



DEPARTMENT OF  
ART AND DESIGN

# artWAYS 2022, Session 2

July 11 – 15, 2022

## **Meant for Holding: Handbuilt Vessel**

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## **Basic Book Making**

Professor Peter Scheidt, MFA and Assistant Reed James

## **Portrait Modeling**

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DEPARTMENT OF ART AND DESIGN

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Dear Art Educator,

This curriculum guide is meant to assist you in applying what you have learned through your experience at the University of Little Rock, Department of Art and design artWAYS Summer 2022 workshop for art educators to your classroom teaching practice. Inside you will find descriptions of the workshops, material lists with budgets, artists to look at, and curricular provocations aligned to the National Standards for visual art.

The curricular provocations are organized using the Respond, Connect, Create, Present framework. For each workshop, I have selected a “Big Idea” for students to investigate through these learning categories. The curricular provocations are not fully fleshed out lesson plans, however, they are meant to assist you in thinking through meaningful visual arts experiences for the various grade levels. Many of the suggested activities could be adapted for other grade levels.

Sincerely,

A handwritten signature in black ink that reads 'Emily Hood'.

Emily Hood, PhD

Assistant Professor of Art Education

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# Workshop: Meant for Holding: Handbuilt Vessel

Facilitator: [John Shea, MFA](#)

## Description

Much of the history of ceramics is in large part the history of the vessel. We will examine that history and work with a variety of handbuilding techniques to build a series of pieces inspired by vessel forms, both contemporary and historical, utilitarian and decorative. Coil, slab and, pinch forms will be demonstrated and discussed.

## Materials list/budget

Here is a [list of materials](#) used for the workshop

## Equipment

Kilns, Slab Roller, Ribs both Wooden and Steel, Wire tools, Needle tools, Loop Tools, Modeling Tools, Sponges, Buckets, Brushes

## Vocabulary\*

**Bisque ware** (or biscuit) - Pottery that has been given a preliminary firing to render them hard enough for further work, such as decoration and glazing. The higher the temperature of the bisque firing, the harder the pot will be, resulting in reduced reaction between glaze and body in the final firing.

**Bisque firing** - The first firing of pottery, to mature the clay and give it permanence. In this firing, pots can be stacked or touching, as there is no glaze to stick them to each other.

**Coils** - Long rolls of clay that can be used to construct a vessel.

**Earthenware** - Pottery fired to a relatively low temperature. Earthenware is porous if left unglazed so must be glazed if it is to hold food or liquid. Usually fired at low temperatures.

**Glaze** - A glass-like substance used to decorate the surface of pottery.

**Greenware** - Unfired pottery.

**Hand-building** - To make pottery without a potter's wheel. Using clay slabs, molded clay, clay coils or otherwise manipulating the clay by hand.

**Leather Hard** - Clay that is stiff but still slightly damp, hard enough to retain its shape but wet enough for further work to be done on it (e.g., joining or stamping).

**Pinch Pots** - A handbuilding method using your thumb and fingers to pinch a cup or pot shape from a ball of clay. Hold the clay ball in one hand and push the thumb of your other hand into the top of the ball. Using your thumb and fingers in a pinching motion, squeeze the clay as you rotate it with the other hand to gradually make a bowl shape.

**Scoring** - When joining two pieces of clay you scratch into the surface of each clay piece where they will be joined together. This ensures that the clay pieces will stay bonded through the dry and firing processes.

**Slabs** - A handbuilding technique where pottery is made using slabs of clay. Create the slabs by either pushing the clay out flat with the heel of your hand, beat them out with the side of your fist, roll them out with a rolling pin, or cut slabs from a cube of clay with a wire. Slabs should be joined when leather-hard using slip and soft clay.

**Slip** - Liquid clay used for decorating, joining, and for casting.

**Stoneware** - Vitified clay, fired at high temperature, which is inherently non-porous, unlike earthenware. Stoneware is also more durable than earthenware.

**Terracotta** - Red earthenware. Red due to the iron content in the clay.

**Underglaze** - Color applied to greenware or bisque before covering with a transparent glaze.

**Wedging** - Preparing clay body by kneading and mixing it to an even consistency.

**Ware** - Articles made of fired clay

\*terms retrieved from <https://www.hot-clay.com/clay-glossary>

## Artists to Look at

### *Paulus Berenson*

Berenson started out as a dancer, and thus he interpreted his work with clay as a kind of a dance, where the ceramicist's body works with a body of clay, much like two people dancing together. He is the author of the book *Finding One's Way with Clay*, which focuses on pinching as a clay technique. He describes pinching the clay as "radical presence" and describes working with clay in this way as his first encounter with meditation. Watch this [ten minute video](#) that is an excerpt from a documentary about him and his work to learn more.

### *Bill Daley*

A master ceramicist, Daley's works are vessels, but their large size and experimental form make them sculptural as well. His process included extensive drawing of his vessels from numerous vantage points throughout the making process. There is an oral history interview with Daley about his life and work archived at the [Smithsonian Institute](#). Daley died on January 16, 2022. You can read a memorial piece from the American Craft Council [here](#). And view some of his work on [his website](#) as well.

