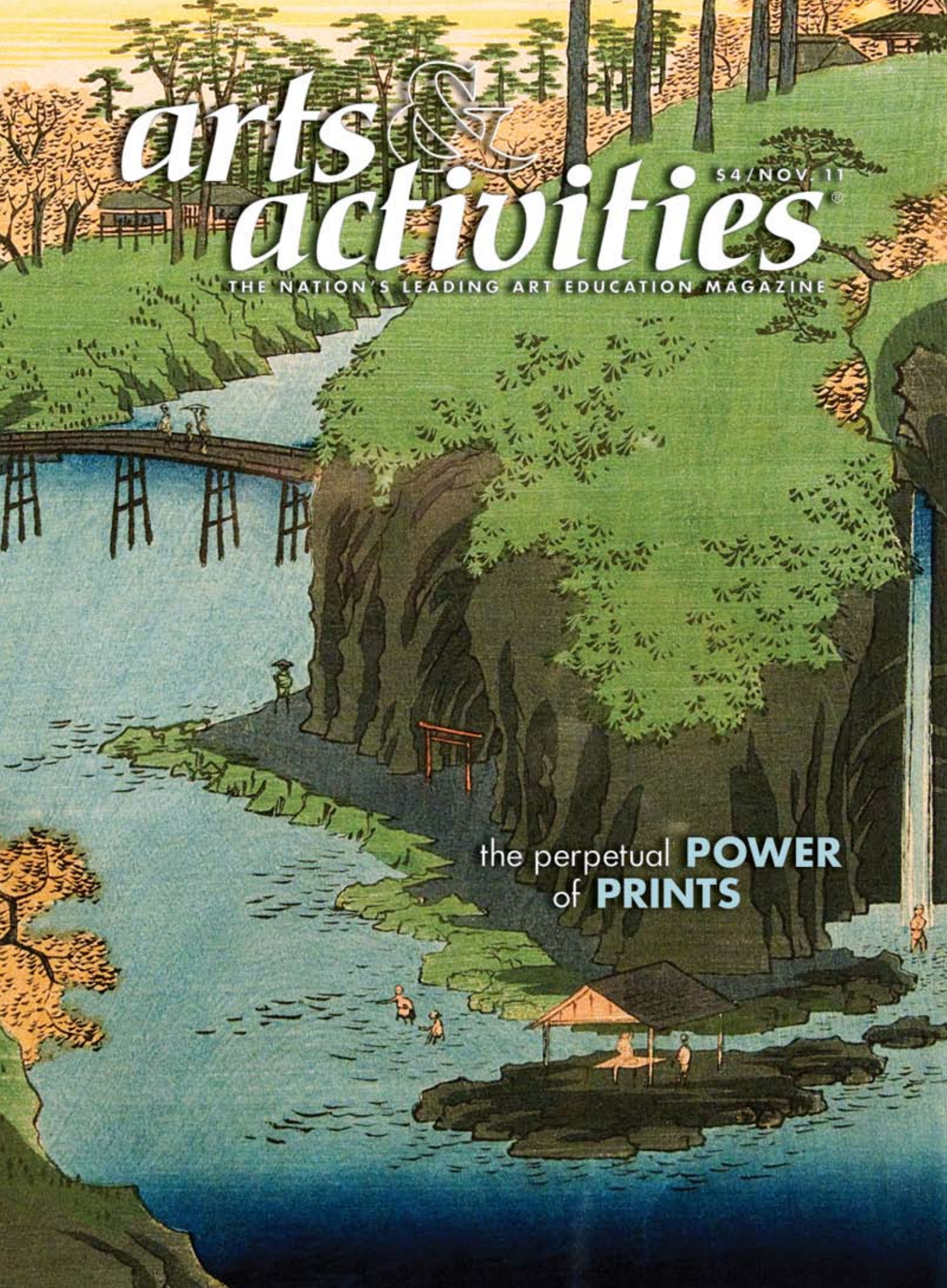

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The Audit Bureau

editor's note

Prints are powerful. From the beauty and detail of Utagawa Hiroshige's "The Waterfall River at Oji," to the charming houses on page 29, prints have the power to teach history and connect language arts with visual art. In this issue, we share ideas, techniques and motivations so you, too, will experience the power of printmaking in your classroom.

"Learning from Exhibitions, The Floating World: Ukiyo-e Prints from The Lauren Rogers Museum of Art" (page 15) is sure to provide ample motivation to get started. Seven prints by Japanese masters are featured, including three by Hiroshige, along with information about the time in Japan when this important art form flourished, and ignited the imagination of Western artists Vincent van Gogh, Mary Cassatt, Paul Gauguin and many others. These prints will ignite your students' interest, too.

Another famous Japanese printmaker provided inspiration for Tracy Fortune's "36 Views of Mount Rainier" (page 24). Writes Tracy, "I look for ways to take students on virtual journeys to faraway places, and then connect the experience to something they can relate to on a more personal level. One of my favorite avenues ... is through a ... unit inspired by ... Katsushika Hokusai (1760–1849), and his series of art prints, 'Thirty-six Views of Mount Fuji.'" So, how does Tracy make it personal for her middle-school students? She substitutes their area's own iconic peak—Mount Ranier—for Mount Fuji!

Youngsters learn how artists share experiences and communicate ideas through their work in "Integrating the Curriculum, Our Little Houses: From Folly Cove to Lake Elsinore" (page 28). The children also demonstrate collage and printmaking skills, and learn of artist/writer Virginia Lee Burton's contributions in history, literature and art. Author Monique Poldberg writes that her " ... teaching strategy emphasizes using art before ... writing to enhance the ... experience, and integrates language throughout the instruction. Whenever possible, I start a lesson with a stimulus, continue with an art creation process, proceed further with a language arts activity ... and complete the cycle with presentation." Powerful!

For high-schoolers, "The Circle Block Print" (page 26) draws on their previous printing experiments, but goes further. "I wanted my students to expand upon this and create something where they had to stretch their imaginations and design skills," writes author Annita Shaw. "Creating a design on a pie-shaped piece and then repeating it to make a radial design [was] the challenge I sought."

"Op-Art Prints," "Georgia O'Keeffe Monoprints" or "CD Etchings"—take your pick. All three lessons are shared in "Printmaking Potpourri: Three Projects for the Price of One" (page 30). A veritable windfall of creative ideas.

The projects in this month's issue are sure to help you tap into the perpetual power of prints in your classroom.

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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In Memoriam ~ *Leven C. Leatherbury, 1922–2011*

On August 28, 2011, former *Arts & Activities* editor, Leven C. Leatherbury, passed away. Leven became editor with the September 1978 issue, until handing me the reins in June 1993. His career began with teaching elementary-, secondary- and college-level art, as well as supervision in Baltimore.

He and his family moved to San Diego in 1957, where he served as Curriculum Specialist for Art Education in the San Diego City Schools for 26 years.

Leven Leatherbury was the first president of the California Art Education Association (CAEA) when it was first organized in 1965. He had a major role in developing the first California state Framework for Art Education, and in the adoption of State Instructional Materials in Art.

He was also a past president of the National Art Education Association and a past national director of NAEA's Supervision/Administration Division. In 1982, Leven was named "Art Educator of the Year" by NAEA.

Maryellen Bridge, Leven and art director Niki Ackermann at the magazine offices in 1993. Above right: Leven and Maryellen at the 2009 CAEA conference, where he was honored for his numerous contributions to the organization and to art education.

A PERSONAL NOTE TO LEVEN Thank you for being my art-education mentor. Working side by side with you on *Arts & Activities* for 11 years enhanced my life as I absorbed the knowledge you shared with me as we put the magazine together. And, let's not forget all the laughter!

Seeing you in action at the conferences and conventions we attended was an inspiration. And, thank you for introducing me to art-education "luminaries," many of whom remain my friends to this day.

Leven, you have left an indelible mark in my heart and mind. It's a mark I will gladly bear forever, with a smile on my face. Thank you, thank you, *thank you* for what you have contributed to my life, to *Arts & Activities* and to art education. You are the *brightest* luminary of them all.

Maryellen

UNDERSTANDING STUDENTS WITH AUTISM THROUGH ART *(2010; $39 or $32 for NAEA members), editors: Beverly Levett Gerber and Julia Kellman. National Art Education Association.*

Just think: the name of the condition known as "autism" was first published in 1943. Of course, in the long time span before that date, "problem children" were observed with particular characteristics: difficulties in communicating with others, antisocial behaviors, unusual behaviors in response to sounds.

What we have now come to recognize is that there is a wide range of behaviors that can be accounted for by a genetic predisposition toward ASD (Autism Spectrum Disorders). This includes students who may range from mentally retarded to those who are intellectually gifted.

In an excellent chapter, "How Understanding the Neurobiology of Autism Can Help You Choose Effective Teaching Strategies," Graham Rowell Huesmann observes: *"Because many high-functioning people with autism describe themselves as visual thinkers, there is a great opportunity here for the visual arts and visual learning to lead the way in the education of students with autism."*

Overall, this is an excellent book that deals with our developing knowledge and understanding of a complex human condition. It approaches issues from both special education and art education perspectives. It is informative and clearly written.

The book contains many important references for those who wish to probe more deeply into this condition. All elementary and secondary school art teachers should read it. After all, that student causing difficulties in your classroom just may be autistic.–J.J.H.

www.naea-reston.org/store

DRAWING WITH THE GRID SYSTEM. *DVD/15 min./$29.95. Level: High School through Adult. R.A. Byrnes Productions.*

Richard Byrnes demonstrates a traditional method of copying and enlarging a photographic image using two grids of squares. One set of squares is drawn over the photo (or an enlarged copy of a photo), and a second set is drawn onto the painting or drawing surface. The column/row system is broken down even further by halving the squares when necessary, a tactic younger students might find confusing. It's a mechanical approach to help the artist see details,

rather than the whole.

