Art Materials  
Makit Products Inc  
Nasco Arts & Crafts  
Rockland Colloid  
Sax/School Specialty  
Tara Materials  
Wacom Technology Corp

#### (PR) PRINTMAKING

Amperand Art Supply  
Art Boards  
Art Image Publications  
Art Supplies Wholesale  
BigCeramicStore.com  
Blick Art Materials  
Conrad Machine Co.  
Daler-Rowney, USA  
Faust Ink, Inc.  
Graphic Chemical & Ink  
Handy Art/Rock Paint Dist.  
Inovart Inc.  
Jack Richeson & Co., Inc.  
Kids Can Press  
Madison Art Shop  
Masters Int'l/Color Wheel Co.  
McClain's  
Molly Hawkins' House  
Nasco Arts & Crafts  
Oregon College of Art & Craft  
Printmakers Machine Co.  
Rembrandt Graphic Arts  
Renaissance Graphic Arts, Inc.  
Rockland Colloid  
Rock Paint Distr./Handy Art  
Sax/School Specialty  
Scratch-Art Co., Inc.  
Speedball Art Products  
Triarco Arts & Crafts, Inc.  
United Art and Education  
Utrecht Mfg. Corp.  
Welsh Products, Inc.  
World Class Learning Materials

#### (PS) PASTELS

Artisan  
Art Supplies Wholesale  
Art Teacher on the Net  
Blick Art Materials  
Cascade School Supplies, Inc.  
ColArt Americas, Inc.  
Daler-Rowney, USA  
Dixon Ticonderoga Co.  
Faber-Castell USA  
General Pencil Co.  
Jack Richeson & Co., Inc.  
Lyra  
Martin/F. Weber  
Masters Int'l/Color Wheel Co.  
Molly Hawkins' House  
National Artcraft Co.  
Royal & Langnickel Brush Mfg.  
Sakura of America  
Sanford Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Staedtler-Mars, Limited  
Triarco Arts & Crafts, Inc.  
United Art and Education  
Utrecht Mfg. Corp.  
Vanguard Crafts  
Winsor & Newton  
World Class Learning Materials

#### (PT) PAINTS/PIGMENTS

Aardvark Clay & Supplies  
AMACO/Brent  
American Ceramic Supply Co.  
Artisan  
Art Supplies Wholesale  
Art Teacher on the Net  
Axner Pottery Supply  
Blick Art Materials  
Cascade School Supplies, Inc.  
Chroma Inc.  
Clay Planet  
ColArt Americas, Inc.  
The Color Wheel Co.  
Continental Clay Co.  
Crayola  
Createx Colors  
Daler-Rowney, USA  
Dixon Ticonderoga Co.  
Earth Guild  
Ed Hoy's International  
Evans Ceramic Supply  
Faust Ink, Inc.  
Finetec USA  
Golden Artist Colors  
Handy Art/Rock Paint Dist.  
iLoveToCreate, Duncan Ent. Co.  
Jack Richeson & Co., Inc.  
Jacquard/Rupert, Gibbon & Spider  
Jiffy Mixer  
Kids Can Press  
Krylon Products Group  
Laguna Clay Co.  
Liquitex Artist Materials  
Loew-Cornell, Inc.  
Lyra  
Madison Art Shop  
Martin/F. Weber  
Masters Int'l/Color Wheel Co.  
Mayco Colors  
McClain's  
Molly Hawkins' House  
Nasco Arts & Crafts  
Renaissance Graphic Arts, Inc.  
Rockland Colloid  
Rock Paint Distr./Handy Art  
Royal & Langnickel Brush Mfg.  
Sanford Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Spectrum Glazes, Inc.  
Speedball Art Products  
S&S Worldwide  
Tara Materials  
Triarco Arts & Crafts, Inc.  
United Art and Education  
Utrecht Mfg. Corp.  
Vanguard Crafts  
Visual Manna  
Wacom Technology Corp



#### (RS) RUBBER STAMPS

American Ceramic Supply Co.  
Arnold Grummer's Paper Making  
BigCeramicStore.com  
Blick Art Materials  
Continental Clay Co.  
Florida Clay Art Co.  
Mile Hi Ceramics, Inc.  
Sax/School Specialty  
Speedball Art Products  
U.S. Artquest, Inc.