### *Sunshine Cobb*

Cobb is a currently working artist who focuses on making functional clay vessels including mugs, canisters, candelabras, platters, vases, and more. She focuses on innovating recognizable forms, for example, she draws inspiration from the ribbed pattern on tin cans and mid-century modern decor. She is also the author of the book *Mastering Hand Building* (2022). Check out Cobb's website [here](#), and a nine minute [interview](#) with the artist where she discusses how she came to clay as a medium and how she approaches her studio practice.

### *Didem Mert*

Mert is a currently working ceramicist who uses both vibrant and muted colors and textures in her functional clay pieces. Creating mainly basic ceramic forms, she embellishes her work with surface design featuring lots of pattern and metallics. Check out her website [here](#). She has several recorded workshops you can purchase to learn specific techniques. You can also follow her on [Instagram](#).

## **Local Connections & Resources**

[Finding One's Way with Clay: Pinched Pottery and the Color of Clay by Paulus Berensohn](#)

[Mastering Hand Building by Sunshine Cobb](#)

[A Potter's Workbook by Clary Illian](#)

[Crafting the Future](#) is a nonprofit organization focused on supporting BIPOC youth for opportunities in craft via scholarship and sustained support.

## **Creative Provocations**

### **Big Idea: EARTH**

Clay is earth. It is part of the stuff our planet is made of, and for millennia, humans have been using clay to create vessels. Through trial and error and mixing of different substrates, such as, crushed seashells or rock, to testing different kinds of fuels for firing clay, humans have developed many different methods for preparing, forming, decorating, and firing clay vessels. But, none of this could have happened without the natural occurrence of clay in the environment. Earth has a wealth of resources that humans must continually build connections with, in order to sustain our environments. Through the provocations below, students will engage with various aspects of this kind of earth, and they will continue a legacy of co-creating objects with the earth itself.

### **Grades K-2**

#### **Responding**

What is clay and where does clay come from? In this [video](#), students can learn about where clay is found and how it can be processed by hand to become a piece of pottery. Have students watch the video and then respond to the following questions: Where did the man in the video get the clay from? Have you ever seen or touched clay that is still part of the earth? Tell us about your experience. Where could we go to find clay in our community? What do you think about this process, would you go through the process that he demonstrated in the video, why or why not?

#### **Connecting**

To have students connect with clay, give them a one-day session to simply explore clay as a sculpting medium. Before students arrive, form large portions of clay into long thick coil forms. Aim for at least 10 pounds for each coil, with the diameter of the coils at least three inches. Lay the coils in the middle of student tables. Invite students to sit at the table and engage with the coil in any way they choose. As they work with the clay ask questions such as: how does the clay feel? What happens to the clay when you pinch it? What happens to the clay when you pull it? What happens to the clay when you run your fingers gently across the surface? If you work

with a piece of clay for a long time what happens to it? As you observe their engagement with the clay, think of other open-ended questions that will get them thinking critically about the characteristics or personality of clay. Once students have had the opportunity to clean up, have a class discussion about what they learned through working with the clay.

### **Creating**

Students can create their own original clay pinch pots. First you will need to demonstrate the method for creating a pinch pot. Then, have students create a practice pot. Let them know that this pot will be recycled and is only for practice so that they have the freedom to make mistakes. After creating their practice pot, have them answer the following questions with their peers in groups of three: what do you like about your practice pot? Is there anything you don't like about your pot or anything that was difficult for you as you were making it? What more would you like to know about creating pinch pots? Present each question separately so that students can easily focus. As they discuss each question, circulate the room to get a sense of where each student is at with the methods.

At the following class meeting, students can create their final pinch pot. Once they have completed their form, have them draw a sketch of it. They can brainstorm possible surface designs over the next several class meetings as their pots are drying and being fired. Students can create at least three different drawings of unique surface designs for their pots. You can create specific design criteria based on your glaze inventory. You can also decorate bisque ware with acrylic paint and other alternatives to glaze, which might be more time and budget friendly. Once pinch pots have been bisque fired, have students select their strongest design and begin creating the surface design on their pinch pot.

### **Presenting**

Have students practice photographing their pinch pots. You can set up a photography station or [booth in your classroom](#). Have students photograph their pinch pot to add to a digital slideshow. They can also create audio recordings describing their artistic choices. Once the images of their pots are loaded onto a PowerPoint presentation, they can [record personal comments about their work directly onto the slide](#) that has an image of their work on it. The completed PowerPoint is like a digital exhibition of a class's pinch pots that can be shared with parents, on social media, or via school or teacher websites.

### **Grades 3-5:**

#### **Responding**

[Juan Quezada](#) was a potter in a small town called Mata Ortiz in Chihuahua, Mexico. As a young boy, he quit school and began gathering firewood for his family, and to sell to earn money. Spending time out in the mountains collecting firewood led him to discover ancient pottery inside caves and other various places. He began collecting this pottery and over the years learned how to collect local materials that he used to create similar pots. He used the ancient pots as inspiration for his designs.

This is a [video](#) (2 minutes) that mentions the ancient civilization Casas Grandes that is credited with creating the pottery that Juan Quezada collected and drew inspiration from. In the video the artist also discusses his childhood. This is another [video](#) (just under 9 minutes) produced by a gallery that carries his work. Again, you hear the artist speak in this video (which is in Spanish, with English subtitles) and also see him and family members creating pottery.