There is no text—such as subtitles for important points—included in the DVD. The viewer relies on Mr. Byrnes' commentary as he demonstrates reproducing a portrait. He mentions several good tips during his remarks. High-school students and adults would best appreciate this video.–P.G.

www.richardabyrnes.com

THE UNIVERSITY AVENUE PROJECT, Volume 1 and 2 *(2010; $12.95 each), by Wing Young Huie. Minnesota Historical Society Press.*

Increasingly, we are coming to recognize photography as one of our major art forms. Students in elementary and secondary schools have access to cameras with which to document people and settings in their community.

Both of these books spring from a public exhibition: *The University Avenue Project: A Six-Mile Photographic Inquiry*—450 pictures exhibited in store windows and buildings, and projected at night onto a large screen. The photographs by Wing Young Huie explore the complex cultural and socioeconomic diversity of the St. Paul, Minn., neighborhoods along University Avenue. The different cultures depicted reflect the gamut of an evolving American experience, from "old world" to our modern environment.

Huie engages his subjects with these questions: What are you? What advice would you give a stranger? How do you think others see you? What don't others see? How has race affected you?

What a wonderful project to develop in any school, in any setting. Students can engage in documenting the everyday lives of citizens connected with a particular street or building. The exhibition of their photographs could be augmented with sound recordings, poetry or essays about the lives and activities in a particular setting.–J.J.H.

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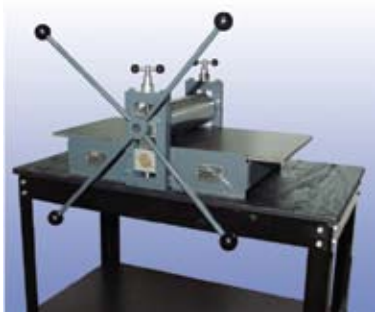

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Stepping Stones is a monthly column that breaks down seemingly daunting tasks in art education into simple, manageable "steps" that any art educator can take and apply directly to their classroom. Stepping Stones will explore a variety of hot topics and research in the field today.

Communicate with Parents in 7 Simple Steps

by Jessica Balsley

The relationship between art teachers and students' families is a complex one. Because we typically see a large volume of students in a short amount of time, art teachers are rarely the first line of communication when it comes to connecting with families on a regular basis. Most often, communication only occurs when the teacher has great news (i.e.: "Tyler's art was chosen for an art show") or not-so-great news ("John cut Sally's hair in art class and had to visit the principal").

In order to promote our programs and build the awareness of the importance of the arts in our community, art teachers must find a way to connect with all families in their school, especially those who may get lost in the shuffle. Use these simple, time-effective steps to communicate with parents.

1 NEWSLETTERS Does your school send out a monthly newsletter home to parents? If so, find a way to write a short article in this newsletter every month. Tell parents what skills are being taught in the art room and inform them of upcoming events.

2 MESSAGES ON ARTWORK Send the artwork home with a small message on the back that explains the art concepts and skills being taught through the project. Parents will appreciate a little background knowledge to better help them talk about art with their child.

3 SLIPS AT CONFERENCES Give homeroom teachers a small slip of paper to hand out to parents at parent-teacher conferences that says, "Stop in the Art Room." Use this for parents you really want to catch, but aren't sure will make their way down to see you.

4 BOOTH AT CONFERENCES One year, I set myself up a table at the front of the school during parent-teacher conferences. Because so few parents make their way back to my art room, I decided to bring myself to them. It was amazing how many families I met and connected with by doing this!

5 AN ONLINE PRESENCE Do you have an online presence to showcase information and student artwork? Parents these days are very technology focused. Try posting to a blog, uploading photos of student work to a website or posting to your school's website. Even better? Communicate with parents via social networking. If we want to get in the game, we must go where the parents are: Online!

6 MONTHLY EMAILS Send a mass monthly email out to parents that showcases some of the art projects and concepts from the art room that month. They'll appreciate being in the know, and it will make parents feel more a part of what is happening in the art room.

7 NEWSPAPER SUBMISSIONS The media loves to hear about school events! Our local newspaper has a section just for school events that is published every Thursday. I try to submit as often as I can, even if it's just a photo with a small caption. This helps the arts stay on the public radar.

Students' families can be an art program's best advocate. Get the word out, communicate with parents, and watch your art program soar!

Without spending a great deal of extra time and energy, you can keep parents informed about what is happening in the art room by following a few of these simple steps. Parents and families of students can be an art program's best advocate. However, if they aren't aware of the great things you are doing, you are less likely to get their support. Get the word out, communicate with parents, and watch your art program soar! ■

Jessica Balsley is a K–5 art educator and the founder of www.theartofed.com, which offers a wide range of services designed just for art teachers.

ART TEACHERS I HAVE KNOWN

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.

David W. Ecker

History is made up of the stories we tell about people and events. Despite our best efforts to assemble these accounts, there is so much that is lost. I fear my tale of David W. Ecker will be one of many lost in the sands of time. He's currently living in New Hampshire, and maintaining an apartment in Greenwich Village, N.Y., with his wife, Willavene, who continues to teach at New York University. I continue to refer to him as "young David Ecker," even though he is now "retired" and clearly has achieved "senior-citizen" status.

Ecker grew up on Long Island, N.Y. After high school, he attended SUNY Farmingdale (State University of New York). During the Korean War, he served as a commanding officer of an Army intelligence unit, and was awarded a Bronze Star and two battle stars. I remember hearing his tales of combat on Pork Chop Hill.

He received his Bachelor of Science degree from SUNY and Albright Art School in Buffalo, and spent 1956 teaching at the American Community School in Asuncion, Paraguay, where he met and married his first wife, Gloria.

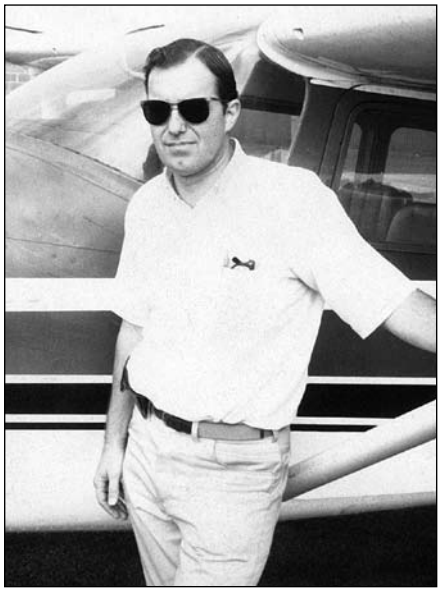
He was an art teacher at Babylon High School in New York (1957–58), and attended the University of Wisconsin, Madison, where he received a master's degree. Between 1959 and 1960 he was a part-time instructor teaching philosophy of education at Wayne State University. In 1960, he joined the faculty of the school of art at Ohio State University (OSU).

It was around this time I came to know David Ecker. His article, "Toward a Philosophy of Art Education," was published in the NAEA Research Yearbook that I edited. What a treat to have him as a friend and colleague: robust and energetic, well grounded in philosophy and aesthetics, and a talented teacher! I consider his article, "The Artistic Process as Qualitative Problem Solving" (*Journal of Aesthetics and Art Criticism*, 1963), to be one of our most insightful statements bringing together philosophy and teaching practice at the time.

While on the faculty at OSU, Ecker worked on numerous projects. Perhaps most important was his participation in organizing the Seminar in Art Education for Research and Curriculum Development, held at Pennsylvania State University in 1966. Later that same year, he was the project director for "Improving the Teaching of Art Appreciation," a U.S. Office of Education Cooperative Research Project in 1966. Together with Elliot Eisner he edited "Readings in Art Education." Along with Manuel Barkan and myself, he helped guide the development of what was to become the Aesthetic Education Project under the auspices of the Central Midwestern Educational Laboratory. He was a key player in the first phase of deliberations on the conceptual basics for the project, with work done in Aspen, Colo., in 1968.

In 1968, Ecker and I joined the faculty of NYU. So much more might be written of his exploits in New York City. He married Willavene Wolf, an educational psychologist, whom he knew at Ohio State. David's interests roamed far and wide: he took courses in cooking (Chinese and Armenian, studying with James Beard); his field research as an artist-blacksmith in India resulted in an international symposium on Damascus steel (co-directed with G.N. Pant of the National Museum, New Delhi, 1985); and he created the International Society for the Advancement of Living Traditions in Art (ISALTA).

As an advisor in NYU's doctoral program, Ecker worked with students from all over the world. His students have completed field research in Japan, Korea, China, Malaysia, Tibet, Jordan, Afghanistan, Nigeria, Cuba, Dominican Republic, Puerto Rico, Brazil and the U.S. No wonder he's been a leader in preserving and nurturing those arts in danger of being lost. He has been at the forefront of promoting multicultural art education in both third-world and industrialized societies.



The "young David Ecker."

Today, David Ecker spends most of his time in Moultonborough, N.H. I fear that he has lost interest and enthusiasm with much that is now happening in American art education. What a loss! His insights are needed more now than ever. ■

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.

Young ARTIST

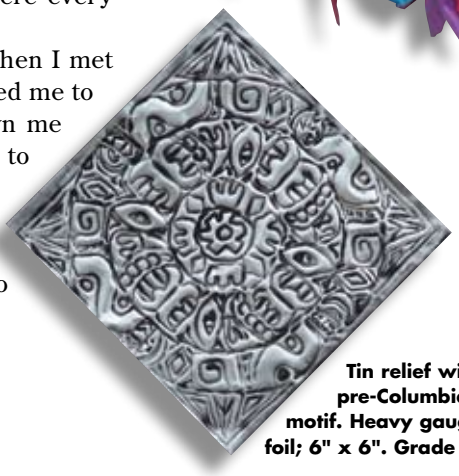
Art is my way to express creativity and thoughts. My favorite is drawing, but I also enjoy painting and sculpting. I am still learning new forms to express my feelings.