#### (SA) SAFETY EQUIPMENT

AMACO/Brent  
American Ceramic Supply Co.  
Bailey Ceramic Supply  
Blick Art Materials  
Bluebird Mfg. Inc.  
Continental Clay Co.  
Earth Guild  
Ed Hoy's International  
Florida Clay Art Co.  
Great Lakes Clay  
Laguna Clay Co.  
Mile Hi Ceramics, Inc.  
Minnesota Clay USA  
Nasco Arts & Crafts  
Orton Ceramic Foundation  
Runyan Pottery Supply, Inc.  
Sheffield Pottery  
Skutt Ceramic Products  
Vent-A-Kiln Corp.

#### (SG) STAINED GLASS

American Ceramic Supply Co.  
Amperand Art Supply  
Blick Art Materials  
Delphi  
Ed Hoy's International  
L & L Kiln Mfg., Inc.  
Paragon Industries, L.P.  
Saral Paper Corp.  
Sargent Art Inc.  
Sax/School Specialty  
Skutt Ceramic Products

#### (SH) SCHOOLS/WORKSHOPS

Academy of Art University  
Alfred University  
AMACO/Brent  
American Academy of Equine Art  
American Ceramic Supply Co.  
Amperand Art Supply  
Arrowmont Sch. of Arts/Crafts  
Art Institute of Southern Cal.  
Artisan  
Art New England Workshops  
Artsonia  
Art Teacher on the Net  
Art Trek  
ArtWare By You  
Axner Pottery Supply  
Belvedere Ceramic Arts  
Bisque Imports  
Boston Univ. Coll. Fine Arts  
Boston Univ. School of Visual Arts  
Carbondale Clay Center  
Carolina Clay Connection  
The Compleat Sculptor, Inc.  
Concordia Univ.  
Continental Clay Co.  
Corcoran Coll. Art & Design  
Crizmac Art & Cultural Ed. Matls.  
Daler-Rowney, USA  
D'Ambruoso Studios  
Delphi  
Dry Creek Pottery  
Ed Hoy's International  
Embrace Art  
Evans Ceramic Supply  
Florida Clay Art Co.  
Funke Fired Arts  
g.a. Sheller Painting Workshops  
Getty Trust Publications  
Great Lakes Clay  
Greenwich House Pottery  
Groovy Tools LLC  
Haystack Mountain School of Crafts  
Hemlocks Studio  
iLoveToCreate, Duncan Ent. Co.  
Interlochen Ctr for Arts  
Jack Richeson & Co., Inc.  
KQED Public Television  
Krueger Pottery, Inc.

Laguna College of Art & Design  
Lightfoot Ltd.  
Martin/F. Weber  
Maryland Inst. College of Art  
Marywood University  
Mayco Colors  
Minn. Coll. Art/Des. Rm M105  
Modern Art Museum of Ft. Worth  
Nantucket Island School  
New York University  
Ohio State University, Art Dept.  
Oregon College of Art & Craft  
Orton Ceramic Foundation  
Otis Coll. Art/Des. Cont. Ed/Summer  
PCF Studios, Inc.  
Peninsula Art School  
The Pennsylvania State University  
Peters Valley Craft Center  
Picasso People  
Quinlan Visual Arts Center  
Rhode Island School of Design  
Ringling College/Art & Design  
Rocky Mtn. College of Art & Design  
Sakura of America  
Savannah College of Art & Design  
School of the Art Inst. of Chicago  
Sax/School Specialty  
Scottsdale Artists' School  
Segmation  
Sierra Nevada College  
Skidmore College Summer 6  
Split Rock Arts Program  
Taos Art School  
Teachers College Columbia Univ.  
Teachers, Art Center College  
Truro Center for the Arts  
TTU Appalachian Center for Craft  
University of the Arts  
The Wallace Foundation  
Women's Studio Workshop  
Woodstock School of Art

