The articles in this issue were selected because, in one way or another, they all touched on the notion of tradition and innovation. Storytelling and tribal dances are examples of past, traditional methods of passing cultural knowledge from elders to youth. Contemporary youth have replaced traditional rites of passage with their own inventions and codes. This innovation is a basic human function, creating structure for individual and social life. Articles in this publication offer activities and ideas for teaching discipline-based domain skills and creative thinking skills using tradition and innovation as focal subject. A sample of articles includes: "Rites of Passage: Then and Now", and "Focus: Navajo Tradition and Change: Love of the Land" (Mary Stokrocki); "New Technologies: Innovation and Tradition: Computers & Weaving" (Kenneth R. O'Connell); "Personal Shields" (Kaye Passmore); "Making Memories Monitos Style" (Sharon Meek); and "Kachina Dolls" (Patricia Vining). The art of Helen Hardin is featured in a pull-out centerfold print. Related articles include "Helen Hardin: Seeing with a Multicultural Perspective" (Nancy Wallach) and "Looking and Learning: Changing Traditions and the Search for Innovation: Helen Hardin" (Mary Stokrocki). Gallery Cards present images and accompanying information on "Narrative Myths." A reproducible "Handout: A Nontraditional Game" also is provided. (NM)
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Computers & Architecture • Community Outreach
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In our fast-paced, instant past, storytelling as a tradition of passing cultural knowledge from elders to youth was replaced by radio and then television. Tribal dances were replaced by rock concerts and coming-of-age rituals evolved into limo rides to proms. Parking lots and malls replaced market places and town squares as hubs of youth activity.

In today's instant culture, the rush into adulthood starts at an increasingly younger age. Today's youth have replaced the traditional rites of passage with their own inventions and have adopted new codes of what it means to be an adult. Family, friends, community, and age membership are perhaps the latest benchmarks of passage into adulthood.

When a society in transition fails to provide the resources necessary to teach its youth the responsibilities of adulthood, it is not surprising that these and other events are invented to replace traditional ceremonies. Innovation is a basic human function. We, like our ancestors, need to invent structures to shape our lives. When the novelty of invention is impaired because we have failed to interpret and the new customs, misdirected and irresponsible rituals take hold.

When a society ignores the arts as a basic component in general education of youth, it is inventing misguided and irresponsible behaviors. When meanings are lost or ignored, mindless acts occur.

Art, in its many forms, is always been at the center of the passing on of traditions. The arts are a form and structure to shared beliefs, myths, legends, and histories. Art and its icons are not only considered an embodiment of shared beliefs in themselves, but are pathways to our understanding of the origins of traditions and of ourselves.

The serious study of art, one not stripped of meaning, can help us find the common threads and patterns to our lives. The serious study of art, one not stripped of substance and skills, can help us become effective and responsible innovators.

Innovation needs the support system of discipline-based domain skills, creative thinking skills and, above all, passion. We become responsible community-building innovators when we have the ability to make precise observations, ask penetrating questions, actively listen, value intuition, avoid negativity, withhold judgment, and C.A.R.E. passionately.

The articles in this issue were selected because, in one way or another, they touched upon the notions of tradition and innovation.

SchoolArts wants to hear about your approaches to teaching art. Request our Writer's Guide by writing to me at 464 East Walnut Street, Kutztown, Pennsylvania 19530. Or call toll free 800-683-8729.

Eldon Kattner
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American Art Clay Company, Inc. announced recently that the new expanded 1985 catalog dedicated to children's art is now available for distribution. In addition to displaying AMACO products and equipment, the four-color catalog features dozens of art pieces created by students of various ages throughout the country who are using AMACO products. Some of the new products include: a completely new line of lead-free water-based Versa Color overglazes in regular and opaque colors, new paint施癈們 and orange in F.T.F. and E.M. Series glazes that are AP monotone and stable at high temperatures. Circle 354.

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As part of Sakura’s seventieth anniversary of Cray Pals, Oil Pastels and March Youth Art Month, they will sponsor Cray Pals Wonderful World Contest. Students find self-discovery through art creativity. Winners receive savings bond awards. Teachers conduct art program with “learnable” artist techniques. Schools and teachers receive $1,000 in Sakura art materials if their student places 1st. “The contest shows the importance art activities” has in the curriculum. Entries must be postmarked no later than April 24, 1995. Contact Sakura of America, 4078 San Clemente Street, Hayward, CA 94541, att: Peter Oravcov.
FANTASY MASKS IN PEN AND INK
Secondary

The students studied masks, from various cultures in terms of design and function. I encouraged them to develop design concepts, such as color, contrast, texture, pattern, exaggeration, and symbolism. I required them to use a variety of values with their pen and ink techniques as they covered at least 90 percent of their masks.

I provided templates of a face-sized oval with cut-out eyes for the heads. The students traced around these templates of 15 x 15" (38 x 38 cm) sheets of Bristol board. The eyes cut outs were to remain as functional eye openings. I required the students to work beyond the templates to develop a sketch.

After the masks were complete, I showed the students how to use utility knives so they could cut out the masks. I protected the masks, a high-heat of a rubber mat medium was applied to each one. Wire headbands and ribbons were used to attach the masks, as well.

ClipCard submitted by Sharan Hall, art teacher at Alantha Area High School in Altoona, Pennsylvania.

ENCHANTED FOREST
Elementary

The Enchanted Forest calendar project consisted of three parts: a picture of forest, a small framed rectangular piece (used to write in the name of the month), and five rows of seven squares (used to fill in the days of the month).

The three pieces were glued to 12 x 18" (31 x 46 cm) construction paper and laminated. Each student received a dry-erase marker so the calendar could be wiped clean each month.

To create the picture, I asked the students to draw a frame around their pictures. This frame serves more than one function. Students feel more secure knowing their boundaries. When coloring, the frame keeps colors from going onto desks. And, students who finish early can decorate their frames, while waiting for other students.

With this project, I teach the students the use of thin-to-thick lines. Also, the project is an example of overlapping, which creates depth in the picture. I asked the students to draw smaller trees on the hills in the distance to increase the depth. I recommended the use of three colors but more could be used with good judgment. What I really wanted was for them to think about color and color combination. We reviewed warm and cool colors and discussed pastel and vivid colors.

The students worked with a pencil on newsprint. When they could show me a sketch, they progressed to drawing paper and a permanent black marker. Any medium could be used, but most students used watercolor markers.

The results were outstanding! The promise of an original creation suitable for gift giving provided motivation for the students to produce their best work. Having a goal enhanced their artistic abilities.

ClipCard submitted by Mary Mulkey, art specialist at Lake Tapas Elementary School in Sumner, Washington.

JEWELRY AND GEOMETRY
Middle

Materials: blue and red watercolor brushes, paper, glues, 1 pen (back), Mod Podge.

I talked to the class about a craft show I stopped at a booth run by a friend, and then, in a basket, were these lovely geometric pins. My friend said she painted several watercolors on this station board but for fun, she cut them into geometric shapes, and peeled them together. With her permission, I used some of the pins as a pattern for an art activity.

Through completing this project, students will gain an understanding of the relationship of value and color in shape as an element of art, and apply their knowledge of another as well as combining color and forms.

Procedure:
1. On the white side of the mat board experiment with watercolor blends. Dry brush over dry wash, wet on wet, etc. Experiment with marker and cut up scratch board. 1. When dry, cut the boards into various sizes.
2. Piece shapes together into the most desirable form, then glue them together.
3. Some important tips:
   a. Never stick more than four shapes together at a time. Too many thicknesses makes the pin too heavy.
   b. Mat boards with the color on one side can be combined with a painted piece.
   c. Students can exchange colors and shapes to make an even more vibrant pin.
4. When dry, glue on the pin back [Note: Don’t use a thin layer of glue; it won’t stick!]
5. For a glossy finish, apply Mod Podge with a soft brush.