In elementary school, I was encouraged to enroll in a Young Masters Class at our Fine Arts Center. I loved it, and have been taking art classes there every summer since.

My exploration of art completely changed when I met my middle-school art teacher. She has introduced me to a full spectrum of art mediums, and has shown me how to use different styles of art that allow me to better express my imagination.

With the help of my instructors, my artistic abilities have significantly expanded. I hope I will have numerous opportunities in the future to create more artwork.

Origami sphere. Paper; 5 inches in diameter. Grade 8.



Tin relief with pre-Columbian motif. Heavy gauge foil; 6" x 6". Grade 6.

^ Ceramic door; 8" x 10". Grade 7.

Kurt Lahmers
Jenkins Middle School
Colorado Springs, Colorado
Kim Yonker, Art Teacher

Necklace. Paper and fused glass; 12 inches long. Grade 7.

< Matisse-inspired ceramic slab vase. Ceramic; 4" x 8". Grade 8.

Architecture study. Linoleum block print; 5" x 7". Grade 7. ^

Self-portrait. Charcoal on gray paper; 7" x 5". Grade 8. >

"Pre-Columbian" stitchery. Burlap, acrylic and yarn; 10" x 12". Grade 6.

The Floating World

Ukiyo-e Prints *from the* Lauren Rogers Museum *of* Art

by Mark M. Johnson

The unique style and technique of Japanese *ukiyo-e* prints from the 17th through 19th centuries is beautifully documented in a traveling exhibition of 50 prints from the Lauren Rogers Museum of Art in Laurel, Miss. The exhibition is scheduled to appear at 10 museums across the United States through 2013.

This exhibition of Edo period woodblock prints reveals for the first time an intimate history of Japanese print collecting in the South in the early 20th century. With the assistance of internationally known ukiyo-e print expert Frederick Gookin, Lauren Rogers Museum of Art Founder Wallace B. Rogers created a superb collection in just under five years in the 1920s. Gookin's expertise and Rogers' funding yielded an extensive collection, rich in the works of Hiroshige, and including works by other important printmakers, such as Hokusai and Utagawa.

These outstanding prints were stored in albums for much of the 20th century, and have rarely been exhibited outside of Mississippi. The exhibition encompasses works from the entirety of the Edo period and almost all of the typical subjects of Edo period ukiyo-e, meaning "pictures of the floating world."

The technique of woodblock printing was brought to Japan from China in the eighth century. Initially the woodblock relief technique was employed to print Buddhist scriptures, and later to illustrate popular novels. By the 18th century, the subjects of these artistic and now multicolored prints included scenes of nightlife, theatre world, landscapes and daily life. The prints were mass-produced and generally sold at a reasonable price.

The pictures became very popular in Japan, and by the 19th century, they captured the imagination of Western artists who, almost immediately, incorporated elements of Japanese design into their artworks.

Japanese woodblock prints were never the product of a single person. Rather, each print was the collaborative effort by a variety of craftsmen—

Yashima Gakutei (1786–1868). *A Cock Standing on a Temple Drum*, c. 1824. Ink on paper. Gift of Wallace B. Rogers, 25.74.

Katsukawa Shunch (active c. 1770–1790). *Returning from an Outing in the Hakone District,* c. 1788. Ink on paper. Gift of Wallace B. Rogers, 26.153. ^

Utagawa Hiroshige (1797–1858). *Number 94: Maple Leaves and the Tekona Shrine and Bridge at Mama,* 1857. Publisher: Uoya Eikichi. Series: *One Hundred Famous Views of Edo.* Ink on paper. Gift of Wallace B. Rogers, 28.98. >

artists, carvers and printers—who were all organized under the direction of publishers and dealers who handled the distribution and sales of the finished prints. The designing artist was the ultimate master who received credit for the print, but other unknown masters were responsible for the transfer and reproduction of the print.

The process of woodblock printing began with the artist's sketch drawn with black ink. Then a copyist would trace the artist's drawing onto special thin paper. The engraver pasted this copy face down on a block of seasoned cherry wood, free of imperfections and uniform in texture. Craftsmen affixed the design into the woodblock and cut away the unneeded areas of wood so only the original image would stand out in relief on the block.

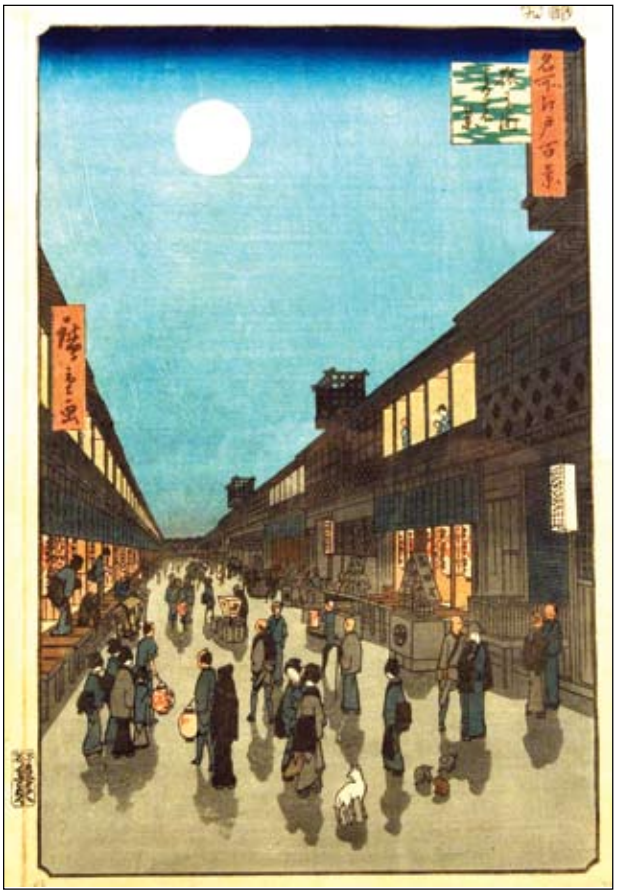
Unfortunately, the artist's original sketch was destroyed during this process; however, impressions printed from this first "keyblock" served as a

JAPONISME

Following the tremendous popularity of woodblock prints in Japan, by the mid-19th century they had gained a new audience in the West, especially among French artists. The term "Japonisme" specifically referred to the influence of the arts of Japan upon French artists, and described a specific French style.

Among the artists most affected by Japanese art were Mary Cassatt, Edgar Degas, Claude Monet, Paul Gauguin, Henri de Toulouse-Lautrec and so many others. Western artists were particularly fascinated by the Japanese lack of perspective and shadows, an emphasis on line and flat areas of color and patterns, along with unusual compositional devices. For many artists, the ukiyo-e prints were just the impetus needed to inspire new, modern approaches to the visual arts.

Vincent van Gogh was so enamored by the Japanese style that he collected hundreds of Japanese woodblock prints to decorate the walls of his studio. He incorporated many of the prints into the backgrounds of his paintings behind the main figure, and he even created oil paintings of some of the more famous Japanese prints.–M.M.J.



< **Utagawa Hiroshige (1797–1858). *Number 90: Night View of Saruwakacho,* 1856. Publisher: Uoya Eikichi. Series: *One Hundred Famous Views of Edo.* Ink on paper. Gift of Wallace B. Rogers, 28.104.**

v **Utagawa Hiroshige (1797–1858). *Station No. 16: Kambara, a snowy evening,* 1831–34. Publisher: Take-uchi Magohachi. Series: *The 53 Stations of the Tokaido; Hoeido edition.* Ink on paper. Gift of Wallace B. Rogers, 28.123.**

Yamamoto Yoshinobu (active c. 1740–1770). *Examining the Painting,* c. 1770. Ink on paper. Gift of Wallace B. Rogers, 27.100.

Utagawa Hiroshige (1797–1858). *Number 88: The Waterfall River at Oji,* 1856. Publisher: Uoya Eikichi. Series: *One Hundred Famous Views of Edo.* Ink on paper. Gift of Wallace B. Rogers, 28.100.

guide for carving the other blocks—an additional carved block was needed for each desired color. A *kento*, or registration guide, on each block ensured the paper would be aligned correctly for each separate printing.

The raised area of each color-specific block was brushed with the desired ink, and the blocks were printed one after another on dampened paper. Rubbing the back of the paper against the inked block with a tool called a "baren," a circular, hand-held pad wrapped with a bamboo leaf, the skilled printer could achieve an amazing range of color gradation and special effects.

Finally, a number of seals might be added to identify the artist, printer and date of creation. The series title, edition number and artist's signature might be hand lettered onto the print.

The Floating World: Ukiyo-e Prints from the Lauren Rogers Museum of Art is circulated by Smith Kramer, Inc., a traveling exhibition company located 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.

ITINERARY

Louisiana Art & Science Museum
Baton Rouge, Louisiana
March 31–June 24, 2012

The Trout Gallery, Dickinson College
Carlisle, Pennsylvania
Aug. 17–Nov. 11, 2012

Krasl Art Center
St. Joseph, Michigan
March 24–June 2, 2013

Las Cruces Museum of Art
Las Cruces, New Mexico
July 1–Sept. 8, 2013

Movement 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, LEONARDO DA VINCI

Volumes have been written about him. His inventions and engineering are still studied today. His paintings, particularly *Mona Lisa*, have been adored for centuries. He is the very definition of the term "Renaissance Man." Of course, he is Leonardo da Vinci (1452–1519), the Italian genius whose drawing, *A Rearing Horse*, is this month's Clip & Save Art Print.

Born in Vinci, and then trained in Florence in the painting and sculpture workshop of Andrea del Verrocchio (1435–1488), the young Leonardo learned his craft quickly, soon surpassing the painting skills of his master.

In addition to his artistic accomplishments, Leonardo was and still is renowned as a master inventor and engineer. For many of his engineering projects, the study of motion and movement were integral to his understanding of his final designs, such as the excavation project to divert the course of the Arno River in Florence.