#### (SP) SCULPTURE

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

Axner Pottery Supply  
Bailey Ceramic Supply  
BigCeramicStore.com  
Bisque Imports  
Blick Art Materials  
Bluebird Mfg. Inc.  
Chavant, Inc.  
Clay Planet  
The Compleat Sculptor, Inc.  
Continental Clay Co.  
Crayola  
Creative Industries  
Creative Paperclay Co., Inc.  
Cress Mfg. Co.  
Earth Guild  
Ed Hoy's International  
Evans Ceramic Supply  
Evenheat Kiln  
Felix Press  
Florida Clay Art Co.  
Free Form Clay And Supply  
Great Lakes Clay  
Greenwich House Pottery  
Groovy Tools LLC  
Jack Richeson & Co., Inc.  
Kids Can Press  
Laguna Clay Co.  
Liquitex Artist Materials  
Madison Art Shop  
Masters Int'l/Color Wheel Co.  
Mile Hi Ceramics, Inc.  
Minnesota Clay USA  
MKM Pottery Tools  
Molly Hawkins' House  
Muddy Elbows  
Nasco Arts & Crafts  
New Century Arts  
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# Balls & Spheres

by George Székely

**M**y granddaughter Emilie could hardly walk, but she stumbled with confidence, following a rolling ball. Once she got to the ball, she pushed it again, watching its rhythmic bounce, as her curiosity was energized and her interest sharpened.

After sharing this story, I showed my class a giant trunk filled with balls made from suede, exotic painted fabrics and reflective surfaces. This hall of fame is a collection of all the balls my children used to play with.

Yes, I collected them all, not knowing that someday it would lead to this art lesson. I tell future art teachers, "You know that the subject of an art lesson is important when it can be verified by a grand collection." I encourage young art teachers to collect and learn from children's toys.

**ROUND CANVASES** Finishing a scribble drawing over a banana, Emilie's magical marker takes flight over a fresh orange. She follows the bumps and curves of the fruit, drawing free-flowing lines. Then, she picks a bigger target—her yellow beach ball.

The next day, I bring the banana, orange and beach ball to class as creative evidence for my

students to inspect. We decide to collect other sphere canvases. Over the next few sessions, my students share such canvas discoveries as vintage globes, old base-balls and a light bulb.

With a proliferation of rolling canvases in the art room, we search the area for stabilizing bases—a mug, a revolving monitor stand and a bright yellow vase. A volleyball is taped inside a creased volleyball net, like an egg in a nest, in preparation for painting.

As the painting begins, one student applies nail polish on Ping Pong balls, which she then glued into ice-cream cones. This inspired another to paint on tennis balls resting on top of white porcelain light sockets. Each student found an interesting way to set up the canvas. Spheres move art away from a rectangular canvas into a dimension that requires new planning and painting.

**ACTIVE PAINTING TOOLS** To promote art education at a "Final Four" basketball game long ago, I set up a booth in Rupp Arena, home of the University of Kentucky Wildcats. I thought it appropriate to have fans make art by dunking basketballs into paint buckets and bouncing them on sheets of white paper on the floor. After the game, participants eagerly claimed their energetic paintings. These bouncing "brushes" inspired many adaptations for my future art classes.

Brushes are stored away in my painting class, so children can use other means to play with paints and colors. I show the film of the Rupp Arena event and defer to my eager young problem solvers for new ideas. They brainstorm with amazing results. New ideas for ball brushes emerge in every art class. Tennis balls are found to be the hairiest and best paint-absorbing



Tennis balls and balloons serve as intriguing canvases.

brushes. High bouncers leave the liveliest marks. The weight of softballs leaves unusually detailed impressions. Koosh Balls with their web of tangled rubbery strands and suction cups leave a variety of lines. Kids are full of life, and as action painters like Jackson Pollock, they should be armed for action.