### **Connecting**

The ancient pots that Juan Quezada found in his childhood changed the direction of his life forever. Ask students: can you think of an object or objects from your early childhood, or object(s) that you have now, that were important or special to you that you found or collected? Ideally, the object doesn't have to be a rare artifact or even a valuable item. Describe the item(s) in detail. Why is this object special to you? What made you want to collect this object? How might you use inspiration from these objects in creating your own works of art? How might you use inspiration from these objects to inspire a design for a coil pot? These questions might be a bit difficult for some students to answer. Be sure to work one on one with students to help them brainstorm possible solutions to these design questions.

### **Creating**

Begin by having students create a small scale coil pot so that they can practice the technique. Be sure to remind them that the pots Juan Quezada created were coil pots as well. Once their small pot is complete, have them consider the following questions: what was difficult about the process? What more do you need to know to be more successful on your next attempt at a coil pot? What went well with your first attempt? Students can discuss these questions in small groups and/or respond to the question in a sketchbook. After reflecting on the process, have students create at least four thumbnail sketches for their next larger coil pot. Remind them of the connection activity from above and ask, how might you create a coil pot that is inspired by a treasured object? Juan Quezada's treasured object was an ancient clay pot. However, their treasured object might be vastly different. Thus, this exercise serves as a design problem for them. How might the students extract inspiration from one object to imagine and create an object that may be vastly different from the object of inspiration? Perhaps they can draw inspiration from the color, pattern, or form of their object.

### **Presenting**

Once students' final coil pots are complete, they can display them in the library, or another prominent area on campus or in the community. Have students write a short artist statement about their inspiration for their coil pot. Students that complete their projects early can collaborate to create a large poster for the exhibit that displays information about Juan Quezada and his art, and how his life, practice, and pottery inspired student artists to create the original works on display.

### **Grades 6-9:**

#### **Responding**

Nora Naranjo Morse is an American artist whose early work was in clay. More recently she has created ephemeral works, which are artworks that are not meant to last forever. Her installation

piece titled “Always Becoming” was commissioned by the Smithsonian National Museum of the American Indian. [This is a 28:48 documentary video](#) about the creation of “Always Becoming.” I suggest you share the first 6-8 minutes with students, then skip ahead to 15:50 where she talks about mica clay used by Pueblo Indians in New Mexico, and finally share the last few minutes of the video so that students can see the completed work. As students view the video, have them take notes on paper or in their sketchbook. Ask students to write down this question on the top of their paper and consider it as they watch the video: how and why does the artist use clay in this artwork? After watching clips from the video, have students share their ideas as well as ask questions about the artwork and the artist.

### **Connecting**

When you think about art and artmaking, do you think about the earth? Why or why not? This is a great question to ask students to get their minds thinking about potential relationships (or even points of disconnect) between these two ideas. For Nora Naranjo Morse, Earth and artmaking interconnected. And, in terms of clay arts, the two concepts are intimately connected. But, some students may not feel very connected to the Earth or “nature.” Have students write and sketch about this question to consider their own ideas, assumptions, and maybe even life experiences connected to Earth and artmaking. Have students share their ideas with partners and invite each partner to share what they learned from their classmate with the entire class.

### **Creating**

Invite students to create their own slab bowl inspired by some aspect of the Earth. They can use ideas from the connecting activity above to begin brainstorming. Begin by demonstrating how to create a slab bowl. Roll out a slab of clay and cut it in the desired shape (could be geometric or organic, it just needs to be at least  $\frac{1}{3}$  larger than the diameter of the bowl you plan to dry the slab on). After the slab is trimmed, drape it over an upside down bowl (plastic bowls are fine). Move the slab around and gently mold it to the desired form. Allow the slab bowl to dry to leather hard. Here is a [video of a slab bowl method](#). It is geared towards a high school audience, so think about simplifying the process for the younger audience. I would not recommend trying to make the bowls a perfect shape, but rather a very organic form. Additionally, I would not expect students to create decorative edges at the leather hard phase, as demonstrated in the linked video. While students are waiting for their bowls to dry to leather hard, have them plan potential Earth inspired designs for the inside and/or outside of their slab bowl. Remind them to look at their notes from both the connecting and creating activities above. Once the bowls are dried to leather hard, students can use clay cutting tools to cut their designs into the surface of the clay. Once the bowls are bone dry, fire them, and then have students follow-up with glazing and complete the final firing.

### **Presenting**

Have students create a final video of their completed bowl using [Flip Grid](#). For their video, they will need to show all sides of the bowl and explain the surface design that they chose to create. They can also explain what they think is most successful about it, and what they might do differently next time. You can also have students respond to a certain number of their classmates’ videos, perhaps two or three.

## **Grades 10-12:**

### **Responding**

Share the work of Bill Daley with students via the [selected work on his website](#). Have them take notes about what they see and what informed assumptions they might make about his work based on what they see. The first vessel you will see on the website is accompanied by a detailed drawing of the work that Daley created before creating the vessel. Be sure to ask students about the image of the drawing and have them describe in detail what they see there, so that they can understand the deep connection that Daley had between his drawing and sculpting practices. They can share observations they have written down and learn from each other's observations. After students have shared their observations, if they have not yet addressed this question, ask them how they think the artist has created these complex forms?

