



Book Arts

Utah Museum of Fine Arts

Evening for Educators

February 21, 2007 • 5:30 pm - 8:30 pm

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List of Postcards

1. Willow Legge, British
An African Folk Tale: Why the Sun and the Moon Live on the Sky, 1979
Serigraph and intaglio on paper
Gift of Murray Herring
Museum #1980.100A-J
2. Judith Serebrin with text by Nola Anderton, American
Ip, 1990
Etching on paper
Purchased with funds from Friends of the Art Museum
Museum #1991.004.001
3. Sue Cotter, American
Fossil Ridge, 1988
Letterpress printing on handmade paper
Purchased with funds from Friends of the Art Museum
Museum #1992.026.003
4. Stephanie Wilde, American
Celtic Portfolio Edition #11
Etching on paper with letterpress printing
Purchased with funds from Friends of the Art Museum
Museum #1995.020.001 A-K
5. Anna Campbell Bliss, American
Labyrinths of the Mind, Book I, 1998
Wove paper, paint, ink, wood, photograph
Gift of the Artist
Museum #2004.9.1
6. Sas Colby, American
Life Book: 1939-1976, 1979
Photocopy, cloth, paper
Purchased with funds from Friends of the Art Museum
Museum #1980.050



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An African Folk Tale: Why the Sun and the Moon Live on the Sky

Willow Legge



Willow Legge, British
An African Folk Tale: Why the Sun and the Moon Live on the Sky, 1979
Serigraph and intaglio on paper
Gift of Murray Herring
Museum #1980.100A-J

An African Folk Tale is a story from the Eflk Ibibio Tribe about why the sun and the moon are in the sky. Willow Legge produced this artist book in 1979 using paper embossing as well as carved linoleum and silk screen. Embossing is a process that involves altering the surface of a sheet of paper by adding dimension to it. This is done by applying a solid object to the wet pulp of the paper and applying pressure until the image has been transferred to the paper and then it is dried. The process of embossing can also be done using a printing press in order to make numerous copies of the same print. *An African Folktale* is an artist book fashioned in an unusual manner; the book is not bound, but rather the pages are loose leaf and are stored inside a box.

As well as being an embosser and book maker, Willow Legge is a sculptor and works with such mediums as stone, marble, plaster, and bronze. Her husband, Ron

King, founded the Circle Press, a publishing company that holds a collection of unique artist books. It was founded in 1967 in order to bring a “group of like-minded persons working within a shared, supportive framework, a circle...” together. Willow’s *An African Folktale* is part of the Circle Press collection.

Willow Legge King now lives with her husband in Bosham West Sussex, England and continues to sculpt. *An African Folktale* is no longer in print.



Embossing

Art Lesson

A lesson plan for *An African Folk Tale: Why the Sun and the Moon Live on the Sky*

written by Lauona Tanner

Objectives:

1. The students will create a design based on traditional African styles.
2. The students will understand the concept of shape, depth, and relief.
3. The students will work in reverse to create a template that will be used for the embossed image.
4. The students will demonstrate craftsmanship.
5. The students will make several copies of the embossed image. One copy will be used to illustrate a “mini folktale” and combined together as a class collaborative book (optional).

State core links: Printmaking

1. Standard 1: Objective 2 – create prints using art elements and principles.
2. Standard 2: Objective 2 – evaluate printmaking and prints.
3. Standard 3: Objective 1 – create content in printmaking.
4. Standard 4: Objective 2 – synthesize printmaking w/other subjects (optional).

Grade level: 7-12 (can be simplified for 4-6)

Materials:

- Mat board
- White board (4 ply Bristol board or heavy poster board)
- X-acto knives
- Cutting mats (or larger mat board scraps)
- White glue (elmers or PVA) and glue brushes
- Embossing tools (OR crochet hooks in various sizes)
- Crystal Clear Fixative
- Rives BFK paper
- Newsprint paper

Prepare ahead of time several samples or collect samples of embossing on greeting cards.

Activity:

1. Explain what embossing is and how it works.
2. Demonstrate selection of a design, simplifying and altering it to be enclosed.
3. Demonstrate the one layer design, two layer, or more depending on the abilities of the students.
4. Demonstrate making a plate. Have plenty of samples for the students to study.
5. Demonstrate the embossing process.

Background:

What is embossing?

Embossing is changing the shape of paper to create a raised design. It is white on white. The different levels of the paper create the design. Emboss literally means:

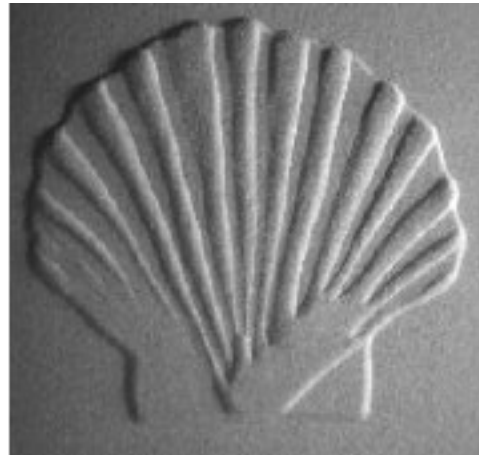
1. To swell up, rise
2. To carve, raise, or print a design etc. so that it is raised.
3. Above the surface, to raise in relief.

How does it work?