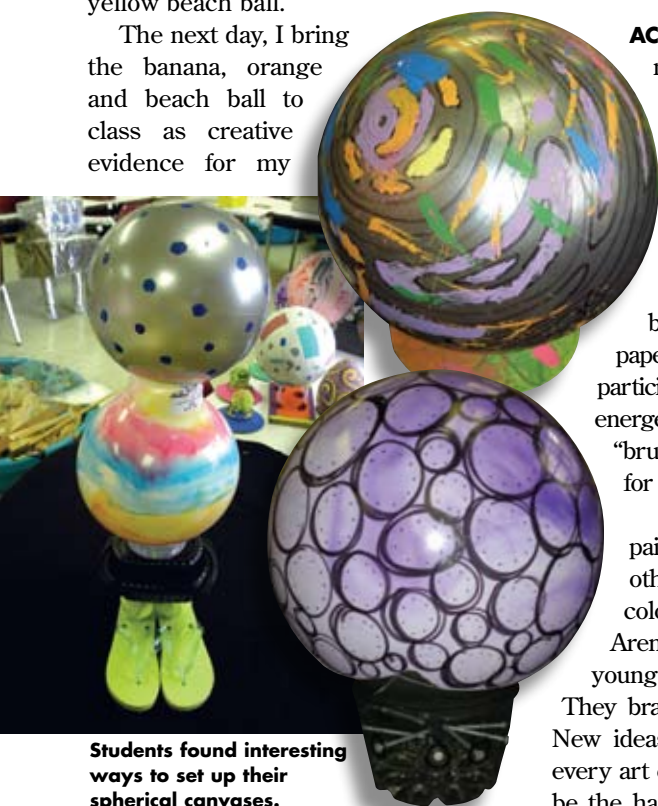
**BALL PRINTERS** Textured balls make wonderful printers. In my art class I keep a carrying tote filled with golf balls to roll on stamp pads. Inked Wiffle balls leave weaving trails of textures. Students form amazing print patterns with footballs. Soccer balls are inked, then wrapped up for printing. Basketballs are rubbed after they are gift-wrapped in soft rice papers. Rolling printers leave a stream of textures and patterns that add great interest to printmaking experiments.

**BALLOONS** Emilie judges the quality of a supermarket by the offerings at the door. Kroger is Emilie's favorite market because she gets generously sized metallic balloons. After shopping, balloons often float into my studio where all art tools are standing by for her makeover. When she is finished with her art, Emilie ties the decorated balloon lines to the holes of our white laundry basket and, with a look of creative satisfaction, climbs aboard.

Balloon art has become a family affair since I often join Emilie in the fun, painting my own balloons and adding them to her floating bouquet. Home is a place for children to make art and for art teachers to discover the best art lessons. When home art becomes school art, it is more likely to be embraced by children.

With May's arrival of the Kentucky Derby, there is always feverish

see **DIARY** on page 46



Students found interesting ways to set up their spherical canvases.



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## LEARNING OBJECTIVES

### High-school students will ...

- understand how the characteristics and structures of art are used to accomplish commercial, personal and communal artistic intentions.
- understand the effectiveness of various artworks in terms of organizational structures and functions.
- identify the intentions of those creating artworks.
- understand how various interpretations can be used to understand and evaluate works of art.
- understand some of the implications of intent and purpose in particular works of art.
- understand how imagination, craftsmanship and organizational principles (unity and variety, repetition and contrast) are used in similar and distinctive ways in photography.

< **Clouds through pillars:**  
“Majestically quiet, floating.”

> **OPPOSITE PAGE Band playing indoors:**  
“Noisy, exciting, pounding rhythm.”

Can you hear a photograph or work of art? “Look closely ... what do you hear?” This was my question as I showed my students a photo of a babbling brook in an otherwise quiet nature scene. I asked them to get completely quiet and study the photograph, saying, “Listen to the photograph. What do you hear?”

After studying the first photo in this manner, students wanted to do more. Instead, I sent them out on an assignment with a list of sounds to capture on film to help get them started.

Because they were high-schoolers with signed releases from their parents allowing them to drive into the city, students were free to explore for our classes’ block of time. They also could continue on their own time.

I believe silence, life and music combine naturally. If we really look around, we can artistically capture that beauty in such a way that people can look at our art and “hear” it.

Viewing art in museums, I’ve often “heard” distant noises and sounds from many years ago—horse carriages and footsteps on old brick roads. I could conjure up the sounds of laughing children by a stream as they skipped stones into the water, and hear bells chiming in distant towers in countries

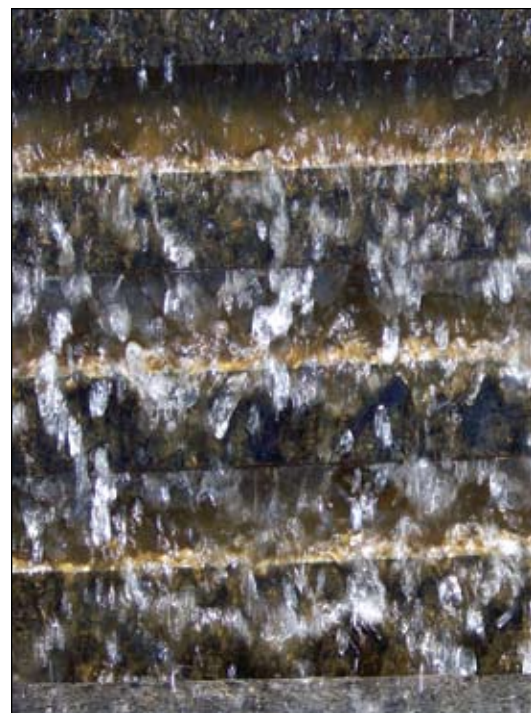
I’d never visited. Simply because the artist had made the image so vivid and evocative, I felt I was there.