### **Connecting**

Students may have some difficulty connecting to the work of Bill Daley. For example, cisterns are not part of our current visual or material culture. However, this could be used as a point of exploration of their current connections to water, and why collecting water is an important concept for them to consider. Have students consider the following prompts in their sketchbooks or on paper: Where have you heard about water in the news or on social media, and what was the message you heard? Why is water important for humans? What would you do if your water supply was suddenly cut off? Let students spend 10 to 15 minutes writing and drawing about these prompts, then share the [following video with them about the Nabatean people and the ancient city of Petra \(3:22\)](#). You might ask them what they already know about this subject before watching the video about the Nabateans and their water cisterns.

### **Creating**

Invite students to create complex clay vessels following the inspiration of the work of Bill Daley. Emphasize Daley's drawing practice and provide time for them to imagine several different complex forms that they might create via drawing. Ask students, how might you create a complex clay vessel that utilizes slab, coil, and pinch methods, and what might your vessel be used for?

### **Presenting**

Have students share their proposed plan for their complex vessel before they begin creating. Students can create a short PowerPoint presentation, with images of the drawings they've created. The presentation should address their answer to the creating prompt above: how might you create a complex clay vessel that utilizes slab, coil, and pinch methods, and what might your vessel be used for? Presenting their proposed ideas before creating their complex vessel will give them the opportunity to consider several different ideas, and perhaps alter their plan based on peer feedback or inspiration from peer presentations.

# Workshop: Basic Book Making

Facilitator: [Peter Scheidt, MFA](#)

## Description

Students will learn the basics of bookbinding structures, tools, and materials. Topics covered will include: accordion, pamphlet, drum leaf, Coptic stitching, paper making, box building, and basic tenets of craftspersonship and craft teaching. Emphasis and discussion will focus on techniques that require little specialized equipment and materials. Students can expect to leave this course with a better understanding of bookmaking skills, materials, and equipment required to create (or teach) handbound books.

## Materials list/budget

Here is a [list of materials](#) used for the workshop.

## Vocabulary

### General book anatomy:

**Spine** - The back portion of a book's binding which is visible when a book is shelved in a bookcase.

**Head** - is the top edge of a leaf, board, or bound volume, opposite from the surface on which the volume rests when it is shelved upright.

**Tail** - of a volume is the bottom portion of the cover spine. Also called the foot.

**Fore edge** - is the edge of a leaf or a board opposite from, and parallel to, its binding edge (i.e., opposite from its spine edge). Fore edge is also used in a more general way to refer to any part of a volume opposite from and parallel to its spine.

**Text Block** - is the main block of sections or leaves, including end sheets and spine linings, which is bound together and then attached to the case (cover). Also called book block and body of the book.

**Signatures** - are two or more sheets of paper stacked and folded as a group.

**Folio** - a folio is a method of binding sheets of paper into [leaves](#), whereby a single printed sheet of paper is folded once. Several folios are usually laid inside of one another, creating a [gathering](#) which is in turn-stitched into a book.

**Leaf** - is a single sheet of paper or half of a folded sheet of paper.

**Recto** - The front or face of a single sheet of paper, or the right-hand page of an open book is called the recto.

**Verso** - The back or underside of a single sheet of paper, or the left-hand page of an open book is known as the verso.

### **Structures:**

**Accordion** - a book composed of a continuous folded sheet of paper that you can also stand up to view all the pages at once.

**Japanese Stab Stitch** - pages of the book are stacked on top of each other and then the artist stabs a series of holes through and then stitches through the holes to bind the book.

**Long Stitch** - Long Stitch Binding allows you to create books or notebooks with long, beautiful, patterned stitches along the book spine.

**Coptic** - comprises methods of bookbinding employed by early Christians in Egypt, the Copts, and used from as early as the 2nd Century AD to the 11th Century. The term is also used to describe modern bindings sewn in the same style.

**Case Bound** - Case binding uses a heavy covered-board cover that is attached to the book with glued endpapers

**Slip Case** - A slipcase is a five-sided box, usually made of high-quality cardboard, into which binders, books, or book sets are slipped for protection, leaving the spine exposed.

**Pamphlet Stitch** - a simple way of binding a set of folios together via stitch rather than stapling.

### **Tools:**

**Bone Folder** - a tool created from bone or plastic that is used for making creases in paper or card stock.

**Awl** - sharp, pointed tools used to punch holes through thick fabric, cardboard or paper.

**Dividers** - similar to a compass in drafting, it is used to make accurate measurements in the book binding process.

**Knipping Press** - a small press used for various purposes.

### **Materials:**

**Book Board** - heavy board used for creating the cover of a book.

**Book Cloth** - cloth used for covering book board in the book binding process.

**Paper Weight** - the thickness of a paper

**Grain** - direction of fibers in a sheet of paper

### **Artists to Look at**

*Shanna Leino*

Leino creates artist-books with intricate binding and unique materials, like Elk bone. She explains that any activity that can keep her hands busy is what she enjoys, and the longer an artistic process takes, the better. View a [collection of her original books on her website](#), you will see the covers and bindings are very ornate, and often small in size, which speaks to the dexterity and detail of her craftsmanship. She is able to collect Elk bones where she lives, and that source of sustainable material seems to be important for her work. She also creates specialized book making tools to

assist other artists who work in this mode. She does not include any images or text within the pages of her books—which is something very interesting that students might consider in creating their own books.