Da Vinci was gainfully employed throughout his lifetime by the most important people of his day, including the Duke of Milan, Ludovico Sforza, several popes, Giuliano de' Medici, and French kings Louis XII and Francis I, although he left many of his projects unfinished. *"Although completed works by Leonardo are few, he left a large body of drawings (almost 2,500) that record his ideas, most still gathered into notebooks."* (Source: www.metmuseum.org.) This month's Art Print is one such drawing, currently in the Royal Collection of Queen Elizabeth II of England.

Although Leonardo da Vinci may have debunked the notion of perpetual motion, he was fascinated with the concept and mechanics of motion itself. His notebooks are filled with drawings that demonstrate his keen observations of motion as it occurs in nature, such as rushing torrents of water, the movement of the human arm and horses in various positions.

On one folio page, the artist drew 12 sketches of horses in varying positions and attitudes: some with riders, some fighting off imaginary beasts and others in solitude. Many of these equestrian sketches were preparatory drawings for the never-completed Equestrian monument commissioned by Ludovico Sforza. As designed, the colossal statue would have stood 23 feet high and weighed in at approximately 80 tons.

The Battle of Anghiari—one of the artist's most ambitious works—includes many horses and riders in violent motion. Also known as "the lost Leonardo," this fresco was commissioned for the Palazzo Vecchio in Florence, and is believed by some historians to be hidden behind work painted by the Renaissance painter and biographer, Giorgio Vasari.

> *"Oh, ye seekers after perpetual motion, how many vain chimeras have you pursued? Go and take your place with the alchemists."* –Leonardo da Vinci

ABOUT THE ARTWORK

In a note in his *Libro di Pittura*, Leonado penned a word of advice to young art students: *"You, composer of pictures, however, do not draw the limbs on your figures with finished outlines or it will happen to you, as to many different painters who wish every little stroke of charcoal to be definitive … Decide broadly on the position of the limbs of your figures and attend first to the movements appropriate to the mental attitudes of the creatures in the narrative, rather than to the beauty and quality of their limbs."* (Source: *www.metmuseum.org.*)

This description of capturing movement is exquisitely illustrated by the month's Clip & Save Art Print, *A Rearing Horse*. Sketched in red chalk, Leonardo depicts the powerful horse on its hind legs, throwing back its head. Almost presaging modern stop-motion animation, he depicts the horse in two positions simultaneously, creating the illusion of movement and a sense of action. Using rapid strokes of the chalk, Leonardo succeeded in conveying the "mental attitude" of this powerful animal. *A Rearing Horse* closely resembles the writhing horses found in copies of what is believed to be Leonardo's original composition for *The Battle of Anghiari*.

***A Rearing Horse*, c.1503–04 (pen and ink and chalk on paper) by Leonardo da Vinci (1452–1519).**
The Royal Collection ©2011 Her Majesty Queen Elizabeth II/The Bridgeman Art Library.

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A Rearing Horse, Leonardo da Vinci

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

PRIMARY

Before sharing the Art Print with students, show them a reproduction of *Mona Lisa*, Leonardo da Vinci's iconic masterpiece. Briefly explain da Vinci's importance, and how he was a scientist in addition to being an artist. Share the Art Print and its title. Ask students to offer ideas of the meaning of the word "rearing."

Point out how the drawing actually depicts two horses in slightly different positions. Ask students to explain how this method creates the sense of motion. On another day, bring in precut, articulated, cardboard horse models. (A fun example, from GoodEGG Industries, can be found at *www.goodeggshop.com*.) Show students how to use brads to attach the body parts, and then have them play with the model by placing it in various positions. Have students settle on a position, and then give them manila board and pencils to make a sketch of their horse. When students have finished their sketches, they can go over the pencil marks with terracotta-colored chalk, one of Leonardo's favorite drawing mediums.

ELEMENTARY

Share the Art Print with students. Explain to them that Leonardo da Vinci loved to sketch figures in motion, particularly horses. (Download a selection of da Vinci's horse sketches from Google Images and display these in addition to the Art Print).

If your school has a designated computer lab, put students in pairs and instruct them to search the Internet for video footage of horses in motion, such as circus horses, wild horses in herds, show horses, farm horses, and so on.

Back in the classroom, give students time to make sketches of horses in motion. Encourage students to make many small sketches on a single sheet of paper. After students have had enough time to sketch, have them choose one example to enlarge into a final drawing. Students can use pencil, and then trace over their lines with chalk or colored pencil. Display the final work and sketches alongside the Art Print.

MIDDLE SCHOOL

Share the Art Print with students, and complete the research portion of the elementary-level activity described above. After returning to the classroom, show students how to make simple, animated short films using available computer animation programs. (Search online for free digital animation options and other software that will be compatible with your school's computers.)

If you choose to do stop-motion animation, ask students to bring in small toys with moveable parts, such as My Little Pony®, Littlest Pet Shop®, Polly Pocket™ and Barbie™. Place students in groups of four, have them choose two or three toys as characters, and give them time to develop a simple story/plot. Give students ample time to practice with the programs until they have created a 15- to 30-second film. When all films are completed, have a film festival to showcase student work.

HIGH SCHOOL

In addition to being an artist, scientist, engineer and inventor, Leonardo da Vinci was a teacher. Display the quote found in the "About the Artwork" section of the Art Notes, which begins, *"You, composer of pictures ... "* Discuss the meaning of this advice. Share the Art Print, and have students describe how Leonardo's drawing illustrates his points. Plan a field trip to a local zoo, farm or other venue where students will have an opportunity to observe animals in motion. If a field trip is not possible, there are many videos online that show animals in motion.

Give students an opportunity to make a series of sketches, putting into practice the lessons of Leonardo. Students can use their sketches to create an original drawing, painting or sculpture.

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

Sailing the Seven C's to Better Painting

Lesson 3 in a series of **10**

Concept, **Composition II**, Confidence, Contrast, Color Harmony, Character, Courage

by Dan Bartges

What makes a good painting good? In this 10-part series, we're exploring seven key ingredients for a successful painting. Each article is designed as a lesson that makes it easy for your students to get involved for extra credit or as a homework assignment.

HERE'S HOW IT WORKS For teachers, each month the magazine will contain a lesson overview and for-your-eyes-only answers to the current quiz. Your students can go online to the special Student Web Page by clicking the *Sailing the Seven C's* icon on the home page at *www.artsandactivities.com*.

There, they'll spend a few minutes learning about that month's topic. Next, they'll print out the "Quiz Me" sheet, write in their answers to three short questions, and then hand it in to you. (The following month, the answers to the previous month's quiz will be shared online with students.)

Thank you for encouraging your students to participate.

COMPOSITION, PART II This month and last, we're looking at the importance of a painting's composition. Last month, we reviewed compositional format and balance. This month, we're seeing how various compositional techniques can direct a viewer's attention to experience a painting exactly the way the artist intended. ■

Full-time artist Dan Bartges is the author of the book "Color Is Everything" (www.coloriseverything.net). Visit his website at www.danbartges.com.

Irving R. Wiles (American; 1861–1948). *Her Leisure Hour*, ca. 1925. Oil on canvas; 27.25" x 22.5". Smithsonian American Art Museum. Gift of John Gellatly.

Leon Trousset (French; 1838–1917). *Old Mesilla Plaza*, ca. 1885–86. Oil on canvas; 29.56" x 48.5". Smithsonian American Art Museum. Transfer from the Bureau of American Ethnology.

MUSEUM CONNECTION To learn more about how artists compose paintings, try this online tool—available on the Smithsonian American Art Museum's website—to learn about linear perspective, atmospheric perspective, pattern and repetition, and figure and ground relationships: "Panoramas: The North American Landscape in Art" (*americanart.si.edu/education/resources/links/index.cfm*).

TEACHER'S ANSWERS TO THIS MONTH'S STUDENT QUESTIONS

1Q What does it mean when we say that a painting "functions" well? **1A** *The painting's compositional elements steer the viewer's attention the way the artist intended.* **2Q** When a person first looks at a painting, does she/he usually look at the left side, the middle or the right side? **2A** *We usually begin looking on the left side of a painting, and our eyes naturally travel across to the right side-the same way we read a book.* **3Q** Name two compositional techniques an artist might use to guide the viewer's eye when looking at a painting. **3A** *There are several, including lines of perspective; distinct foreground, middle ground and background; a visual entranceway; and exploiting the eye's tendency to view a painting from left to right.*

I look for ways to take students on virtual journeys to faraway places, and then connect the experience to something they can relate to on a more personal level.

One of my favorite avenues to accomplish this is through a block-printing unit inspired by Japanese printmaker, Katsushika Hokusai (1760–1849), and his series of art prints, *Thirty-six Views of Mount Fuji*. While none of my students has seen Mount Fuji firsthand, they can relate to this world-famous Japanese mountain, as we live in the northwest and have a similar landmark, Mount Rainier.

I introduce the unit with a PowerPoint presentation featuring Hokusai's art. His famous *The Great Wave at Kanagawa* is one of many prints he did featuring Mount Fuji.

Along with including Mount Fuji, Hokusai's prints have other distinctive elements. I talk with students about how he mostly depicted working-class people, rather than those in high society, such as the samurai, geishas and sumo wrestlers.

To engage students in developing a variety of possible ideas for their prints, I give them reference material featuring multiple photographs of our local iconic mountain. Students complete a series of sketches based on these images. For their final drawing, which is the exact same size as their final print, I encourage them to combine ideas from their sketches, and incorporate additional ideas that capture their unique perspective of what it means to live in our area.

Rebecca ^
Chelsea >

Katsushika Hokusai (Japanese; 1760–1849). *Inume Pass in the Kai Province* (No. 9 from the *Thirty-six Views of Mount Fuji* series), Edo period (1615–1868). Polychrome woodblock print, ink and color on paper; 10" x 15". Image courtesy of vispix.com.

36 Views

Students then outline their drawing with permanent marker so it is dark enough to see through the foam plate and can be reversed. This is important if the direction of the print impacts the design; for example, if there is text.