ClipCard submitted by Veronica L. King, art teacher at Lehman Middle School in Canton, Ohio.

AMATE PAPER CUTOUTS
Elementary

Aiate paper cuts, an exciting art form from Mexico, make an excellent low-budget project. I began with a brief exploration of paper cuts made by the Otomi Indians. Then paper is made from the bark of the amate tree. Strips of bark are boiled in an ash solution until soft. Then they are cut and pounded with sticks until the fibers mesh, creating a strong paper that retains the texture of the bark. From this paper, the Otomi make symmetrical cutouts for magical purposes.

Brown wrapping paper or butcher paper can be used to recreate the textured amate paper. Fold the paper and draw half the design using the fold as a center line. This creates a mirror image when the paper is opened. Keep the design simple. Complex drawings are too hard to cut out. Drawing with white chalk instead of pencil keeps the design from becoming over-detailed and mistakes can be rubbed off easily.

The amate design combines human forms and elements of nature, such as plants, wild or domestic animals, birds, fish. Unique characteristics can be combined to create fanciful and symbolic images, for example, the head of a man with the wings of a bird and the tail of a fish.

Cut the double image, then unfold the paper and tightly crumple it. Spread out the design and iron it between two pieces of wax paper. Line newspaper to protect table top and iron. Mount the cutouts on white paper. I prefer using glue adhesive that allows for repositioning. This must be done outside of class in a well-ventilated area. A little white glue applied sparingly to the chalky side of the cutout will also work.

ClipCard submitted by Jane Vangt, art teacher at Elementary Workshop School in Wilmington, Delaware.

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Continued on page 14.
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Rites of Passage

Traditional communities have ceremonies to mark important rites of passage in the lives of members. Some of these rites still survive in ceremonies such as baptisms, bar mitzvahs, initiations, weddings and funerals. When the community does not provide the structure to help young people learn the responsibilities of adulthood, other events take their place. Getting a driver’s license, joining a gang, going to the prom, having a baby, graduating high school or getting a job are some of the events that can mark young people’s passage into adulthood.

In many cultures for thousands of years, art has played a role in important community ceremonies. Symbolic images can be found in ceremonial places from the temples of India to the mosques of the Middle East. Special objects and clothing are used to indicate one’s role or status at important events. The clothes of the Apache girl, the Catholic priest, the bride or the mourner tell those around them who they are and what to expect from each other.

Fee and the Meadow People

*Fee and the Meadow People* is a story written to help young people understand how art can help them find their place within a community. The story is about a young woman, Fee, from an imaginary culture, who earns her “rite of passage” into the adult world of her community by proving herself in the role of “one who watches over others” when she saves her little brother from a bear attack. Fee is rewarded by initiation into the adult status group of the “Watchers.” The community elders paint the Watcher legend on stones and present her with a fur cape.

The detailed description of *Fee and the Meadow People* provided the motivation for Liza Bergman’s seventh grade students as they worked together making murals to illustrate the story. As they developed their plans, the students learned to share ideas and to negotiate. They experienced the development of a sense of community.

Written Interpretations

A number of teachers asked their students to write about the painting before and after listening to the story. Here are some of the comments:

“The story represents womanhood.”

“She’s turning into a lady and taking a big step.”

“It means to me the girl is responsible.”

“It has a lot to do with proving yourself.”

“I see this not just as a picture, but it shows these people and their culture...it might help people see their own culture, instead of joining games.”

“The mural is teaching in a different way. It’s creative...”

“The people who painted it should be recognized.”

Combining Artistic Ideas

When the students rotated back to the art room, their classmates helped orient them to ongoing projects. As border painting became tedious, the students renegotiated a new look drawn from ideas contributed by several classmates. They began to recognize their own problems and find their own solutions.

As it progressed, the mural developed its own public. Since it is located in the student services area, the students sent to the office for discipline problems became viewers of the process. They wanted to know about every little detail and had their own suggestions to make.

Designing a Permanent Mural

Bergman’s honors art students were proud to be selected for painting a mural that would remain a part of their school for years to come. Each began by making drawings of the parts of the story they found most meaningful. Then, they negotiated together, pulling ideas from the drawings to agree upon the general idea for the 9 x 9’ (2.74 x 2.74 m) mural. Small groups took turns working on the mural as the regular art class went on.

As the weeks went by, the students took on a variety of responsibilities within the groups. Natural leaders emerged. Students trained others in border making. When one student began to cause trouble, another student explained the reasoning behind the task and trouble was averted. Another student became Miss Organization seeing that everyone had what they needed and that everything was properly stored after each session. Another student supervised craftsmanship. Students began to recognize that some could do some tasks better than others and valued the contributions of different classmates.

A Great Responsibility

One mural painter observed that this was the first, really serious thing they’d done. It was out there for everyone to see and that was a great responsibility. Another student remarked that this was the first activity where they hadn’t had someone to direct them step by step. It was their first “junior high school” experience.

One student began an important discussion when she asked, “Why do we have to do things well?”

The students realized they were comfortable with what they were
doing until they saw there was something better.

The mural painters planned a ribbon cutting ceremony on the school's video channel to close the event. The entire school was able to view the ceremony. Teachers, secretaries, custodians, parents, janitors, friends and administrators attended. Students read the stories of the mural as the ribbon was cut. Oftentimes contributions made by individuals and pointed out some of the best features of the mural.

A Community accomplishment

For Berenice, it was important for her students to appreciate not only the aesthetic value of their mural but also to appreciate what they had accomplished together as a community. As they began the project, they spoke of their part and your part. When they finished, they spoke of your mural. For these honors art students, the challenges of executing this mural depicted an immigration ceremony in an imaginary place and time long ago, had become their own time of passage into some of the responsibilities of junior high school.

Editor's Note: This is the second in a series of articles based on the classroom application of fictional stories written by Erickson for youth students in imagining life in another time and place. Her book, A Story of Art in the World, is expected to be available for teachers next fall.
Navajo Tradition and Change

Love of the Land

During one of my many visits to Navajo land, I observed an art class taught by Elmer Yazzie. Navajo art teacher and artist at the Rehoboth Christian School near Gallup, New Mexico. His teaching incorporates traditional values and changing influences. When I asked him to tell me about the changing Navajo traditions, he gave me the explanation quoted at left.

In the lesson I observed, Yazzie motivated his fifth grade students to draw what they liked about the Southwest. His Navajo students were especially eager to convey their love of their beautiful land and favorite animals.

According to research conducted by R. Lughton and C. Kluckhohn and published in their book "Children of The People", traditionally, the Navajo have preferred to draw the land, animals and dwellings in that order. Navajo children continue to express their favorite theme of landscape and animals because of their spiritual relationship to all things in nature. Yazzie teaches his students to paint landscapes and murals in the community to promote the awareness of the delicate balance of life and respect for nature.

Changing Color and Values

Initially, Yazzie asked the students to think of things they valued about the Southwest and to write them down. One girl wrote, "wolves, horses, snakes, red mesa, bushes, Navajo men, and peaceful white." Then the students made a series of four sketches on one paper.

Yazzie also directed his class to notice the changing color and values in one student’s artwork. "Look at the way the moonlight affects this work. See the way it reflects off the bushes.

Student: "It gets brighter.

Yazzie: "It bright on all sides. What happens to the other side?"

Student: "It’s in shadow.

Yazzie: "Good! There’s a little shadow. What happens to the ground when the sun’s light is gone through it?"

Student: "It’s not on the ground. Water is at it.

Yazzie: "Then don’t forget the shadow along the water edge. When you put in shadows think about where they go. Sometimes they are strong and other times, subtle.

Attention to Shadows

Yazzie also showed evidence of changing color and shadow in Euro-American artwork, using a reproduction of Monet’s "Bridge at Arromanches." To the right of Monet’s bridge is bright sunlight and soft shadow. Now look at the shadows under the bridge. Shadows aren’t always black. Sometimes they are brown or purple or blue. Pay attention to shadows and how to bring them out."
Demonstration is a major form of Navajo art teaching, and Yazzi demonstrated the use of pastels for this lesson.