#### *Brian Dettmer*

Dettmer is actually a sculptor who uses books as a medium for sculpting. He secures the form of the book in unique ways and then uses reductive methods to take away certain parts of the book, often keeping illustrations to create highly unique sculptural forms. Viewing his work will help students move beyond their (perhaps) common understanding of what a book is. His work helps the viewer see that a book can indeed be a work of art, and more specifically, a sculpture. Book-making artists often think of the dynamic nature of books, how the book form is inherently sculptural, and how they can toy with or push the common parameters of objects that we consider to be books. Dettmer has a short youth-focused [TED talk](#) that will introduce you and your students to his work.

#### *Sarah Bryant*

Bryant is a book artist who has created her own press called [Big Jump Press](#). She creates complex mixed-media books that also often include text within the book. Her books have a minimalist aesthetic but are often quite complex in their overall form.

### **Local Connections & Resources**

[Of Color: Race and Identity in Artists Books \(a project/website\)](#)

[Book Arts & Social Justice \(a project/website\)](#)

[Social Justice & Social Practice in Book Arts \(a project/website\)](#)

### **Creative Provocations**

#### ***Big Idea: Collecting***

People across cultures and time have practiced collecting for various reasons. For example, some may have collected seeds, bones, or rocks. Others may have collected specimens, sacred objects, or items of inspiration. Sometimes humans collect for survival, to build shelters or to maintain food supply. Other times, humans collect in order to learn more about the world, to explore and investigate. Even still, humans collect simply because they are drawn to certain kinds of objects. Creating a book is one way of sharing different kinds of collections. For example, one might create a small book with pockets on each page for holding small objects such as seeds, small stones, or teeth. Perhaps a book holds photo documentation of a collection, or we can think about a book as a collection of ideas. People collect books as well. So, an artist can make a series of books that then becomes its own collection. The following provocations in this curriculum guide invite teacher and students to think about how and why humans have made and used books as a means of collecting, and also how they might join in this practice. Keri Smith's (2008) book "[How to Become an Explorer of the World: Portable Life Museum](#)" is a great resource for adopting an artistic approach to collecting.

#### **Grades K-2:**

##### **Responding**

What is your favorite book and what is it that you like about it? This is a great question for introducing young students to the world of book arts. They are likely very familiar with the

concept of books, but they may not have encountered a book as a work of art, or thought about how some artists create hand-made books as works of art. After discussing their favorite books, you can introduce them to book arts through the work of artist Debra Disman. Disman has created several community based book projects, one of which is a large-scale installation that viewers could write and draw on called "[The Big Beach Book.](#)" Share images of this artwork with students and ask them what they see. You want to emphasize the point that this is a book, but it is also a work of art.

### **Connecting**

After viewing Disman's work, ask students, if you could create a large art book like Disman's what would it be about? Would you want other artists to help create the large book, or would you want to work on it by yourself and why? Students can draw their ideas and share them with a partner or share them with the entire class. Once they've shared their ideas, show them more of Disman's [work from her website](#). As you look at the works with students ask them, how are these artworks like books you have seen before and how are they different? As students respond, make lists of similarities and differences between books and artist-books on the board or somewhere where students can see for future reference.

### **Creating**

How might students create a large-form collaborative book that conveys the idea of community and/or collection? Invite students to work together or collaborate to create a large book. Each student will need to bring a collection of small items (or find a collection of things, for example leaves or pebbles from outside of the school). Each student will use their collection of small items to create an original page for the book. Review the qualities they found in Disman's work that made her books different from other books they'd seen. Ask them, how might you use those qualities in creating your own page for a class book? Decide on the size of your class book and supply each student with mixed media paper that aligns with the chosen size. For ease of construction, the teacher will need to bind the book for the class. Sharing the process of binding through a short demonstration or through process images will help students get some sense of this step of the book-making process.

### **Presenting**

As a group, students can present their class book to their classroom teacher. Have students take turns explaining the overall process and give each student a chance to share their page with the teacher and explain their individual artistic decisions, including the collection that they collaged onto the page.

### **Responding**

*Grades 3-5:* Begin by asking students if they know what an accordion book is, and allow those who are familiar to share their descriptions. Invite students to look at the work of Sarah Bryant called [Index \(2006\)](#). Have students describe what they notice in the work. On the webpage there is a description of the work. You might consider keeping the artist description from view so that students can look at this accordion art book closely. There are several images available, some of which show the book in its accordion fold. While other images of the work show the

pages fully extended to reveal a larger design that moves across the individual pages displaying a print of a life-size female skeleton. It might also be good to ask students about how they see the elements of art and principles of design in this artwork.