Music, sound and visual art affect people. Have you been moved to tears at a concert? Heard a song on the radio and been transported back in time and felt nostalgic?

We often relate songs to particular events happening when we first heard it. If it was an exhilarating happening, we may feel elevated when hearing the song. If the occurrence was something that brought us down, the song may sadden us when we hear it.

The same can be true for sounds in art and photos. If we’ve had a really great time at a carnival, then we view art that portrays a carnival and “hear” the carnival, we may feel very good or have our mood elevated. If we relate the experience to something sad or an event that was not necessarily good, our mood may be brought down when we “hear” the carnival art.

Visual and musical experiences—if they are “good” experiences—can bring about a significant reduction in depression, pain and fear. So, most students, when sent out to photograph scenes that are pleasant, even if it is done subconsciously.



Photographing sounds is one of the most creative and thought-provoking assignments I’ve given my high-school students! It not only brought forth outstanding work, but it created a meaningful dialogue amongst us all. ■

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





**Water running down a wall:** "Rushed yet quiet sound, rhythm of the water steadily running, hushed feeling."

**Squirrel:** "Quiet patter of feet, soft chirping and chattering noises, subtle munching and gnawing sound."

### **MATERIALS**

- Cameras
- Photographic examples

# **HEAR** your **PHOTOGRAPHS**

*by Karen Skophammer*





## DIARY

continued from page 42

preparation for the traditional hot-air balloon race, mimicked in our home hangar. I felt this would be the year to unleash Emilie's secret balloon art in my school.

It was like a holiday. Everyone in school was on the lawn in the back of the building. In class, students constructed unusual gondolas with hand-crafted passengers and their personal cargo. Outside, the gondolas were attached to helium balloons the children painted. Against a backdrop of helium containers and cheering children, the painted balloons lifted off into the air. The paintings became increasingly smaller, just dots of color against the vast canvas of a clear blue sky.

**MARBLES** When I came to class with my pockets filled with marbles, you can imagine the amazement as I revealed the secret contents. I told the story of how when we were kids, my friends and I organized the "first world championship marble games." As the story unfolded, the *real* stars of that great event were revealed—the beautifully aging shooters of the period. Sharing

the beauty of art in glass inspired my sphere-shape artists to learn the rules and tricks of marble playing.

To prepare for the long-overdue second world championship marble games, we started with plain glass craft-store marbles. Glass paint and glass markers allowed students to simulate the effects of vintage glass marbles, followed by a pre-game beauty contest.

**AND THERE IT GOES ...** From balls to many other spherical canvases that bounce, roll, float and fly, art experiences are envisioned by students. Even if adults recognize children's love for the balls they collect and play with, few recognize the secret art of beautifying balls. Perhaps it's because balls haven't yet been admitted into the pantheon of art canvases, or because decorating is still not considered art.

We need to rethink the boundaries of objects and media that encompass children's art. ■

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



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## POSTER

continued from page 30

- sketches of a teddy bear, using a #10 round brush.

After the students complete these exploratory drawings, they are free to generate more complex compositions in their sketchbooks. They are encouraged to use their exploratory exercises as a starting point in the creative process.

All projects are completed in a strong vertical format on 26" x 20" cover stock in acrylic paint, with room left on the top register to allow for the silkscreening of the CHEO text. The students consistently respond with many creative submissions, which are proudly displayed in our annual art show in time to support the fund-raising efforts.

**LEARNING AND PARTICIPATING** Artwork by Merivale students has won this prestigious design contest in 2005, 2006, 2007 and 2011. Winning images are selected from thousands of entries submitted by children of all ages in the Ottawa-Carleton region.

Badges, hoodies, T-shirts, golf shirts, hats and, yes, teddy bears, are produced and sold with all profits going to the hospital.