"See how I move my pastel. Sometimes the shadow becomes bigger and sometimes smaller. They are not always straight. This is how you make shadows. Make a dark line right up against the water edge. Take another color, blue or some orange. Use your finger and rub the shadow a little. Pull the color upward in a circular fashion. Make this side only in shadow.

Demonstrating Techniques

Yazzi demonstrated how to shadow other forms, such as mountains, and showed how to shade hills by rolling the pastel over the left side. Later, he demonstrated how to make a stencil and spray over it to leave a negative form. He also showed how to produce atmospheric sky effects with spray paint, saying “It’s a combination of shadow and spray.”

During my observation, it became apparent that the choice of subject matter between male and female students differed. In contrast to the males, the females chose not to draw full landscapes. One girl drew a frontal view of an Indian girl with a headdress sitting on a zigzag-patterned blanket. A coyote on a mesa in the background howled under the moon and star-studded sky. She also colored a zigzag pattern on the blouse. While working with colored pencils, she discovered that water made them brighter.

Gaining Confidence

According to research conducted by B. Anderson and published in the book, Calliope’s Sisters, traditionally, Navajo females only worked with textiles and lacked confidence in drawing; the males did all the drawing and dry painting. Another female student informed me that her drawing was “a sacred snake with curved, triangular, and cross-crossed patterns.” She also sprayed painted a stencil-patterned background pattern. Through classes such as Yazzi’s, Navajo female students are gaining a new identity and are finding new avenues for self-expression.

Throughout their history, the Navajo have been “cultural borrows,” of many traditions, wrote R. Locke in The Book of the Navajo.

One student wrote about his love for rocky mountains and powerful eagles. He labored over his Eagle Man picture and carefully blended his “white paint clods” on his blue paper. His eagle flew from the side view with talons and pointed yellow beak. These were things he mentioned in his values list of things he liked about the Southwest.

They borrowed weaving and agricultural methods from their Pueblo neighbors, silversmithing from the Mexicans, and symbols from other tribes. In boarding schools, they learned watercolor and mural painting, which they consider their new traditional art forms. While teachers introduce students to new media, the children love nature and animals persists. Emphasis on “making shadows” shows evidence of introducing the Euro-American elements of three-dimensional shading effects and stenciling as well as new media of pastel, colored pencils, and spray paint. The Navajo adds these media and modeling effects to their keen perceptual abilities and love of contrasting color and deep space. Thus, traditions continue to change in Navajo land.

References


Mary Streer. Introductions at Antelope State Parks as a Heritage Project.

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The drop of water is for that in which I swim.
The note is for music which runs my life to bright from him.
The heart is for friends whom I hold so dear,
The moon is for love of the night as it rears.
The M's for Miranda, my name.
This is my identity.

Our school is making a push to encourage all students to write more in every course. An introductory project relating to Native American art and symbolism with writing helped my students to improve their writing skills while stimulating their historical imaginations.

We began our project by looking at prehistoric art and Native American art, and discussing the origins of art forms all over the world. We discussed symbolism and how every culture has symbols, many of which are universal. We also considered the decorative symbols on personal objects, such as pots, utensils, blankets, and shields. Symmetry and asymmetry in design were attended to before the students undertook the task of designing personal shields that symbolized themselves.

Describing the Design
Either below the shield or on the back of the shield, they wrote a description of their design, explaining the meaning of their symbols. They rendered their shields on 18 x 24" (48 x 51 cm) illustration board in watercolors, acrylic paints, markers, inks, or colored pencils.

Before the students started to design their shields, I showed them the charms on my old charm bracelet and told them what each represented. There was a paint tree from a trip to Miami Beach, an eel from a visit to the Air Force Academy, a palette for my painting, and my high school graduation ring. Some of the students were wearing charms on necklaces, and they shared their significance. We talked about what symbols they could use to represent their interests, hobbies, and sports.

Symbolic Uses of Color
We discussed the symbolic uses of color like we used in times, such as red for courage and blue for loyalty. We reviewed some of the symbols we had seen during the past week, particularly the Aztec shields in George Rodrigue's 'The Mud Bath Ceremonial.' I pointed out the shields in the Bavaria Livery and the Ravenna mosaic 'Emperor in...
Shields

I also told them the story about Leonardo da Vinci painting a monster on a shield when he was a young boy. Supposedly, the monster was so real it terrified his father, but his father was so impressed with it that he sold it to a Florentine merchant.

Suggested Media

The students began their shields by listing the symbols they would use. Then, they traced around a hubcap to get a round shape. They drew their designs in pencil on tracing paper and transferred them to illustration board. Then, they added color to their projects with markers, water colors, acrylic paints, or colored pencils. Some of the students combined media. This wide choice of materials helped to accommodate the wide range of art expertise in the class.

For some of the students, the written descriptions became part of the art. One student wrote a poem describing the symbols of her life and mounted it neatly under her design. Others wrote the description on the back and a few scribbled it on the front.

Then, the students wrote evaluations of their completed projects. For myself and the majority, it was an enjoyable success. I learned about the students’ interests and hobbies from the symbols. French fries are very important to teenagers—one girl incorporated McDonald’s fries into her design. That’s what she likes to eat on her free periods. Their designs were creative, showing a great deal of thought.

Senior Elizabeth Rocca colored McDonald’s French fries as a favorite food. Red crosses are of her volunteer job at the hospital and blue waves for swimming.

Senior Jennifer Pagano included symbols for her family’s heritage. “My personal shield has a lot of meaning. I have the sun and the sky because I love summer. I have shamrocks because I am Irish and a band of green, red and white because I am Italian. My name is in the center to identify me. Inside each letter I have a basketball, softball and soccer ball because each has a place in my heart.”
The history of computers shows the first programmable device was credited to Joseph Marie Jacquard, 1752-1834 of France for inventing the automatic pattern loom. This "Jacquard Loom" used a series of cards with holes punched in them not unlike the concept for computer punch cards used up to the 1960s. These cards were read mechanically which determined which threads were selected to produce the desired pattern in the weave.

Today, modern computers are connected to electronic control boxes that are connected to looms. Weavers can now design complex weaves on the computer and the information is automatically transferred to the control box that determines which harnesses will be raised on each pass of the shuttle.

One such loom is the AVL sixteen harness loom made in California. This loom, made to be controlled by personal computers, has found its way into universities and weaving studios around the world.

**Traditional Weaving Techniques**

Weaving on traditional looms requires threading the loom with the "warp" threads. The cross threads, or "warp," are then made by throwing the shuttle back and forth when the proper warp threads are raised by the harnesses. On a traditional sixteen harness loom, there are sixteen pedals that are operated to raise these threads. A weaver designs a pattern with great care on graph paper with colored pencils and then writes out the details of the sequence to the exact arrangement of the harnesses positions for each pass of the shuttle.

On the computer loom, all the harness combinations are determined by a special mechanical box attached to the loom and controlled by the computer. The sequence of the weave development is shown on the screen and the operator has only the shuttle and two pedals to operate. Rather than punch cards to control which harnesses raise up, the computer electronically activates the levers that control the harnesses. The software provides the instructions for the computer based on the weaver's design.

**Exploring Possibilities**

The software allows the weaver to design a pattern and then ask for a "drawdown" to see what the
The screen of the computer allows the artist to design the pattern, select the colors and see a sample of the weave before committing the pattern to cloth.

The pattern would look like after it was woven. A simple motif for a pattern can be created. Then, using the software, that design can be rotated, flipped, reflected, repeated, translated, and edited. With a color computer, the artist can explore changes resulting from different color combinations.

Barbara Pickett, fiber professor at the University of Oregon, says many weavers like to use the software as a design tool and don't even own the computer. They find it useful in the planning and experimental stages of designing a weave. It becomes a sort of sketching tool.