### **Connecting**

Bryant's work *Index* (2006) utilizes a meandering zigzag fold. This is a bit more complex of a fold. However, artists create more basic accordion books all the time. Have students think about a single elongated image that might create across the expanded pages of an accordion book that depicts something that is important to them, much like Bryant's skeleton. For example, they might choose a river, basketball goal, full-figure portrait of someone, a word or phrase or sentence, a bus, or a limo. Ultimately, they need to think of text, image, or figure that can fill up a 24" x 6" page. You can show them this as an example and have them map out practice drawings in this format as they brainstorm possible ideas.

### **Creating**

For creating their accordion books, you can use 18" x 24" mixed media paper and trim each sheet down 24" x 6". This will allow students to create 3" x 6" accordion books with eight pages. The great thing about book art is that it can easily be mixed media. Students can draw, paint, print, and collage, so this project can easily be adapted to your classroom needs. You can begin by having students create a project plan answering the following prompts: what is the overall theme or subject of your book? What media will you use? What steps do you plan to take from beginning to end? Once students have completed their project plan, they can begin transferring their designs from the connect activity in the section above to their final accordion book design. To finish off the accordion folio, students can create book ends out of cardboard or card stock. They can also create painted papers to wrap the covers before they are attached.

### **Presenting**

Have students create videos of their completed accordion books. The videos can be presented in lots of different formats and will serve as a useful form of documentation for both teacher and student. A more traditional group share and discussion of the completed accordion books will be beneficial to students as well. Accordion books can be displayed expanding and standing upright around the room on the tables. Students can do a gallery walk around the room and then take turns discussing their work and the artistic choices they made through their process. A final prompt the group might consider is how each accordion book is a collection. This will give them the opportunity to connect back to the big idea of "collection" as an artistic practice.

## **Grades 6-9**

### **Responding:**

An art journal can be a very important part of an artistic practice. And sometimes creating your art journal makes the overall project of filling the pages that much more intimate. Paulus Berenson is primarily a ceramicist, but he also taught journal making while he was alive. In this [video](#) he talks about how an art journal can function and he makes distinctions between different types of information that can be kept in an art journal. You can show clips from this video to get students thinking about the possible things they might record in their own art journal. As such,

this can be a great project for the beginning of the year. Students can create the art journals, and then take time filling the pages throughout the semester or year.

### **Connecting**

Ask students the following questions, and have them write their responses: what do you think a journal is for? Have you ever kept any kind of journal, and why or why not? How might an artist use a journal? Once you create your own art journal, what might you collect in it? Have students pair-share their answers to hear how classmates have responded to these answers.

### **Creating**

For creating art journals, utilize a book binding method that will work best for your classroom and your students. I have created sketchbooks with junior high students and stitching the signatures was challenging, but they were able to complete the task with time and support. To keep the project budget friendly, I used copier paper for the interior pages and we covered cardboard with construction paper for the exterior. I did use book binding glue to keep the binding flexible enough to make it through the semester. Again, choose methods that will work for your classroom, students, and budget. Additionally, an art journal can be made from an old book. Students can use Elmer's glue to bind several pages together, and then the content of the pages can be painted over with gesso or some other priming medium so that they have blank pages to work with. The key here is for students to create a book that they can use to collect their ideas for inspiration on future artworks.

### **Presenting**

At the end of the semester or year (whichever best applies to your school context) have an art journal party. Students can sign up to bring snacks and the time can be used to share their completed art journals (including the interior pages!). After viewing each other's works, ask students: what did your classmates collect in their art journals? What did you like the most about one particular journal? What surprised you most about this process or about one of your classmates completing journals?

## **Grades 10-12**

### **Responding**

Look at art created by university students on the [Social Justice & Social Practice in Book Arts](#) web page. Students can look through this website independently to focus on projects that interest them personally. Choose at least two projects from the website and respond to the following prompts about their chosen artworks: describe the artwork (media, subject matter, imagery, elements & principles, etc.). What is the most successful thing about the work you selected? What more would you like to know about the artwork? Have students share the artworks they selected and their responses to the artworks in small groups.

### **Connecting**

Now that the students have looked at and reflected on artworks engaging with issues of social justice, ask them the following questions: what is a social issue that is important to you, and why? What message would you like to send out into the world to address this issue? Have

students write and draw about their ideas. Sharing with a partner or small group can be really helpful at this phase as students begin to craft their own topical focus.

### **Creating**

Ask students: how might you create an artist book that speaks to the issue you identified as important to you? What might your artist book say or show? What materials and methods might best help express your chosen topic? Remind students that artist books do not have to have text. Their artist books can focus on expressing a mood or presenting imagery that speaks to a chosen issue without including any words in the design. On the other hand, students' artist books can include text. Some artists' books borrow text from other books, a single word or phrase can be impactful, or students can include original poetry, for example. This prompt is broad, so it is important that students really narrow down their project. Help them set agreements for their project: page number, media, color palette, etc. Do they want the work to be serious, humorous, or to express some other kind of mood? Depending on your classroom, materials available, and your students, you can create required project criteria such as utilizing collage and/or printmaking as a method. Students will also have to decide on the type of book format they would like to utilize and practice constructing that format before creating their final artist book.