When a student wins the competition, he or she gets to host the launch of the image, which is used everywhere in Eastern Ontario—advertising venues and, of course, the set for the Telethon on TV. The design also appears in newspapers, on posters, even on buses.

To launch the fund-raiser, local newscaster Max Keeping—for whom the CHEO Telethon has been a personal project for many years—visits the school to present the winner his or her award at an assembly. It's a great day for the student, the school and the community.

This project is successful on a number of different levels. It certainly is an appropriate vehicle to teach students about poster design. More importantly, though, it allows graphic design students—and, vicariously, the entire school—an opportunity to participate in what they all recognize is a very important community event. ■

*Irv Osterer is the Department Head—Fine Arts, Languages at Merivale High School in Ottawa, Ontario, Canada.*



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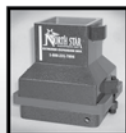
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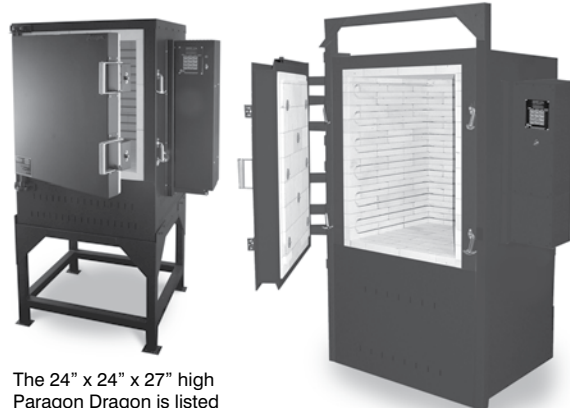
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## SUN

continued from page 19

was created from a kiln part that is fired at a very high temperature. The eyes are popping out because we are always talking about global warming, and this sun is wondering if he is causing the global warming, or if it is people being careless.

**TEXTURAL SUN (4.75' X 5')** The round part of the sun was cut from textured white wallpaper, which was then colored with markers. The eyes were made from Christmas tree bulbs. The nose was made from a colored paper pill cup, which was inverted and glued in place with a button glued on the surface. The mouth was made from a smooth candle jar lid. The four sun-rays were made from metal tooling foil cut into triangles, and then tooled into patterns with a stylus. These patterns were then colored with permanent markers. All items were held in place with hot glue.

This sun is all about people having different textures or different layers. Sometimes a person has a tough exterior, but is very soft on the inside. This sun shows the layers or patterns of a person's life, and how it is very richly "colored" as he lives it.

### SOMETIMES YOU GOTTA BE SQUARE

**SUN** The main part of the sun is made from an old square of wood. The top is covered with old buttons from "grandma's house." Sunrays are cut from fun foam. The eyes are made from Permoplast clay with buttons in the center for pupils, while the nose and lips are formed from colored Permoplast clay.

While most people see the sun as round, and draw and paint it as round, sometimes we have to break out of that mold and not do what others expect of us. We have to be that "square sun," and be different and stand up for what we believe in. This is carried over to the surface of the sun, where many different buttons of different colors and textures are used, showing it is fine to be different from the norm. Because, who says what is normal anyway? ■

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

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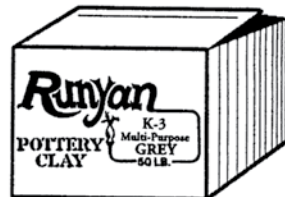
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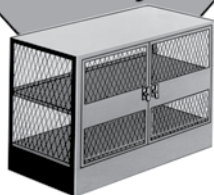
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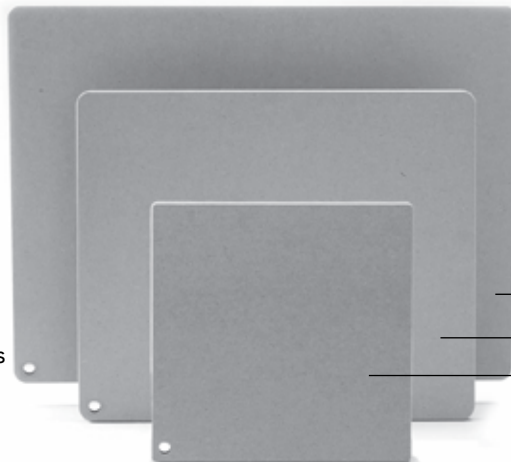
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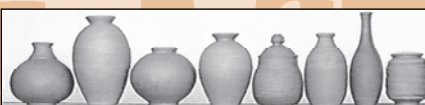
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Only a few weeks left until we all get to relax for the summer. While you're busy cleaning up your room and putting away materials, here are some excellent tips, ideas and lessons to do with your students.