I show them a large woodcut I have done of Mount Rainier that helps them understand the "carving" they will do in foam. Then, using a ballpoint pen, students carve/trace their plan onto a piece of foam called a plate. I have some small light tables that students love to use (windows work well, too), and these help them see their image through the foam. I encour-

LEARNING OBJECTIVES

Middle-school students will ...

- create an edition of foam block prints.
- learn about and make connections to Japanese printmaking.

MATERIALS

- Printmaking foam
- Fine-tipped permanent markers
- Ballpoint pens
- Brayers
- Glue sticks
- Water-soluble printmaking ink in a variety of colors
- Wooden or metal spoons
- Paintbrushes
- 9" x 12" construction paper
- Inking plates
- White and colored paper, including black

TEACHING TIP

Have students rest their prints to dry on one sheet of paper so the next day, they can be stacked as a set.

# of Mount Rainier

by Tracy Fortune

NATIONAL STANDARDS

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

^ **Jenna**
< **Sarah**

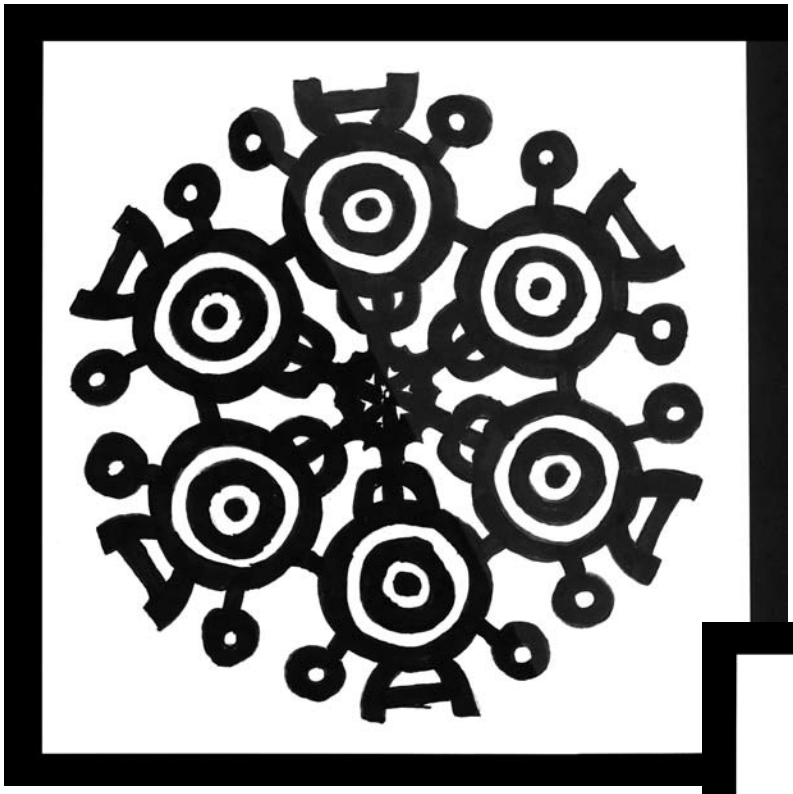
age them to press hard to carve a deep groove. We also talk about how adding texture and contrast helps enhance their design, making their image more interesting.

On the day students are ready to print, I set up inking stations, each one with a different color. I also set up two areas for transferring the print from the plate to the paper.

On the first day, I demonstrate how to create a print using one color, and how to create a rainbow effect using two or more colors, making sure to use the lighter color first. To make bold prints, it is important to rub the back of the paper, not the foam. Rubbing with a spoon provides additional pressure.

I show students how to lift a corner at a time to check how well the ink has transferred. This shows them where

see **VIEWS** *on page 32*



LEARNING OBJECTIVES

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

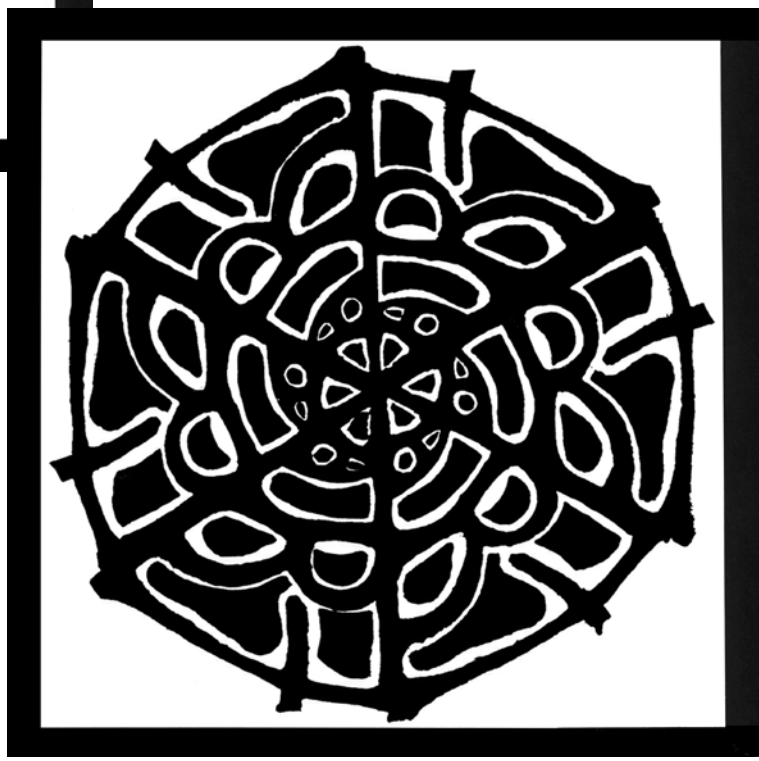
- be able to use the elements and principles of design.
- problem-solve within.
- understand the block-print process.
- create a block print.

MATERIALS

- Block-print inks, brayers, Plexiglas sheet/palette, carving tools, linoleum or printing blocks and printing paper
- Templates (pie piece and circle)
- Carbon/graphite paper
- Matboard, newspaper and newsprint
- Paper, graphite pencils (6B) and scissors

Go to artsandactivities.com and click on this button to download the handouts for this project.

< **Dave**
v **Chris**



THE Circle BLOCK PRINT

by Annita Shaw

Most students enjoy the printing process. Some may have experimented with printing in the past using found objects or cutouts made of cardboard. I wanted my students to expand upon this and create something where they had to stretch their imaginations and design skills. Creating a design on a pie-shaped piece and then repeating it to make a radial design seemed like the challenge I sought.

Students were first given pieces of pie-shaped paper and asked to think about a motif they could repeat in a circle, or a theme they could simplify. They were encouraged to try several designs before settling on one they really liked.

Then the students used a black permanent ink pen to color in the areas of their pattern to be printed. They then traced the darkened pattern onto a circular piece of paper, repeating it to complete the circle. This gave the students an idea of what their final product would be, and gave them another chance to change their design.

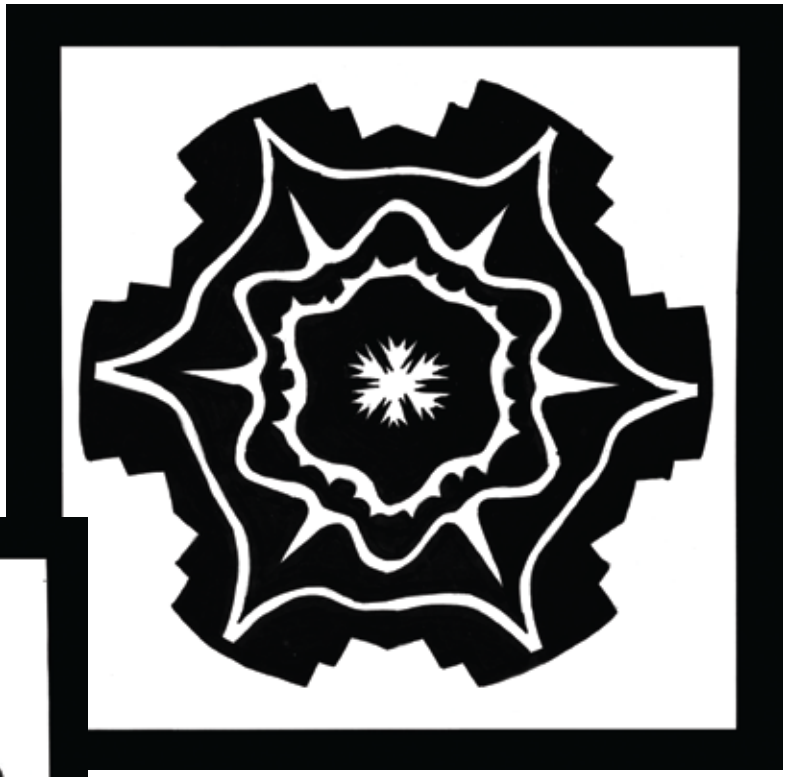
TRANSFER THE DESIGN Once satisfied with the outcome of their radial design, it was time for students to transfer the design from paper to their printing block. I personally went over the designs with each student first to see if they needed to modify their design in order to avoid obvious problems when carving. Doing this helps avoid mistakes that can discourage students, and allows for a higher success rate.

In order to transfer the design to the printing block, students needed to trace their design onto another pie-shaped piece of paper. This time, instead of darkening the pattern to be printed with black ink, I had students fill it in with a 6B graphite drawing pencil.