### **Presenting**

This is an involved, and potentially very personal project for students. Therefore, it is important for students to present the work formally to their classmates, and also to create a digital mode to exhibit the work much like the websites listed in the resource section above.

# Workshop: Portrait Modeling with Sculpture

**Facilitator:** [Professor Michael Warrick, MFA](#)

## Description

Participants will gain a wide variety of experiences towards modeling the clay portrait, rubber mold making, and reproducing the portrait in Hydrocal.

## Materials list/budget

Here is a [list of materials](#) used in the workshop.

## Vocabulary

**Portrait** - a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

**Sculpture** - the art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster.

**Mold Making** - Molding or Mold-making is the act of creating the cavity / form that carries a negative or reverse impression of an original model.

**Positive Form** - Positive form in art relates to the solid pieces of material that displace or inhabit space, in contrast to negative form, which is concerned with empty space.

**Negative Mold Material** - Molds can be made of a rigid material, such as plaster or plastic resin or more commonly, a flexible material such as rubber.

## Artists to Look at

### *Philippe Faraut*

Faraut is a traditional portrait sculptor who creates realistic 3D portraits, busts, and sculptures based off of the human form. He facilitates workshops, offers online courses, and has a series of [demonstration videos](#) that might be very interesting, especially for high school sculpture students. You can access his full website [here](#). Michael Warrick has attended Faraut's workshop and counts him as a major influence on his 3D portraiture work.

### *Olmec Masks & Colossal Heads*

The Olmec culture thrived in what is now known as Southern Mexico from 500-1200 CE. The information we have about this civilization comes from the artifacts found throughout the region. The name Olmec was given to this culture by archaeologists, and comes from a Nahuatl term "Olmecatli", which means "inhabitant of the rubber country." Some of the most striking artifacts created by these people are what are known as Olmec Colossal Heads. There are seventeen confirmed Colossal Heads within the region, and they range in size from about 5 to 11 feet in

height and 3.8 to 9.8 ft in width. The common features among the sculptures are unique headdresses, flattened noses, slightly crossed eyes, and many of the figures have earplugs inserted into their ears (today known as earplugs). Experts believe that the colossal heads represent rulers and also the idea of ideal leadership more broadly. You can read a full archaeological report from 1967 on the Colossal Heads [here](#). [This is a student-friendly video](#) (8 minutes) about the Olmec Colossal Heads. In addition to the colossal heads, we have access to other Olmec artifacts including masks, check out a video [here](#).

#### *Owie Kimou, Portrait Mask*

The Portrait Mask by Owie Kimou was created to honor a woman named Moya Yanso, a respected member of the Baule people who live in central Côte d'Ivoire in West Africa. Such masks, referred to as Mblo, were worn and danced by men in a community masquerades up until the 1980s. The mask is not meant to resemble Moya Yanso as much as it is meant to represent her honorable characteristics. You can learn more about this particular Mblo mask in this [article](#).

### **Local Connections & Resources**

- Vogel & Schwartz
- [We Can: Portraits of Power](#) by Tyler Gordon (a book by a young artist who paints portraits of people who inspire him, view an interview [with the artist](#))

### **Creative Provocations**

#### **Big Idea: Power**

How have artists throughout time used art to express or confer the idea of power? For thousands of years humans have been creating works of art to display power. In the US and beyond, monumental works of art have conveyed the power of rulers and enshrined the legacies of leaders who are no longer living. Some artworks even represent spiritual power. Other works of art, such as masks, represent power, but are also powerful to transform the wearer. Many of the artworks that convey the idea of power show figures of humans, or perhaps even just the faces of humans. The provocations below are situated around sculptural portraits, and masks as a mode for representing different kinds of power. The activities focus on supporting students as they engage with and create works of art to express the power of individuals who are important to them, or to imagine and conceptualize their own power.

#### **Grades K-5:**

##### **Responding**

Have students view public sculptures from the Vogel Schwartz Sculpture Garden (such as: [Over the Moon](#), [The Greatest](#), [Conversation with Myself](#), [The Awakening](#)) Give students time to describe what they notice in the work, what do they see? Then, give students time to talk about what they think the artwork means. Before or after your conversation of the artwork, be sure to emphasize that the sculpture is part of their local (state or city) context. You can also discuss that the work is 3D, and unpack the differences between 2D work and 3D work. You can also show them a Colossal Olmec Head and discuss how these sculptures were meant to be seen by all of the Olmec people in their community, to show the power of the ruler. You can ask them,

how might the artists of the artworks we looked at from Little Rock also be showing the idea of “power”? There are no specific right or wrong answers to this prompt. Let students imagine and make their own connections. These types of responding activities are a rich experience for building visual literacy.

### **Grades 6-12:**

#### **Responding**

Have a series of artworks that show power, for example, print out reproductions of sculptures of famous powerful leaders (for example: George Washington, Marcus Aurelius, The Statue of Liberty, Colossal Olmec Heads, and the Moai). Divide students into small groups and give each group 2-3 images to compare. Do not provide any additional information about the art works, let students look at them without any explanation. In small groups they can discuss what the artworks might have in common. Provide them with the following prompt: What do each of these artworks show and what do you think they are supposed to mean? Have one student take notes for the group. Once the small groups have discussed their art works for 5-7 minutes, have each group share their conclusions with the whole class. If they do not touch on the term “power” specifically within their small group or whole group conversations, you can present the whole group with the following prompt: In what ways might these artworks convey the idea of “power”?