Experimentation in the Design Process

Pickett says the computer seems to encourage experimentation with complexity. As an example, artists can develop dozens of blended-together scanned images or by taking one weave structure and superimposing it on another. Because the computer controls the treadles, it frees the weaver from all the time usually spent tying them up. Pickett observes an added playfulness in the design process.

Seattle artist C. T. Chew uses his background in painting, printmaking, and computer drawing to design wool rugs. He uses a personal computer to develop his design for each rug. After making a small inkjet print, he enlarges the design to make a full-scale drawing of the final rug, often over 6 x 8 ft (1.83 x 2.44 m). He transfers the pattern to graph paper, selects colors from a palette of forty custom yarn samples, and then sends it off to his weavers in Nepal.

Technology Meets Tradition

Chew has set up a special shop, Contemporary Carpet Center, in the northern part of Kathmandu. There, five weavers weave his designs as well as designs by other artists. The final rugs are 18 in. thick and made of wool spun from Tibetan and New Zealand sheep. Chew uses computers to develop his designs, and the weavers in Nepal use traditional techniques to create these rugs. His work can be seen at the MIA Gallery in Seattle.

Weaving and computers share a longer history than most people realize. Now, these two technologies are coming together with beautiful results that you can wear, mount on the wall, or display on the floor. They have a bright future together as these examples by two different artists indicate.
When I first encountered the *monitos* or little people paintings of Carmen Lomas Garza, I was charmed by the vivid colors and intricate detail in her depictions of her childhood experiences. These visual anecdotes have a distinctive South Texas Chicano flair.

Because our Texas community has a large Hispanic population, I believed the works of Lomas Garza would be perfectly suited for our art program. As historical exemplars, the works could serve as a point of connection for my Hispanic students, as well as vehicles for cross-cultural understanding among all students.

My sixth-grade students found her narrative scenes of family life charming, direct, and immediately accessible. They felt an instant kinship with the artist and found it easy to relate to her memories of growing up in a traditional Hispanic home near the Texas-Mexico border.

**Considering Context**

I first showed the students the artist’s self portrait found in the *Laguna Gloria Art Museum* catalog. *Película de mi Ceremonia* and provided them with brief biographical information.

I shared some of Lomas Garza’s personal statements with the students. “I felt I had to start with my...”
meaning

I selected the painting, El Campo, Grande Day (Picture in Picture 1987) for in-depth art criticism. The painting depicts a personal event remembered by the artist, a visit with friends to a week-long fair in Reynosa, Mexico. The students described the painting, pointed out details, and made personal associations. They noticed traditional foods, and folk art, as well as the actions of the figures and the way they were dressed. Many recalled a celebration in our community called Grande Day. We noted the similarities between the artist's memory and our own by making lists. We considered the figures in the scene. "Who are they? What are their relationships to each other? What seems most important in the picture? How does the artist emphasize them above others?"

The students conjectured about the figures and their lives, circumstances, and relationships. They related the stories they "read" from the picture, inventing dialogue between the figures. As our conversation became more focused, we found ourselves examining the meanings of the words we were using in pondering the character of one of the figures. We explored the term "mestiza" and its root word, mestiço.

creating

We discussed how Lomas Garza may have begun his work. Noting that his narrative was a small vignette of a larger reality, my students selected an aspect of Grande Day they remembered most vividly and prepared sketches.

The students considered placement of the figures within the picture plane: arrangement of the scene to best communicate the idea, and choice of media. Some students chose to cut figures from magazines and catalogs instead of drawing them, some painted with watercolors, others selected crayons or marker for finer details. A few opted to make three-dimensional dramas.

evaluation

The students responded to these questions as they shared their projects in small groups. "Do these montages capture the feelings and events you experienced at Grande Day? What stories do they tell your viewer? How do the colors, patterns, and symbolic references help communicate your ideas?"

The students developed an empathy with the artist who inspired the work—modeling her in the creative process of identifying an idea, selecting the imagery, and making internal artistic choices concerning color, pattern, and placement. They discovered meaning in the artist's works and generated individual meanings while directing their own processes in creating personal works of art. As a result, they crowded the learning process and took pride in sharing their finished projects.

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Kachinas, the powerful ancestral spirits and friends of the Hopi Indians of Arizona, are called upon to bring rain, good health, and make the corn grow. They represent the "spirit essence" of all things in the world.

During the Kachina Season, which begins in December and ends in July, Hopi men dress as the different kachinas and participate in dances and ceremonies where the people communicate their needs to these intermediaries between humans and the spirit world. These men also carve wooden replicas of the kachina they represent out of the root of the cottonwood tree. The men give the replicas to Hopi infants and young girls in the tribe. These replicas are not used as toys, but are considered a valuable possession, and a way to learn to identify the attributes of each kachina.

I had a bunch of the kids assemble simple, bright colors and elaborate masks worn by the Kachina would capture the attention of eight-year-olds. I also wanted the students to design and make their own Kachina dolls.

Found Object Components
Woodcarving was not an option for third-grade students, and I was concerned that building up from a wire armature would be too difficult for them. An inspiration came while washing dishes. The plastic dishwashing liquid bottle seemed the perfect body shape. That realization led to the exploration of other found-object components. The lid of a can of hair spray seemed ideal as the base for a mask. Popsicle sticks wrapped in newspaper would work for arms, and short lengths of cardboard tube would make good legs.

I read the students stories and we watched a video on the life and culture of the Hopi. We looked at the many different kinds of kachinas, and observed the many shapes, colors and patterns. After much discussion, I asked the students to design a Kachina on paper. Since kachinas are identified by the symbols they wear and carry, I instructed the students to design one that symbolized something about themselves. The drawings were quite detailed.

The next step was to assemble the sculptures and attach them to a wood base with a hot glue gun. Additions such as horns, beaks, wings, etc., were cut out of cardboard and attached with masking tape.

Final Touches
The students applied several layers of paper-mache over their armatures. When dry, they painted the structure with a base coat of paint. Tempera was used in large areas. Paint pens were used for facial features and fine details. I was amazed at the amount of time they spent on the most intricate details.

They were very particular about choosing the right things for their kachinas. The results were amazing. In addition to pride in a job well done, the students acquired a broader perspective by exploring the customs and beliefs of the Hopi people.

"The paper mache project was an awesome project because I learned a lot about the Hopi culture, the different kachinas, and how to make my own paper mache kachina. I learned to use all kinds of objects and have fun with the process. It was extremely enjoyable and challenging at the same time."

Eagle Kachina Michael Nassau, grade three
Nancy Wallach

Fourth grade student Steven Rodriguez combined contemporary media in a composition of traditional motifs.

Helen Hardin

Seeing with a Multicultural Perspective

How can the perspectives of other cultures contribute to our own ecological and social awareness? For students at P.S. 164, the Queens Valley School of the Arts, the answer to this question came through completing a unit on composition centered around the work of contemporary Native American artist Helen Hardin.

Asked the students to imagine images the artist might have seen as a young girl watching dancers perform sacred rain dances. They compared the materials, shapes, colors, and use of space in posters of an authentic Hopi dance ground with a kachina figure and in a acrylic painting by Helen Hardin, which was inspired by her memories of such events.

Visual Qualities

Photocopied reproductions of different types of kachina masks and costumes served as a basis for the students’ compositions. To sharpen their skills at observation, we discussed the visual qualities of these kachina images. Through a game-like activity, we looked for symbolic elements and motifs in kachina masks and costumes. We looked for a spirit image associated with corn, for example, or a rain cloud motif. The students enjoyed these challenges as they extended their visual vocabulary, which would enhance their future work. Following this period of intense, guided observation, each...
student created several drawings of masks in different placements on their paper. Depending on their individual learning styles, some adhered strictly to the traditional patterns and figures; others used the kachinas as a point of departure for combining elements of different figures with their own designs to create new images.