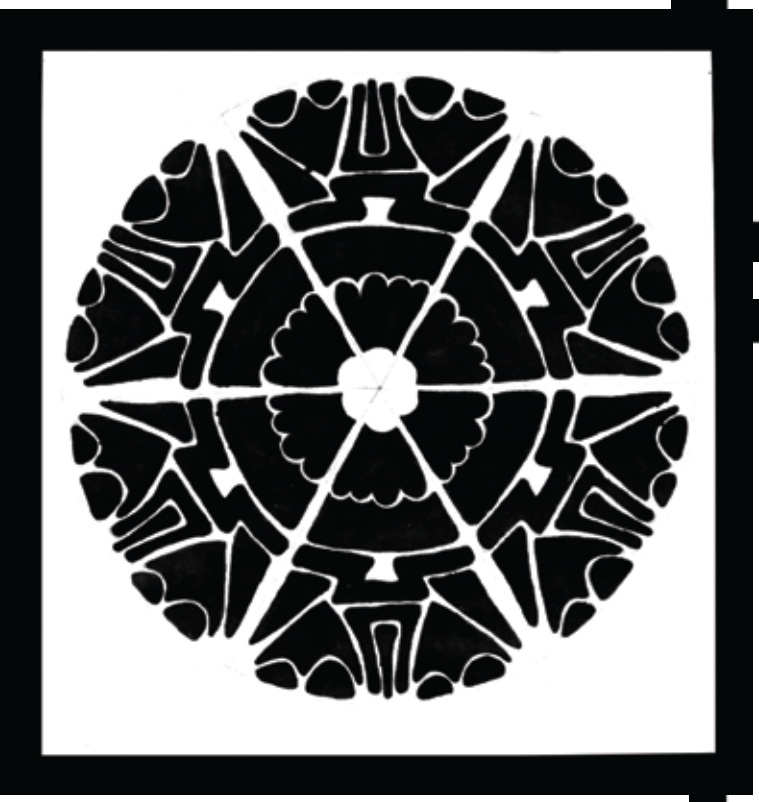
The design was then placed design-side down on the printing block, flush with one edge, before students rubbed with the side of their pencils over the design to transfer it. I then had the students go over the graphite marks on their blocks with a black permanent ink pen so the design was not smeared or rubbed off.

PROPER SAFETY AND TECHNIQUE I demonstrated how to use the knife and different gouges, emphasizing proper safety techniques so students did not get injured, and had a better chance of success. We used a rectangular-shaped

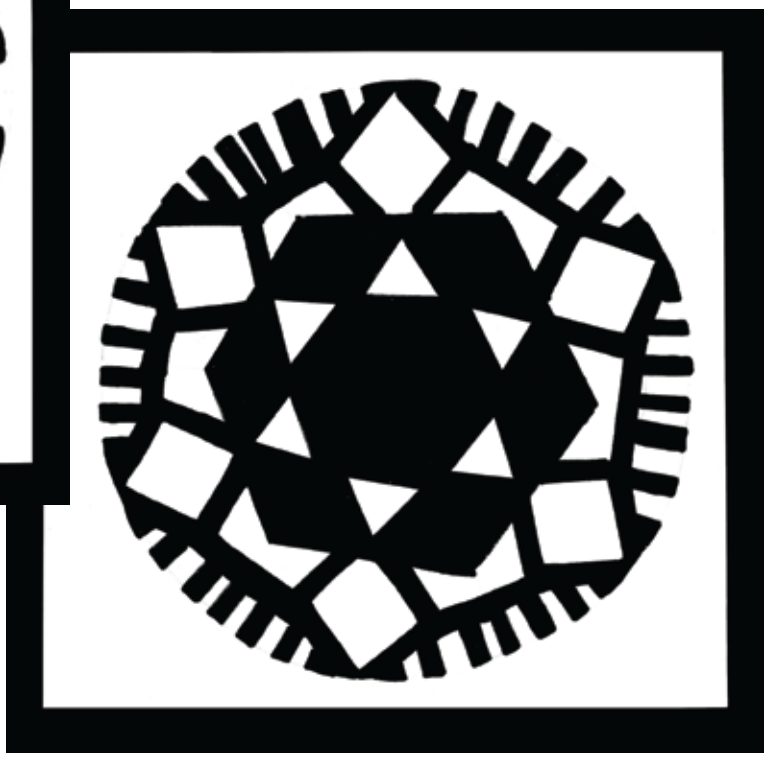
Registered print from loaded brayer with two colors.



^ Matt



Eli ^
Jessica >



printing block, and I had the students practice their technique on the corners before they removed the design's negative space. I stressed the importance of not nicking the areas to be colored, as these cuts or scratches would show on the prints.

Then I showed them how to ink their blocks and register the pattern. To set up the printing area, cover a table with newspaper to facilitate cleanup, put the ink on a piece of Plexiglas and have lots of newsprint to practice on. After the initial carving, I had the students print using black ink to see if there was a need to go deeper on some cuts, or if the block needed more work. After they printed a pie-shaped wedge successfully, I had them transfer their full radial design to the block, carve out the negative space, and print a test of the full design in black ink.

Once their blocks were ready, I taught them how to double load a "brayer," a hand roller used to spread ink evenly, with two colors of ink, and then let them explore color on their own.

Once their final prints were finished drying, we scanned them into the computer and used them to create printed cards for themselves as well as the school administration. This really "painted" a positive image for the art department, and made both students and parents proud. ■

For 39 years, Annita Shaw was involved in art education in four states at every grade level. For the last two decades of her career, she served as an art teacher and curriculum specialist for the Central Kitsap School District in Silverdale, Wash.

OUR LITTLE HOUSES FROM FOLLY COVE TO LAKE ELSINORE

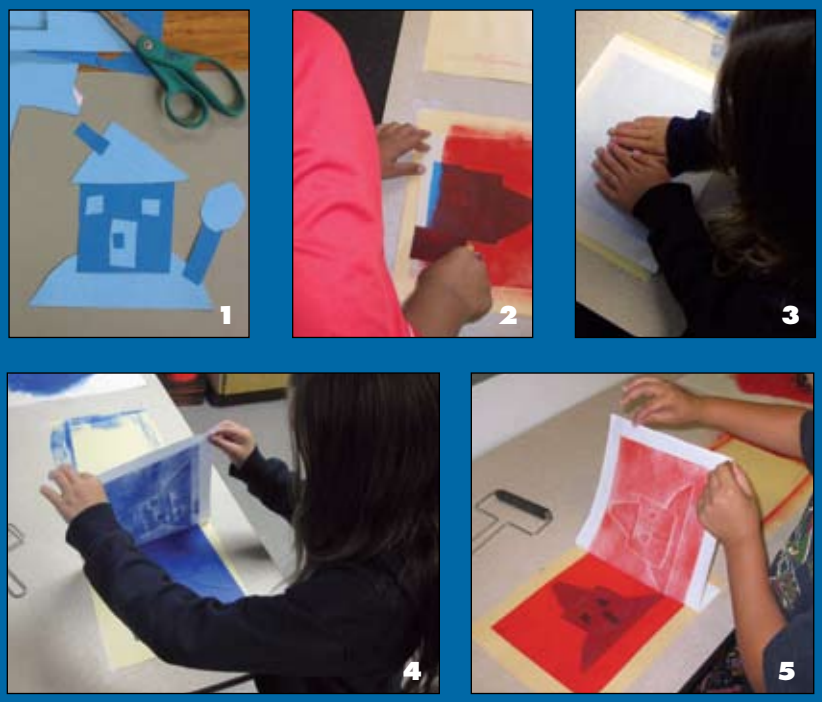
by Monique Poldberg

Virginia Lee Burton was one of the first author-artists to fully integrate text with images on the printed page, captivating generations of children. She was the founder of the Folly Cove Designers, which is an artist collective known for block printed textiles and design, an artist and a writer, entwining the visual image and written word into a novel aesthetic experience.

I rediscovered Burton when I attended a National Endowment of the Humanities Summer Teacher Institute in Salem, Mass. It was during a visit to the Peabody Essex Museum that I saw a Folly Cove placemat in an exhibit, and learned of Burton's connection to textiles. Her stories and art captivated me as a child; I now was also interested in the social, historic and aesthetic connections.

First, I turned to research, including *Folly Cove Designers* by the Cape Ann Historical Association, *Virginia Lee Burton: A Life in Art* by Barbara Elleman and the documentary, *Virginia Lee Burton: A Sense of Place*. I even found the 1945 *Life Magazine* article featuring the Folly Cove Designers.

I began my unit by reading two of Burton's books, and sharing some facts about her life and her art. My students were delighted to learn that her book, *Choo Choo: The Story of the Little Engine that Ran Away*, was dedicated to her son Aris, and *Mike Mulligan and His Steam Shovel* was dedicated to her son Michael.



1. Making collage plate. 2. Inking the plate. 3. Rubbing with hands to transfer the ink onto paper. 4. and 5. Pulling prints.

AN INTRODUCTION Many of Burton's books depict people and places from her life experiences—an important lesson for budding authors and artists. *Mike Mulligan* was based on her observations of a steam shovel digging the cellar of Gloucester High School and her son's toy steam shovel, while *Maybelle the Cable Car* was written after living in San Francisco.

Together, my students and I read all of Burton's books in order. As we read, I shared facts and anecdotes about her life and the Folly Cove Designers, using word and image. We learned of her printing techniques, as the Folly Cove Designers printed on fabric, and her manipulation of words around the images to create new aesthetic experiences.

The words at the end of her 1943 Caldecott Medal acceptance speech, for *The Little House*, inspired me to begin our visual art-making experience. Burton said, "The basic things are always the most important, and good art, certainly a basic thing, impressed on young minds through the medium of children's books, is without a doubt one of the best possible ways of giving children a true conception of the world they in."

LANGUAGE INTEGRATION The VIEW (Visual Integration to Enhance Writing) teaching strategy emphasizes using art before the writing to enhance the prewriting experience, and integrates language throughout the instruction. Whenever possible, I start a lesson with a stimulus, continue with an art creation process, proceed further with a language arts activity or lesson, and complete the cycle with presentation, all of the time reiterating pertinent concepts and appropriate content vocabulary.

Our inspiration was to become the Butterfield Cove Designers. This was somewhat indicative of our parallel sense of place, as our elementary school is also located near a body of water, in our case, the shores of a lake.