### **Grades K-2:**

#### **Connecting**

Students can learn about the Mblo Portrait Mask made by Owie Kimou. Project the mask for students to view. Ask them: what do you see? What do you notice in this work of art? Give them plenty of time to respond. You can ask to follow up questions like, what’s at the top? What shapes do you see? What do you think it’s made of? Who do you think this is? You can also tell them, this is an artwork that is used, what do you think it is used for? After you have had time to describe and interpret the work, tell students more about how the mask functioned in the Baule society. Then, ask students, if you were going to make a mask to represent someone you respect, an important family member, or an ancestor, what might it look like? Students can respond to this question out loud and also make preliminary sketches about who their mask represents, how it might look, and why it would look that way. Circulate the room and help students make notes about the details of their mask on their sketch.

### **Grades 3-5:**

#### **Connecting**

Who is someone in your life that you view as powerful? In what ways might others see you as powerful? What makes you feel powerful? Students can watch videos and read about child artist Tyler Gordon. His book “We Can: Portraits of Power” can help them see how one young artist uses portraiture to show the power of those who inspire him. They can also create a series of thumbnail sketches or preliminary sketches of people they view as powerful, or of themselves as powerful through their own eyes or the eyes of others.

### **Grades 6-8:**

#### **Connecting**

Students can learn about the Colossal Olmec Heads. They can watch this informative video and view images of the heads as well. They can discuss how we show the power of our leaders in the United States and consider how our contemporary practices for showing power are related to ancient practices like that of the Olmec. Ask students, if you could make colossal sized artwork to show power who would you depict and why?

### **Grades 9-12:**

#### **Connecting**

Students can think about how power is portrayed in popular culture. For example, they can research powerful characters in comic books, television shows, and movies. They can create digital collages that document different characteristics of power and how illustrators portray characters in powerful ways. Finally, they can utilize their collage as inspiration for the creation of a series of masks that represent their own power or power they hope to have in the future (see more about this in the next section.).

### **Grades K-2:**

#### **Creating**

What are ancestors? Students can explore the mask-making process and create masks that represent a single ancestor or the idea of their ancestors. If we are alive and walking this earth, that means there are other humans who were our relatives who have gone on before us and are no longer living. We may or may not know our ancestors, but we can create works of art that acknowledge and honor the family members who came before us. Students can discuss where their families come from. Do they know stories about their ancestors or where their ancestors came from? If students don't have information about their ancestors, they can imagine what they might have been like, and create a mask that represents the qualities they imagine their ancestors might have had. Here is a [video](#) demonstration of how to create a mask using plaster strips.

### **Grades 3-5:**

#### **Creating**

How might you create a self-portrait sculpture that represents you as powerful? Students can use Crayola Model Magic to create relief sculptures that represent themselves as powerful. They can take digital images of themselves striking powerful poses and expressing power through their facial expressions, then use these images as a reference to create an expressive relief sculpture self-portrait. Here is a [video demonstration](#) of simple 3D portraits in model magic. In the video they suggest you use colors of model magic. However, you can use white model magic and paint the portraits with tempera paint after they are dry.

### **Grades 6-8:**

#### **Creating**

How might students create an original plaster cast mask that expresses a sense of personal power? After learning about the Olmec Colossal Heads and/or the Mblo Power Mask, students

can create designs for a plaster-cast mask that expresses their own personal power. They can begin brainstorming by thinking about times they've felt powerful. What caused them to feel powerful, what was the setting, or the circumstances they were in? What were they doing when they felt powerful and how might they represent that on a mask? Have students complete preliminary sketches and create a plan for how they might embellish a plaster mask to express their personal sense of power. They can use plaster strips on a [mask mold](#), or to directly cast their own face.

### **Grades 9-12:**

#### **Creating**

How might students create a series of sculptural portraits that represent themselves as powerful either now or in the future? Following a similar process to Michael Warrick's workshop, students can create a 3D portrait of themselves in clay. Have them focus on expression to portray different kinds of power. Once they have completed the clay portrait, they can create a cast so that plaster replicas can be created. After creating a series of 3D portraits through the mold-making process, they can explore how surface design can transform the viewer's perception of the 3D form of the piece to create different moods related to the idea of personal power.

### **Grades K-2:**

#### **Presenting**

Students can participate in a parade to present the masks they've created to their peers, the school, and the community. Each child can record a short video show and describe their work. The videos can be compiled by class to share via email and social media for those who are unable to attend the parade.

### **Grades 3-8:**

#### **Presenting**

Students can curate a "Hall of Masks" where they present their work to the school. Each artist can write a short statement about their self-portrait sculpture to help viewers understand the artistic choices they made.

### **Grades 9-12:**

#### **Presenting**

Students can design a small digital catalog with high quality images of their mask series, similar to an exhibition catalog at a gallery or museum. They can write a short essay about the series and then feature images of each 3D portrait along with the title, media, and size.