Relating the Figures

It took several class periods for each student to complete the details in the three or four figures. The next task was to consider how to relate these figures to one another in a complex composition such as Helen Hardin had done. We put the drawings aside while the students layered background papers with watercolor washes and sponge printing. While the background papers dried, they cut out the kachina-inspired masks. They experimented with placing their masks in overlapping, vertical, diagonal, or triangular arrangements.

Then, the students connected the figures to one another by repeating configurations or motifs from the examples of the traditional dancers. The students produced their compositions using repetition, balance, and textural layering to unite the elements. Through this process, the students were better able to understand the difference between isolated, unrelated figures on a page and an integrated composition. They also gained an appreciation for the unique work of the Native American painter Helen Hardin.

See Looking/Learning, p. 53, for more ideas on studying about Helen Hardin and her work.
Vincent van Gogh painted some thirty-seven self-portraits, all of them in the last two years of his life. In his letters to his brother, Theo, he describes the process of painting these portraits as exploratory exercises in color theory and brushstroke. In reference to this particular self-portrait, he writes of his struggle “to get the combination of ashen and gray-pink tones against a background of pale mauve.” However, in a letter to his friend Paul Gauguin, he reveals something of his need to stress his own personality in this self-portrait. “I exaggerate my personality.” He wrote at the character of a simple bonze worshiping the Eternal Buddha,” Van Gogh wrote.

He also wrote to his sister about this portrait in which he said he looked “like a Japanese.” Van Gogh had a strong interest in Japanese prints, which were popular in Europe around this time.

A bonze is a Buddhist monk. Certainly van Gogh was not a practicing Buddhist or a monk. Why do you think he chose to represent himself in this way? What do you think he has done in this portrait to make himself look like a bonze? Why might the artist be concerned with depicting more than just a photographic likeness? Van Gogh once wrote that he thought photographs were abominable. Do you think this dislike for photography might have had some influence on his work?
HandOut  A Nontraditional GAME

Surrealist artist Max Ernst said that collage was a way to take unrelated images and combine them in such a way that they are transformed in both image and meaning. The following activity is a variation of a collage game Surrealist artists played when they gathered together in cafés.

1. Photocopy the images below. You can enlarge all of the images or just a few of them for contrast.

2. Cut out the images and combine as few as two or as many as all of them. You may cut up the images however you like. For example, you could just use the hat the man is wearing.

3. You can complete the picture by drawing if desired, but drawing is not required.

4. Complete the collage in one class period.

5. Hang the collages up together to compare different approaches.

Note: When collecting your own images, be sure to use copyright-free "clip art." A good source is Dover Publications. They have clip-art books on hundreds of subjects.
Mary Stokrocki

Changing Traditions and the Search for Innovation
Helen Hardin

Major Themes

Spirituality  Elements of spirituality and morality are revealed in Hardin's work and people interpret them differently. Pueblo people see the universe as a web of relationships of interdependent living things including people, plants, animals, spiritual beings, earth and stars.

Identity  Hardin considered herself a wife, a mother and a painter. Her roles as a woman and an Indian were never a driving force in her early work. Towards the end of her life, she realized that they were her means of access. Hardin spoke of herself as changing every six years and becoming aware of myself as a woman. With the onset of illness, she realized as she was dying, she would always return in her paintings. Her husband regards her later work as her most powerful and personal.

Social Issues  Since Hardin's father was an Anglo and she married a white man, these factors put her on the edge of Pueblo culture. Living in two worlds was difficult. Because she was denied access to her Native American culture, as a child, she retreated into an Indian spirituality as an adult through her paintings.

Hedin was a young, attractive female artist when she officially entered the art world. She painted in a world dominated by cowboy landscapes and Indian pictorial scenes—"cute little Indian pictures" painted for tourists. She wanted to be innovative, the best, and vowed to try harder.

Looking for Meaning

When "Recurrence of Spiritual Elements," consider the different meanings resulting from the life experiences and heritage influencing the work. Examine the major themes and technical features to understand what the artist wishes to express.

The Artist in a Bicultural Society

Helen Hardin was a bicultural artist with Anglo and Native American roots. Daughter of the famous traditional painter Pablita Velarde of the Santa Clara Pueblo in New Mexico, Hardin was born in Albuquerque, New Mexico in 1943 and raised as a Catholic. Her father was on the police force and later worked for the federal government. Her mother traditionally painted murals to become a professional artist.

Hardin and her brother learned to be independent at an early age. As a child, Hardin was influenced by her mother's techniques and realistic images. At age nine, she exhibited her small paintings with her mother's. Hardin's work was determined to be different from her mother.

In high school, Hardin took a drafting course that introduced her to architectural tools and templates. Upon graduation, she studied art history and anthropology at the University of New Mexico. At the University of New Mexico, she participated in the Southwest Indian Art Project, which was sponsored by the Rockefeller Foundation. Lack of formal training led Hardin independently studied Pueblo pottery designs, rock petroglyphs and photography. Although she initially claimed to be "her own person" and nontraditional, she was slightly influenced by the Cubist style of her teacher Joe Herrera.

Her search for identity was sewn with her spiritual explorations. She signed her early paintings in her Indian name, Pita Yeeel Hali, Little Standing Sunflower, to separate herself from her celebrated mother's reputation. She referred to her painted Pueblo Tewa spirits as saints, which inspired her the most. They were the invisible life forces or messengers that also guarded such life elements as the rain and the growth of crops.

"A lot of my work has to do with fantasy and spiritual things, with giving a spiritual message," Hardin said.

Although not always intended, she was pleased when her paintings spiritually inspired others. Her work appealed to not one particular audience but to universal spirituality.

Hardin had several notable shifts in her subject matter and painting style. Pottery motifs, blanket designs, kachina spirits and female images. Her earlier curvilinear blankets were replaced by precise geometric forms and patterns. She died of cancer in 1984 after battling the disease for several years.

Meaning in a Bicultural Context

Questions to Ask:
- Read the title carefully and look closely at the painting. How do the visual elements relate to the three words in the title? What images might be spiritual symbols? (The headdress is called a tablita.) What might the yellow color represent to the Pueblo people? (sun or corn pollen) What animal symbols or parts can you find? (horn or eagle feathers) What lines suggest movement? (zigzag or circular) What shapes suggest recurrence? (circles and triangles)

Recurrence is the repeated return of such things as memories or seasons.

Spiritual refers to deep meanings or ideas about the afterlife. Pueblo people are deeply concerned with hidden spirits embedded in everything in this world and the next. Natural spirits can pass through and guide people in this world. Look also for colors that may represent spiritual things.

Elements are essential things that include living entities such as animals and insects, inanimate things—stones, forces that include weather, and substances of earth, wind, fire or water, and the sun. In art, the basic elements are points, lines, shapes and colors.

- Notice how the painting is arranged. Is it symmetrical, circular, triangular or zig-zagged? If you turn a weaving slightly, it has a diamond or angular arrangement. Use tracing paper to find the webs.

- How does the painting show how others have influenced the construction of her work? How has her mother's work influenced her? (knowledge of painting) What Western art style does she adopt? (Cubism)

- How does the painting show how she feels about her search for identity or her spiritual quest for life's meaning? (Hardin shows a web of pantheistic (multiple gods) images and obligations that influenced her life. She brings her beloved kachina images to life by designing not representing them. She shows the overlapping influences these beings have over her.)

Suggested Activities

Elementary
- Paint a large kachina image with repeated tempera colors and patterns. Discuss what the pattern means—lightning, rain, sand.
- Make a small kachina doll in clay based on a special animal or image that guides your life.
- Discuss the meaning of animal spirits, a team mascot or a protector, such as your pet dog.

Middle/Junior High School
- Using rulers, protractors and compasses, construct a tempera painting that communicates your beliefs about the afterlife.
- Discuss the symbols in Recurrence and generate ideas for symbols for contemporary spiritual beliefs or something you care deeply about.