While we had been looking at Burton's work for several days, it was now time to pay attention to detail, and practice our observation skills and the aesthetic language that follows. We scrutinized *The Little House*, and discussed houses with geometric shapes. Most houses, we discovered, are made of the

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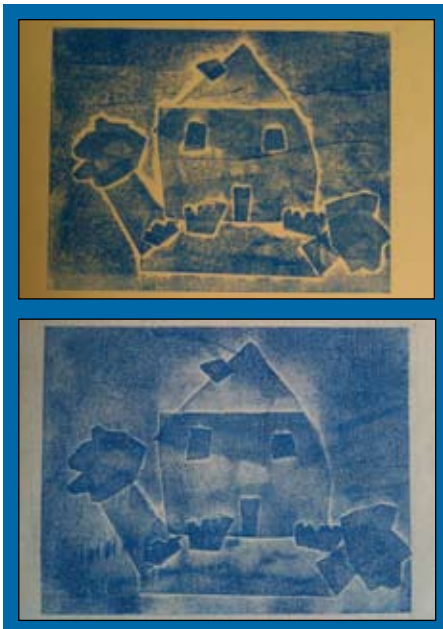


Sadie's house on paper (top) and fabric.

Dylan's red house. ^
Maricela's blue house. >

LEARNING OBJECTIVES

Lower-elementary students will ...

- demonstrate skill in collage and printmaking.
- depict space by using overlapping shapes.
- perceive, describe and create repetition and balance.
- use symmetry to create balance.
- learn how artists use their work to share experiences and communicate ideas.
- correctly use the vocabulary of art.
- demonstrate an understanding of patterns.
- identify and create common geometric shapes in a plane.
- understand Virginia Lee Burton's contributions in history, literature and art.
- write a paragraph using a topic sentence with supporting details.

MATERIALS

- Mat board scraps, construction paper
- File folders (new or used)
- Scissors and white glue
- Brayers and water-soluble printing ink
- Paper and/or fabric

NATIONAL STANDARDS

- Understanding and applying media, techniques and processes.
- Using knowledge of structures and functions.
- Choosing and evaluating a range of subject matter, symbols and ideas.
- Understanding the visual arts in relation to history and cultures.
- Making connections between visual arts and other disciplines.

basic geometric shapes of squares, rectangles and triangles. The landscapes and elements of nature we observed in Burton's art were more organic, with curved and wiggly edges.

The inspiration and the stimulus of Burton's work provided the content for the next phase.

BUILDING FROM THE GROUND UP

I modeled cutting from scraps of file folders the shapes for a house and a simple landscape. I placed them on the background piece as I went, building my house from the "ground up." I moved, added and subtracted until I was happy with my simple composition, then I went back and glued it down with white glue.

Building the piece is a great opportunity to let students make justified aesthetic choices. My language helped them understand how such choices are made, provided vocabulary and "gave

see **HOUSES** *on page 36*

Printmaking Potpourri

Three projects for the price of one!

by Glenda Lubiner

Ever since my first year at McGill University in Montreal, Canada, I decided I was going to be a printmaker. Well, as we all know, one thing leads to another and I ended up in California at a university that did not have printmaking in their curriculum.

Much to my chagrin, I was enrolled as a painting major, but never stopped making prints. Now, as an elementary art teacher, I make sure to continue my love of printmaking with my students.

I always tie the project into an art-history lesson or a unit the grade level is studying in their other subjects.

Here are a few of the many projects I have done over the years. When teaching printmaking, I always tie the project into an art-history lesson or a unit the grade level is studying in their other subjects. One printmaking lesson was taught as an art/music lesson. ■

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.

Op-Art Prints

This idea came when I spied rolls of printed corrugated cardboard in my storeroom—obtained from a local grocery store. A few years ago, after Halloween, the store manager offered me all the leftover decorations. For art teachers, free is good—so I said yes. I knew I would eventually use it.

When introducing this project to my second-graders, I showed them many examples of Op Art, including the works of Bridget Riley, Victor Vasarely and Richard Anuszkiewicz. We talked about how the lines made you see "funny" and made you feel "dizzy." The kids loved it. When I explained that they were going to make their own Op Art prints, they couldn't wait to get started.

I first cut large pieces of the corrugated cardboard and put them on each worktable. I gave each student a 5" x 7" piece of mat board and told them to cover the matrix, (the working surface of the entire mat board), by placing the cardboard at different angles.

I demonstrated what would happen if all the "lines" went the same way, and showed them that if the lines went different ways, their print would be more exciting and have a more optical effect. I explained to the students that if they overlapped the cardboard, the print would not print completely, as it need to all be one level. Once again, I demonstrated this concept.

Once the matrix was covered, we waited until the next day to print so the glue would be completely dry. I demonstrated how to transfer the ink from the matrix to the paper to make the print. To save time, I rolled the black ink on the matrix for each student. They then gently placed the paper on the matrix and rubbed. I explained that if they moved the paper or picked it up and put it down again, they would not get a clean print.

Some students found it extremely difficult to do this part of the project, while others were so excited that they kept picking up their paper and reprinting. Some "mistakes" came out great!

Over the past five years, I have taught my 1,100 students how to frame their artwork. I have the students glue their finished product onto another piece of construction paper so it is ready to be displayed. I have had student artwork hanging in the local grocery store, BJ's Discount Store and numerous venues in our county. By having the students mount their own work, I always have artwork ready to go at a moment's notice!

LEARNING OBJECTIVES

Lower-elementary students will ...

- create pattern and design using three-dimensional media.
- understand the relationship between their art and art in history.
- print and frame their art.

MATERIALS

- 5" x 7" mat board
- Corrugated cardboard
- Scissors and white glue
- Block printing ink and brayers
- White and/or colored construction paper

Georgia O'Keeffe Monoprints

LEARNING OBJECTIVES

Upper-elementary students will ...

- understand how artists have used visual languages and symbol systems throughout time and across cultures.
- understand artwork in relation to history.
- successfully manipulate the materials to make a monoprint.

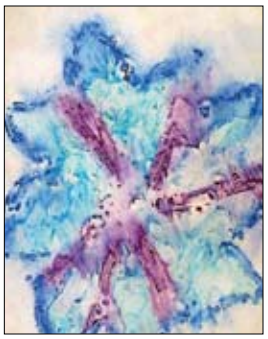
MATERIALS

- Photos of flowers
- Plastic drypoint plates
- White paper and newsprint
- Pencils and water-soluble oil pastels
- 5" x 7" plastic matrix

Fourth-graders were learning about flowers, which made it a great time to bring out my Georgia O'Keeffe prints. To pique student interest, I displayed them on the walls prior to the lesson and told them to start looking at flowers around their houses.

To introduce the lesson, I placed a pile of flower photos cut from old calendars on each table. (It is always a great idea to put a note in the December edition of the school newsletter asking for old calendars.) I had the students pick their favorite flower and draw a quick sketch on 5" x 7" newsprint.

The next day, there were water-soluble oil pastels on the tables. The drawings were returned to the students, along with a 5" x 7" plastic matrix (available from any art supplier). Students placed their original drawing under the matrix and then redrew their flower with oil pastels.



The next day, the children were instructed to wet a precut piece of white paper (any size bigger than 5" x 7") and lay it on top of their drawing. The paper had to be more than just moist, but not dripping wet. Once the paper was on their matrix, the students had to rub gently. If they rubbed too hard, the colors would smear. If they didn't rub hard enough, they would not be able to see the image of the flower.

The result was a beautiful monoprint that looked like a watercolor painting.

CD Etchings: Score One for the Arts

The idea for using old CDs as a matrix came from a show I saw at another school about two years before this project. The CDs were painted bright colors and had fabulous designs on them. The display was beautiful as well, with each CD hanging very close to each another. A light went off—I could use CDs to make Pop Art prints and make multiples of the same print, displaying them in different colors à la Andy Warhol.

The idea was good, but the project didn't quite work out that way. Perhaps I'll revise it and try it again next year. First, I asked our school's tech guy if he had any old CDs. I scored big time! He had about 1,000 obsolete installation/instructional CDs that were sent with the "new" computers seven years ago when the school opened.

I also asked the music teacher for old CDs. My collection was growing. When I mentioned the project to my friend Carrie, who happens to be both an art and music teacher at another school, we decided to collaborate on this lesson plan and make it a combined art/music project. We thought since we were using CDs, we should base the project on a piece of music.

I began by explaining the process of engraving to the students. We discussed that engraving is process of intaglio printmaking, and that intaglio prints are created when lines are incised into metal plates and then printed.

Our next step was the music—anything from classical and jazz to rock and roll. Students first listened to the selected piece of music. Then I gave a brief description of the characteristics of both the music and art from that time period. We then traced the outline of the CD several times on scrap paper and drew multiple designs that represented characteristics of the period.

I told students to select a clean design with little detail and large shapes for their CDs. Once a design was chosen, students colored the back of the drawing with oil pastel. We then taped the CD to the colored side of the paper and traced over it with a pencil to transfer the design. I had my students retrace the design with a permanent marker, but this step is not necessary.

It was time to incise the CD. If the design had been retraced with permanent marker, we gently wiped off the oil pastel, and then engraved the CD with a tool. Deeper incisions made for darker and better prints. Once all the incisions were made, students wiped off all oil pastel marks.

We then applied etching ink to the entire CD and wiped it off. It's good to have students wear gloves, as this is a messy process. I had them do this process over the garbage cans so they could throw out the paper towels as they used them.

LEARNING OBJECTIVES

Upper-elementary students will ...

- understand and apply media, techniques and processes.
- create and communicate a range of subject matter, symbols and ideas using knowledge of structure and functions of visual arts.
- understand the visual arts in relation to history and culture.
- make connections between the visual arts, other disciplines and the real world.