## tip #1

### A PICTURE IS WORTH 17 SYLLABLES

Amelia Monroe from Pompano Beach Elementary and Endeavour Primary Learning Center in Pompano Beach, Fla., does a literary project with her third-graders. (The project can also be adapted to middle and high school.)

First is a lecture on haiku construction, a 300-year-old form of poetry from Japan. Here, the poet aims to capture the expression of a beautiful moment in time. Subject matter for haiku includes nature, seasons, human emotion, birth and death.

Included in this lesson are language arts, painting skills, layout skills and word processing, as Amelia has her students type their haiku on comput-

ers. She also likes to have her students design word pictures. (For example, the word "fire" is written to look like fire.) These are fun activities that also integrate 2-D design. At the end of the year, her students sketch their sneakers and do right-brain activities, including upside-down drawings.

## tip #4

**BEFORE AND AFTER** For a quick end-of-the-year, two-day lesson, I have my students fold a piece of 12" x 18" paper in half. On one side I have them draw a picture of a shoe. The next day I make them take off one of their sneakers and draw every detail. It is a great lesson to make the students draw what they see. It is always successful, even with my first-graders.

## tip #5

### SCRAPS ARE NOT ONLY FOR THE DOG!

Here are some great ideas to use up your scrap pieces of paper that have

tried & true  
tips for  
art teachers

Glenda Lubiner



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is Julian Beever, who creates pavement drawings. Visit [www.julianbeever.net/pave.htm](http://www.julianbeever.net/pave.htm) to see many of Beever's drawings. He is well known for his anamorphic illusions, which are drawn with special distortion to create an impression of three dimensions when seen from one particular viewpoint.

Have your students try their hand

# Only a Few Weeks Left ...

ers. Haiku are written, and then a font is selected and the poems are typed, then mounted and illustrated using watercolor and card stock.

## tip #2

**A TIME TO REMEMBER** A great way to advocate for the arts and your art program is to have an end-of-the-year art show. One piece of artwork from every student can be hung, which allows a variety of media, themes and techniques to be shown.

Along with the art, I also hang lesson plans to show cross-curricular lessons. I also feature interactive "make-and-take" activities families can work on together. Tickets are sold for each activity, which then buys supplies for my program.

## tip #3

**SIGN HERE PLEASE!** At the end of the year, Eileen Kuchinsky from Park Spring Elementary in Coral Springs, Fla., does autograph books for the upper grades.

been in your recycle bin all year long.

Torn paper collages are a great way to use up scraps. Layer the pieces to create a picture. Some themes I have used in the past are the beach, outer space and the city.

Place tissue-paper scraps on white paper and spray it with water. The ink from the paper will bleed onto the white paper, which makes for a great color theory project, too. When the paper is dry, the tissue paper will flake off and leave a beautiful abstract design. Students can enhance the design with a black permanent marker.

## tip #6

**IS IT REAL OR IS IT ...** As you are putting all your paper and supplies away for the year, it is the perfect time to teach students about three-dimensional chalk drawings. An ideal reference for this

at it on the sidewalk, in the parking lot or, if you are lucky enough to have an art patio, on the patio. Don't forget to photograph the results. No cleanup needed. After the first rainfall, all the chalk will disappear.

**HAPPY BIRTHDAY** to all of the artists born in June. Some of my favorite artists are Christo and M.C. Escher. You may want to try a wrapping project inspired by Christo. Escher-themed tessellations are always a great project, as well.

Thank you Amelia and Eileen for your great tips this month, and thanks to *all* of the teachers who sent their tips this past year. Please continue to send them to [triedandtrue@artsandactivities.com](mailto:triedandtrue@artsandactivities.com). Have a great summer, and let's get ready for a fabulous 2011-12 school year! ■

*Glenda Lubiner teaches K-5 art and is an adjunct professor at Broward College in Broward County, Fla. She also coaches an after-school musical theater/drama club and art club.*

### ATTENTION READERS

If you would like to share some of your teaching tips, e-mail them to:

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





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