Senior High
- Reflect and write about your spiritual beliefs in your journal.
- Represent them symbolically in a hard-edge painting by using architectural tools, masking tape and spatter/spray paint. [Safety Note: Remember to spray in a well-ventilated place or outdoors.]
- Consider the social/spiritual issues of Recurrence and discuss how artists of other times and places represent their spiritual beliefs.

Formal and Technical Features
- In the painting in her kachina, the design elements are well coordinated. The composition is enhanced by repetition of line, shape and space. Hardin uses repeated and overlapping geometric forms and patterns work with rulers, compasses, protractors and other reference templates. She uses a variety of brushes and horizontal washes in her painting, consisting of twelve to twenty-six layers of paint. She filled in large areas with flat paint with sprays with a coarse toothbrush and sprays tiny paint with paint pots, and adds some of the washes. The spattered texture harmonizes the images. She applies the dominant point, line, shape and color in both the image and text.

Resources

Narrative Myths: Perseverance

Giovanni Paolo Pannini (Italian, 1691-1765), Circe Entertaining Odysseus at a Banquet, c. 1718-9. Oil on canvas, 50 1/2 x 64 1/8" (129 x 164 cm).

Odysseus is the hero of Homer's The Odyssey. Many adventures befall Odysseus during his ten years of wandering trying to get back to his island home of Ithaca. One was at the island realm of Circe, a beautiful and dangerous witch. Every man that approached her was turned into some sort of beast. The first party of Odysseus' men were turned into swine. They remained aware of their manhood yet were completely helpless to change their circumstances. Odysseus, who remained on the ship, was informed of the plight of the first party. With help from Hermes, he drank an herb that kept him from being changed. The invulnerability of Odysseus to the power of Circe caused her to fall in love with him! She then released all of his companions and they stayed for one year feasting and relaxing. Circe then helped Odysseus with her magical powers to continue on his journey.

Describe the scene you are looking at. If you could step into this scene, what would you be doing? Describe the moment in the story shown in the painting.Odysseus is the hero of this story. Name a contemporary hero or heroine.

Narrative Myths: Self-Adoration

Gerard Van Kuij (Dutch, 1603-73), Narcissus, c. 1640. Oil on canvas, 56 x 75" (142 x 191 cm).

Narcissus' cruel and unfeeling rejection of the nymph Echo, as well as other nymphs drove one young maiden to pray that some day Narcissus would know what it was like to love someone and know no return of that affection. Soon after this, Narcissus found himself beside a clear pool. As he leaned over for a drink, he saw the image of a beautiful youth reflected in the water. He gazed longingly at this likeness and felt desperately in love with himself. He tried to kiss and embrace the reflection. Being unable to pull himself away from this reflection to neither eat nor drink, Narcissus eventually perished away and died. The nymphs tried to find his body for a funeral pyre but found in its place a small flower with white petals that today bears the name of Narcissus.

Describe the moment in the story shown in the painting. How do you think Narcissus is feeling as he gazes at his reflection in the water? When can loving yourself be positive?

Narrative Myths: Love

The Roman mythological character Venus, the Roman goddess of love, is often depicted in art alongside Mars, the Roman god of war, the personification of time, and time itself. The two figures form an allegory of time-consuming love and death.
Is It Art?

While looking around at a local outdoor craft and flea market, we found a variety of objects being sold as "arts and crafts." We began to wonder: Who made all these? Who might buy them? How might they be used? Most importantly, can these objects be considered works of art?

Imagine how these objects might seem to someone who had never seen anything like this before. Have your students develop their own definitions of art, and discuss them. Do any of these objects fit those definitions? Can students agree on a single definition of art? Can they agree about which everyday objects—these or any they can bring in—fit their definitions? Encourage them to support and defend their opinions. ▲
MARRIAGE OF

Mike Turok and Dawn Lanzer

A

At the completion of the first nine weeks, our beginning art fundamental students had worked through a number of drawing units and exploration of the elements. We sensed it was time for them to have a little fun with composition. Up to this point, we had concentrated on skill development and visual awareness. The students now needed a deeper appreciation of artists and their place in history, and they needed to understand how artists worked with the elements of design to create composition. By viewing and analyzing the works of others, they could see how certain combinations of line, color, space, texture and form create a unified image.

We selected approximately twenty-five paintings throughout history that had a variety of subject matter, style and composition. We made several photocopies of each painting so more than one student could work with the same images. Folders for each painting were used to organize the works.

Set Parameters

In most of our units, we set parameters as to the type of considerations the students need to make. Then, the students can focus clearly on the development of the project and the teacher has a means to monitor their progress and provide a basis for final evaluation.

We presented "A Marriage of Two Paintings" as a unit with considerable creative freedom in how the students could approach the development of the project. The students had to select two works of art from the provided examples. Within each of the two paintings, they were to select certain compositional elements that could be "married" into one new picture. As the new space was created, choices on size, scale, shape, texture and placement had to

INNOVATION THROL
be resolved. Each person was required to draw four sketches based on their chosen works. We encouraged them to use different compositional elements in each sketch to increase their exploration. After a final selection, the students transferred the designs onto 12 x 18" (31 x 46 cm) pieces of white paper.

**Making Color Choices**

Because we wanted the students to make their own color choices without being influenced by those made by the artist, the students initial study of the artwork was limited to the black-and-white photocopies. We gave them the choice of any previously introduced medium to use in any combination they desired. Some students worked in only one medium, others felt they had to use a little bit of everything.

Observing how each student paired their artists, dissected and reconstructed the various parts into a new composition was fascinating. It was rewarding to see them make individual discoveries that they shared with others.

At the end of the unit, we prepared a video that showed each of the artworks in full color. Each artwork was given a brief description of historical significance and selected biographical information about the artist. With this introduction, we gave our students an opportunity to critically look at certain artists and their styles and then make creative judgments based on their own technical skills and personal convictions. Our students' active participation in art history made their acceptance of artists and art from the past more meaningful. They were eager to hear more about the artists they had learned in marriage.

Mike Funk and Dawn Lanker are art teachers at Neenah High School in Neenah, Wisconsin.
Our seventh grade art curriculum includes a unit of instruction on the principles and elements of design. To introduce this unit, I explain each individual element and principle while emphasizing that all will be incorporated into their artwork. Completing mini lessons on each of the elements and principles is a great way to explain, motivate, and determine the students’ understanding of each.

To begin this project, I give each student a 12” x 18” square sheet of newsprint paper. I explain that this sheet is their rough draft paper and when they finish their design, they will transfer it to white drawing paper.

**Variety of Lines**

The first step is to divide the paper into an odd number of different-size sections. I recommend three or five sections. The divisions should be made with lines at least 1” (2.5 cm) thick. To add variety, the lines used to segment the paper do not have to be straight. They can be curved, jagged, wiggly, etc. The lines must be drawn to the edges of their papers.

The second step of the project is to select a number of random shapes and fill in the sections with a pattern created by these shapes. The selected shapes will be used in all but one section of the paper.

An understanding of one-point perspective is necessary in order to complete the last section of the paper. This technique captivates their attention while adding to their motivation.
Using One-Point Perspective

In the last section, I instructed them to establish one vanishing point. By using one-point perspective, I instructed the students to take the two-dimensional shapes used in the other sections and, by starting at the vanishing point, change them into three-dimensional forms. I ask the students to visualize an explosion of pop corn. Then, take the same idea they developed an explosion of geometric or organic forms. It is also necessary to draw other sections filled with shapes. When the students are satisfied with their rough drafts, I instruct them to transfer their design to a 12.31 cm square of white drawing paper. They finish their design by tracing over all pencil lines with a fine tip black marker.

The third step of this project is to glue the 12.31 cm square to an 18.46 cm square paper. I use white drawing paper and suggest choosing an off center placement for their 12.31 cm square. Following this, I instruct the students to extend the lines and shapes that touch the edge of the 12.31 cm square out into the border using a pencil and then finish it with a black marker.