MATERIALS

- CDs, etching tools and etching ink
- Vinyl or latex gloves
- Oil pastels and permanent markers
- Printing press and white paper
- Watercolor paint and brushes

Once all the ink was wiped off—excluding the ink that stays in the incisions—the CD was placed design-side up on the printing press. A damp piece of paper was placed over the CD and we ran it through the press. Once the print was dry, students had the option of painting with watercolors. Completed prints were mounted and matted.

A tip: Etching ink is oil based and cannot be cleaned off with soap and water, but cooking oil works! After hands were fairly clean, we washed with soap and water.

VIEWS

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they should rub harder to produce a great print. Using foam plates means students can easily wash and dry the plate when they change colors.

On the second day of printing, I show how to create hand-colored prints. Students first cover their plate with white ink. Using small bristle brushes, they paint on other colors. The white base helps to blend the added colors, and makes it so students don't have to hand color the whole plate. The inked image transferred onto black or other dark-colored paper creates a dramatic effect.

One of the wonderful things about printmaking is you end up with multiple copies of an image. Students should have three to six good prints, and I have them choose one of their best prints to share with a staff member, and one to share with someone in their family. They make these cards with one of their prints on the front, and a letter of appreciation on the inside.

...take students on virtual journeys to faraway places ... connect the experience to something they can relate to on a more personal level.

In their letters, they explain something they learned about the printmaking process or about our featured artist. They are also to describe what they admire or appreciate about the recipient. Teachers love to get these cards, and often tell us how much it means to receive an art card from students!

Throughout the years, I've received many cards, and now have my own wonderful series of "36 Views of Mount Rainier," which I share with students when I teach this unit. ■

Tracy Fortune is an artist, a children's book writer/illustrator and a middle-school art teacher in Lakewood, Wash.

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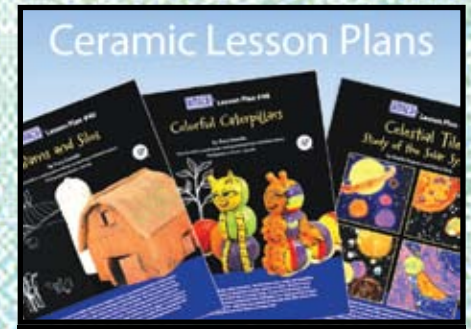

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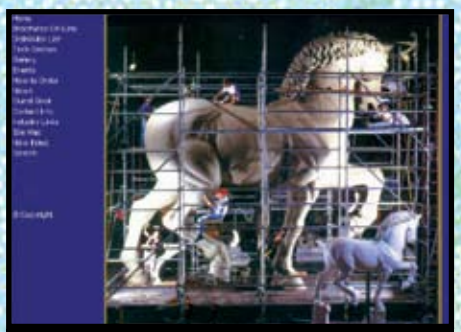

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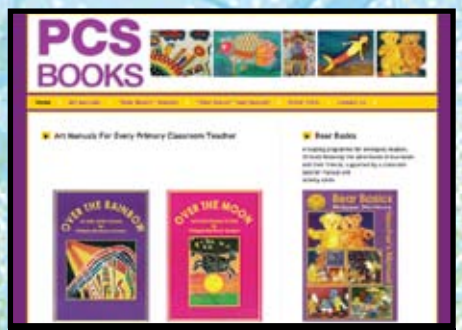

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HOUSES

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permission" to edit the work.

One of the most important aspects of this stage was the ability to model a fluid process that allows for revision—a possibility rarely used by students who either layer more and more, or start over "from scratch."

I talked students through the modeling process so they could hear some of my thinking. "I think I need to cut a larger roof so it fits on the house I made." "I wonder if it would look better if the door was in the center and a window on each side?" "Would the tree be smaller than the house?"

TIME FOR THE CHILDREN TO BUILD I gave each child a rectangle background piece I cut out of scrap mat board ahead of time. Half of a file folder, sharp scissors and white glue were the only other supplies needed.

Students began, and I asked to see their composition before they glued it down. I encouraged cutting the geometric and organic shapes freehand. If the first piece they cut was too small or too large to fit their composition, they could do another larger piece or trim what they had—again, highlighting revision and aesthetic evaluation.

I used colored file folders that inadvertently made the houses and simple landscapes easier to see. It is the weight of the paper that matters: it has to be thin enough for small children to cut and thick enough to withstand the printing process. We discussed placing the collage near the center of the plate, as well as the possibility of a symmetrical house with asymmetrical compositional elements.

After an overnight drying, we were ready to print. While Burton's Folly Cove printing was subtractive linoleum-cut printing, ours was an additive process—much easier to do with younger children.

Using a brayer, I helped each child individually ink the house plate twice, printing it once on paper and once on fabric. We did not use a printing press, but rather just used a clean brayer and the heel of our hands to make sure the ink transferred to the fabric and paper. I gave students the choice of red or blue, as my supplies were limited.

Once all the children completed the printing process, I mounted the paper prints in the middle of black construction paper. The "framing" process was an opportunity for a lesson in repetition and symmetry.

Each child was given strips the width of the black border surrounding the house print, scissors and glue. They were challenged to create a border frame that had shapes and colors repeated from the original house print, and place these around the border in a symmetrical pattern.

IT'S A WRAP The results were amazing! The border complemented and completed the wonderful "little houses" on paper, while the houses printed on fabric became individual wall hangings, thanks to parent help.

Students then wrote descriptive paragraphs about their print. We talked about vocabulary choices and descriptive details. Each child began their paragraph with a similar topic sentence, and added supporting detail sentences about their particular print.

Even after the project was completed, I continued reading the remainder of Burton's children's books and sharing her detailed artwork. My students, by now keen observers, noticed all of her previous main characters were artistically woven into the dedication page of *Katy and the Big Snow*.

We watched segments of the documentary describing her life. I shared some of the other Folly Cove designs with my students. I even found a Folly Cove placemat to purchase for myself, and when I brought it to share with my students, they didn't miss a beat—"Mrs. Poldberg, that's a Folly Cove design!"

My second-grade students have become part of another generation of Virginia Lee Burton and Folly Cove fans! Her books are the now among the most "used" in my classroom library. I, together with my students, have done exactly what Barbara Elleman hoped for in the closing lines of her book. We have " ... increased our appreciation for her books, her art, and her extraordinary life." ■

Monique Poldberg teaches at Butterfield Elementary in the Lake Elsinore (Calif.) Unified School District, and is co-director of Arts LINC (Arts and Literacy Integrated in Nebraska and California).

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tried & true tips for art teachers

by Glenda Lubiner

Printmaking: A Multitude of Methods

When we think of printmaking, a multitude of methods come to mind. Printmaking is a fun art-making lesson, even for students as young as Kindergarten. And you don't necessarily need a press for all the processes.

November is a great time to start having your students print some really cool holiday cards, make prints to give as gifts or just some great artwork! Here are several helpful hints to make printmaking a bit less stressful.

tip #1

KEEPING IT CLEAN To keep her tables and workspaces clean, Lori Arbel from David Posnack Hebrew Day School in Cooper City, Fla., has her students lay their plates in between a newspaper or phone book. This way, they can just flip the page to a clean one for a fresh start. Lori also has her students put foil on the table and ink it with the brayer. They then flip it onto damp paper and draw. When the ink is dry, they add color with watercolor paint.

tip #2

THE MANY USES FOR GLUE We all know glue is used to stick things together, or for use with papier-mâché projects. Joyce Dorian, from Cedar Hill Elementary, in Gwinnett County, Ga., uses glue in another way.

Joyce does a great project with her second-graders that uses glue to trace outlines. She found white liquid glue problematic, as it created runny lines and drips. She now uses Elmer's School Glue Gel, and the success rate has increased. While she doesn't mix the gel glue with pigment, it looks great on top of thick black outlines. When the glue is dry, you can always ink it and print it. I have done this, and had my students add color to the print with oil pastels—with beautiful results.

tip #3

LIFE IS GOOD! Here are some quick tips to make life in the printmaking studio just a bit easier!

Use rubber-based shelf liner to set your linoleum block upon. It will hold the block in place when you are inking. I have also used it when I had a problem with my tabletop press. The plate would not slide through the press easily, so I taped the shelf liner on the bottom of the plate. It helped enormously. Caution, though: The liner only lasted for a short time, and had to be replaced.

Always keep some small brushes handy. Sometimes when you print, you will get imperfections. Some can work out for the better, some not. In the former case, just touch up with a fine brush while the ink is still wet.

Always tell your students to print more than is needed or expected. They can always use the prints for other projects.

Trouble opening up ink cans? Make sure to tell your students to keep the lid and edge of the can clean. If you apply a little bit of petroleum jelly to the edge of the can, it will be easier to open next time around.

tip #4

REDUCE, REUSE, RECYCLE I've printed with—and printed on—virtually everything. Have your students save all kinds of recyclables for printmaking. I have used many different sizes of plastic caps and covers, textured sleeves from hot beverage drinks, fabric and just plain old "junk."

At the end of every holiday, I go to the local grocery store and get all the decorations that are going to be thrown out. One of the best finds was all the colored printed corrugated rolls of cardboard. I have used this to print from and to print on; it's great for collographs. Another great find is old wallpaper books. They, too, make exciting backgrounds for prints.

HAPPY NOVEMBER BIRTHDAY to English artists William Hogarth (Nov. 10, 1697) and William Blake (Nov. 28, 1757). Hogarth was most well known for his engravings, but his paintings illustrate a great use of color and brushstrokes. Blake's true passion was writing poetry, and in order to support his love, he painted, did engravings and drew illustrations.

November is National Native American Heritage Month. Have your students make prints by getting their ideas from the designs made by Northwest Coast Native Americans. Many of their designs are contemporary, using shapes like the ovoid, which is the most dominant shape in Northwest Native art.

Thank you Lori and Joyce for your great tips this month. ■

Glenda Lubiner teaches elementary art at Franklin Academy Charter School in Pembroke Pines, Fla. She is also an adjunct professor at Broward College, and coaches an after-school musical theater/drama club and art club.

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