SHAPE and FORM

Adding Color and Value

The last step of this project is to add color and value to the design in the square and pencil values to the design in the border. The students may also choose to reverse this procedure. The color choices are complementary, analogous, warm and cool.

I have also completed this project using construction paper. Complete the project through step two. In step three, instead of gluing the center square to white drawing paper, instruct the students to glue the square to construction paper. In place of extending the lines into the white border, the students will extend the shapes and forms onto the construction paper. These are then cut out and glued to the construction paper. Whatever finishing method you select, this project will be enjoyed by your students.
The Electronic Gallery

Tree of Life. Computer image to photo. 20 x 24" (51 x 61 cm). Gary Clark, Bloomsburg, PA. Chairman's Choice Award

Vessel. Stoneware. 16" (41 cm) tall. Robert Karl, Norfolk, VA. Best of Series 3-D

Heavy Metal (detail). Mixed media weaving. 26 x 10" (66 x 25 cm). Lenore Orlowska, Dearborn. MI. Merit Award

Boardwalk Biker. Acrylic. 24 x 36" (61 x 91 cm). Mary Jo Austin, Lavallette, NJ. Merit Award.
For the past decade, The Electronic Gallery, the National Art Education Association's membership show, has been a special added attraction to the association's annual conventions. The 1993 membership show will be presented at the NAEA Convention in Houston, Texas, in April. The annual exhibition, featuring artwork by NAEA members, is a juried show for cash awards. The exhibition is presented in the form of a multimedia slide presentation complete with music on a video cassette. The presentation lasts about sixty minutes. The artwork featured on these pages are selections from the award-winning entries presented at the 1993 NAEA exhibition in Baltimore.

Hierarchy of Pattern. Watercolor, 31 x 20" (79 x 51 cm) Patricia Carr. Roanoke, VA
Best of Series 2-D
For some time, I have been attracted to botanical studies framed in marbled mats. Marbled papers were once used for end papers in books that illustrated botanicals. Eventually, these studies were brought out of books and used as artworks. The marbled end papers were transformed into a decorative framing device that continued to complement this style of artwork.

In the spring when tree blossoms are everywhere and many home-grown garden flowers are available, my Design and Illustration classes concentrate on drawing flowers from observation. With dogwood blossoms, pansies, bleeding hearts, etc., the students practice several warm-up pencil sketches on newsprint. Then, they draw a life-size or larger pencil drawing of one or two flowers on watercolor paper. Wetting only the area to be painted, the students use watercolor paints to color the flowers in a realistic manner.

After the studies were complete, the students diluted acrylic paints with water coordinating the paint colors to the colors of their studies. I demonstrated how to tap a brown corn whisk filled with watered down acrylic paint onto a tray containing prepared carrageenan. Then, I showed the students how to create a stone-patterned, marbled paper by holding the whisk with one hand and tapping it on top of the index finger of their other hand.

To pick up the marbled pattern, a paper is held in diagonally opposite corners and then gently placed on top of the carrageenan size so that the middle of the paper touches the solution first.

I demonstrated how to take the splattered colors to create a gel-gel pattern and how to take and comb the floating colors to create a non-parel pattern. The students custom marbled a sheet paper with the pattern of their choice. Then, they measured and cut out a mat to fit their artwork.

The simplicity of the botanical illustrations on the white background was enhanced by the decorative hand-marbled border. This is a unique way to combine art and craft techniques, each one complementing the other. ▲

Barbara Levine is an art teacher at Clarkstown High School North in New City, New York.
Turkish Marbling with Acrylic Paint

Marblize is the process of floating colors on a liquid. This liquid is referred to as the size.

Materials
- latex acrylic tube colors
- containers and stirrers for the paint
- combs and rakes—made by gluing toothpicks to 2.5 cm wide strips of cardboard that are slightly shorter than the inside width of the marbling tray. Toothpicks or rakes are spaced at 2.5 cm intervals, combs at 1.3 cm or 1.32 cm intervals.
- carrageenan (instant carrageenan), a seaweed used as emulsifier in food
- paper—construction paper and Manila paper do not have to be treated with alum solution. Most other papers need to be sponged with alum ten minutes before marbling.
- whisk—use dropping paint, made by wrapping rubber bands on small bunches of broom straw
- tray—aluminum roasting pans, photographic trays
- newspaper strips—for skimming excess paint from the surface of the size after marbling
- distilled water—used to dilute acrylic paints
- rotomolding board—for rinsing marbled paper
- blender—for mixing carrageenan
- cloths—shoe and clothespins—to hang marbled papers to dry
- plastic gallon jugs—for storing the mixed carrageenan
- alum (optional)—to get better color, mix a solution of 2 tbsp of alum in 1 pint of boiling distilled water. When the alum water is cool, sponge on one side of the paper using overlapping strokes. Let stand in stacks, alum side up for at least ten minutes.

[Note: In a classroom situation with limited time segments, it is difficult to alum paper. If the alum is not applied properly, it can cause streaking of the marbled print.]

Size: A suspension mixture upon which the paint floats

To prepare carrageenan size, mix 1 tbsp of powdered carrageenan into water-filled, sanitary blender. Mix on low speed for thirty seconds. Add 2 tbsp of the mixture to 1 gallon of water. This mixture should be cured for twelve to twenty-four hours. The size will last about three days depending on how much it is used. When the solution is no longer good, it will not work well and it will have a bad smell.

To prepare acrylic paint, squeeze out a line of concentrated paint into a container, cover it with distilled water and stir well. Add another drop of paint or more water to reach the consistency of light cream. The paint must not be too thin and watery or it will not spread. Paint that is too thick will spread out of control. The drops of paint should spread 1-2.5 cm in diameter.

Prepare only what is needed for each session. Mix the paint about one to two hours before marbling so all lumps disappear. Some acrylic colors work better than others. Keep a record of the colors that are successful. Try hansa yellow light, acra violet, ultramarine blue, turquoise blue, marigold black and napthol crimson to start. Some colors spread less than others. Apply those colors first, and the ones that spread more, apply later.

Additional information

The size and the paints should be the same temperature. Leave everything in the same area for some time before marbling. If the workspace is too hot or too cold, the marbling will be affected. High humidity or rainy weather is the best situation.

If the size is cold or thick, the colors will drag across it creating an unsatisfactory result. Thin or old sizes is preferable when creating stone pattern.

It is important to thoroughly clean the size after printing a paper. Acrylics leave a heavy residue. The accumulation of leftover paint will quickly sour the size.

You are working on the surface of the size. Do not worry about paint that has sunk to the bottom.
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BOOKS FOR YOUNG READERS

Art History


An obvious category to start with is art history. A series called Masters of Art includes a work on da Vinci that is superbly designed and illustrated. Its large, 10 x 14 1/2 x 2 1/2 in. clothbound pages are organized topically and each spread deals with some aspect of the artist's work, e.g., bronze casting, or his environment, e.g., Milan. Sensitively printed reproductions and finely detailed color drawings offer remarkable amounts of information that the cartoon-like text supplements effectively. This is a story about a visual artist told in a series of information-packed visuals that can inform curious first grade students while more profoundly involving sixth grade students and teachers.

This series also includes a volume on Rembrandt that uses the same spread-per-topic approach. But, much more of Rembrandt's story lies in the text and no imaginative drawings are used. Rather, excellent quality reproductions, often four or more per layout, and sometimes in detail, are used to illuminate the various aspects, e.g., portraits, painting bodies, The Night Watch, etc. A spread on his painting methods is a special treat.

Single Subject Books


Another way that art history is presented is in books based on a single subject. Animals in Art is a series that includes I Spy a Lion. Here, a classical designer puts reproductions on the right page against some text on the left. The former are handsomely printed on glossy white pages while the text is simply a repeated phrase: "I spy with my little eye..." The details of the paintings are full of objects so that it takes some patient reading and skills to find the noted animal. Artists range from Bosch to Hiroshige to Rembrandt. Hicks is the only American, and there are no women artists represented.

Roy Lichtenstein: The Artist at Work spotlights a modern American painter. Like the da Vinci volume, this book is dominated by its splashy visuals, many full page or more, and frequently they are shots of the artist at work: closeups of paint and hands painting, cutting, brushing, painting on the paint. The text supplements this visual information with comments by Lichtenstein and the author on methods and subject matter. There's even an art lesson "for loosening you up and helping your drawing be lively." There's a consistency between the Pop art style of the artist and the smooth design of the book from the "POW" on the cover to the benday dot end sheets.

Anthologies


Some books concentrate on a single artist, others collect reproductions dealing with a single subject. Then, there are anthologies that are based on photographs with single themes. An Alphabet of Angels is such an assembly of imaginatively composed photographs involving sculptures of angels. "the angels of chimneys sing to the sweep" is the text for two wood carvings looking into a glass-covered duorama of a sweep on some roof top. The author is a photographer as well as a poet, so we get a very sensitive blending of word and image. Citybook's pages are crowded with scenes of kids eating or folks standing in line at a flower market or a mass of neon signs. The very few words here don't matter.

Biographies


The books just mentioned are examples of works that present the facts as recorded in reproductions and set
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This national center will identify exemplary art museum/school programs and facilitate communication highlighting relevant developments in comprehensive art education, art museum education, and the use of new technology to improve art museum-school collaborations. Please call Nancy Berry, Director, (817) 365-3684

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**The Hands and Minds Seminar: Foundations of Discipline-Based Art Education**
July 9-15, 1995
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This introductory seminar will explore the structure of DBAE and how each of its core disciplines can be integrated in the development of curriculum units. The work of artists from diverse cultures and the National Visual Arts Standards will be emphasized. Please call Rick Lasher, Director, (201) 487-3377

**The Kutztown Seminar for Art Educators: Inquiry Modes and Discipline-Based Art Education**
July 24-29, 1995
Kutztown University, Kutztown, Pennsylvania

This introduction to DBAE will investigate how artistic modes of inquiry can reveal insights into contemporary art's origins, meanings, and significance. Experienced art educators will facilitate development of curriculum units in art and around interdisciplinary themes. Please call Marilyn Stewart, Director, (410) 689-4517

**The Cranbrook Seminar for Art Educators: Advanced Discipline-Based Art Education Study in Integrating the Disciplines**
July 17-22, 1995
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This advanced seminar in DBAE will focus on how each of the four visual arts disciplines can be a point of departure for holistic units of study. The seminar will feature activities in design/interior arts and sessions on the National Visual Arts Standards. Please call Donna Bay Beatie, Director, (810) 378-7631

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in some real context. But there are also storytellers who are moved to interpret biographies in more fictional ways. Curtain and the Sunflowers is a reasonable account of Van Gogh's stay in the south of France as perceived by a young boy who sat for a portrait. The watercolor scenes are combined with reproductions in an imaginative manner that makes the artist's paintings most appealing.

The creators of The Princess and the Peacocks start with an erotic portrait of the princess, add a collection of Chinese porcelains in delicate shelves, and mix them together with an aestheticist's imagination. The result is Whistler's Peacock Room, probably the most strikingly conceived dining room in the modern Western world. The watercolor illustrations capture Whistler's vitality and his eccentric personality while remaining true to the look of that room. Concluding photographs show it in its current restored condition in the Freer Gallery in Washington, D.C.

These eight books are fine examples of resources available to librarians and teachers who want to encourage young children to read about the history of art. —Ken Marantz

BOOKMARKS: TRADITIONS AND INNOVATIONS

There are many new books that can provide an introduction to Earth's many cultures and rich traditions. Likewise, there are new books with innovative techniques for working with traditional media.

Traditions Around the World: Costumes, Danielle Sussex, NY Thomson Learning; 1994 Illus; 48 pp; hardcover; $16.95

From animal hide clothing to colorful silks and flowing cotton wraps, the reader can explore traditional dress from all over the globe. Costumes related to rituals, beliefs, religions, and other culturally significant events from around the world are documented in vivid color photographs. Written for the upper elementary and middle school reader, the text describes the meaning behind traditional costumes and the materials used to make them. Readers are given directions for creating colorful pieces of clothing using traditional motifs and techniques. Should be of value for interdisciplinary planning.

Traditions Around the World: Masks, Amanda Earl and Danielle Sussex, NY Thomson Learning; 1994 Illus; 48 pp; hardcover; $16.95

In this volume, readers can explore the rich cultural history of the world by looking at masks. Cultures from Europe, North America, Central and South America, Asia, Africa, and the Pacific region are represented. Detailed photographs and descriptive text inform readers about the ceremonies in which masks are used and the traditional ways of working with materials. Projects using readily available materials are presented with easy-to-follow directions. Recommended for upper elementary and middle school libraries and interdisciplinary curriculum planners.

BOOKMARKS: PAINTING


Going beyond the mere tools, techniques and "how to" of painting, this book is intended for students who want to discover how to think about painting to create more expressive art. This book will be a useful reference for high school art classes and is worth considering as a text or resource for college level studies. The diagrams analyzing the work of twentieth century artists make this book appropriate for any adult who wants to see and understand more about art.
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Tradition of Mysterious Origins
In the Underhill and Jericho regions of Vermont, a lot of the barn doors are painted with white diamonds. What do they symbolize? When did the tradition begin? Today, the diamond shapes seem to serve as decorative designs, but was that the original function? Some say it's an Irish tradition; others say the diamond shape was to ward off evil spirits. Or maybe it was so the horse could see the barn door in the dark.

Speaking of Traditions
Almost everyone knows April 1 is All Fools Day or April Fools Day, but do you know that the first Monday in April is celebrated as Tax Day in Benton, Kentucky? Organized in 1843, Tax Day was the time when farmers came to Benton to sell or buy sweet potato slips for planting, making it the oldest trade fair in the country.

Tired of Being Perfect?
A person who never made a mistake never tried anything new. — Albert Einstein

A Nontraditional Tour of the USA
Have you ever thought of taking a "color tour" of the USA? We could leave the Painted Desert and travel south to Tucson, Arizona, then west to Orange, California, north to Laramie, Wyoming, and east to Vermillion, Nebraska. Where do we go from there? We thought our students might enjoy a geography lesson and locate these and other colorful towns on road maps. What towns could we visit in your state? When we "see the USA in our color wheels?"

A more limited tour might take us from Dallas, Texas, to Paint, Pennsylvania. On the way, we could visit Media, Illinois, Art, Indiana, and Ink, Ohio.

The Creative Spirit
In every work of genius, we recognize our own rejected thoughts.
— Ralph Waldo Emerson

Believe It or Not
Great works of art can drive you crazy. In Florence, Italy, it's known as Stendhal's Syndrome and is brought on by exposure to great works of art. Especially susceptible are those who have a propensity for psychological problems. The symptoms are POMM (pain, or mental turmoil such as suicidal urges, confusion, and panic).

From Mark Rothko’s 1952, "Did You Know That...?"

Edith Ann on Her Art Teacher
Ms. Taylor was big on art projects that were supposed to teach us some important lesson about life. I think the point was to prove that art can be anything. We'd all get so involved in finishing the project itself that most times she'd forget to point out the lesson of it, or maybe she did point it out and it went over our heads.

From Jane Wagner's Edith Ann, my life, so far. (Hepworth) 1983

Speaking of Innovation
According to Ron Parker's Rules of Thumb, new idea meetings need five people and preferably twelve. Mix ages and backgrounds. When the group runs dry, restate the problem. At the end, go back to the wildest two ideas and see what innovations they inspire.
Some people just know how to fly

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