Paper, especially a quality paper, can stretch. The artist creates a design and cuts a mold. A moist sheet of paper is positioned over the mold and gently pressed down. It is allowed to dry. The result is a multilevel design.



One level embossing



Two level embossing

Selection of the design

Almost any design can be used for embossing. However, it must be simplified and changed to an “enclosed” pattern. The African bird on the left is taken from a clip art book. The design is simplified and redrawn so that each portion can be cut out. Of course the amount of detail depends on the skill level of the students.



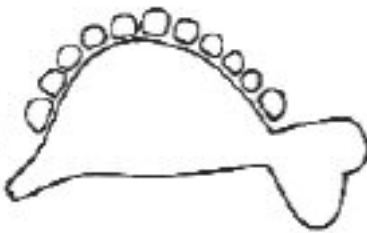
Clip art of African bird



Design for one level embossing. The area within the shapes will be cut out.



Clip art of African fish



level one



level two

The area within the shapes will be cut out of two different papers which later will be glued on top of one another.

Shape: The individual outline of each section creating an enclosed pattern that will be cut out later.

Depth: The degree to which the paper will be pushed, one layer, two layer, etc. The weight (or thickness) of the Bristol board will determine the depth also. Keep in mind that paper can only be stretch so far. If the paper is pushed more than three layers at one point, it will tear.

Relief: An embossed design can be pressed both downwards and upwards.

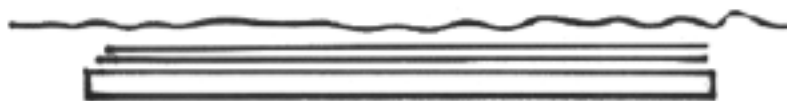
Reverse: When embossing letters, the design will need to be reversed. Any pattern will be reversed from the direction that the mold is cut. For example, the fish above will be facing right when embossing is finished.

When making the design, work on scratch paper such as newsprint. Only when the design is complete should you transfer it to the Bristol board. I like to use a simple graphite transfer because the lines can be erased easily. Stroke the back of the design with a flat pencil till the surface is blackened. Tape the design to the Bristol board and retrace each line. After the design is cut out of the board, erase all pencil lines. Any lines or color on the plate (or mold) will be transferred to the finished embossed piece. So care should be taken to keep the mold clean.

Craftsmanship standards:

1. Design is interesting
2. Layers fit together properly

Making a Plate (Mold)



Paper to be embossed
 Level One
 Level Two
 Mat Board

Carefully cut out all the enclosed shapes of the design on each of the levels. Use an x-acto blade and cutting mat (or mat board scraps). I like to use mat board as a base for the plate. Level two, or the portion of your design that will be pushed out the furthest, should be glued down first. Level one fits on top of level two. Use white glue and a brush taking care not to let the glue slide into the cutout shapes. Allow the glue to dry. Spray the entire plate with Crystal Clear fixative to make it strong and water proof. If this is not done the moist paper may tend to stick. Allow this to dry thoroughly (over night).

Note: The edge of the Bristol board can create an edge that adds to the design (see illustration of the plate and the print).

Craftsmanship standards:

1. Cuts are smooth and fit together nicely
2. Glue is clean
3. Plate is clean with no color or pencil marks



Plate



Print

Printing the Embossing

Cut the Rives BFK to the desired size. Soak it in water for about 10 minutes. Blot it dry on newsprint till it does not drip. Secure the plate using masking tape. Place the paper over the plate. You may desire to tape this down on one edge, but I have found it easier to just carefully hold it in place with my left hand.

Very carefully, gently, and slowly push the paper down into the mold a little at a time. (This works only if you do not have long fingernails. If so you will need another tool, perhaps a kneaded eraser.) Switch to the embossing tool (or crochet hook) to press the paper down into the deeper areas. Great care should be taken to not wiggle the paper. (A buddy system may work with younger students. Have one hold the paper while the other gently pushes down into the mold.) If the paper wiggles, it will cause the image to be blurred or doubled. Also take care to not tear the paper.

Pull the embossed paper off the mold and set aside to dry.

Craftsmanship standards:

1. The print is clear and clean.
2. There are no small rips in the finished embossing.

Assessment:

Please note the Craftsmanship standards at the end of each portion of the activity. That will be your guide to judging the students understanding and skill level.

Variations:

A press may be used to print the embossing.

1. Soak Rives BFK and blot.
2. Place the plate (mold) on bed of press.
3. Place paper over the mold. Cover with clean newsprint. Then cover with felts.
4. Run through the press with firm pressure.
5. Remove from press and allow embossing to dry.

Also a mold may be made using Acrylic modeling paste which is much like a thick paste. It should be painted on the mat board with a brush or knife. This must be allowed to dry completely which may take several days. Run the mold and the wet paper through the press as described above. This method creates multi layers and amazing detail. (The Acrylic will cause the board to warp. By putting medium on both sides of the mat board the warping can be minimized. Also, avoid sharp peaks of the paste.)

Extensions:

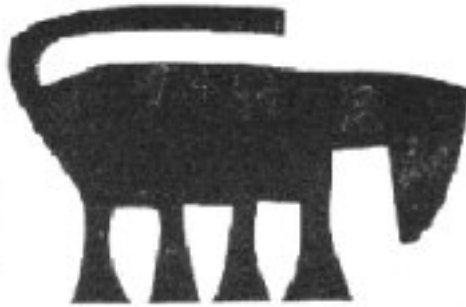
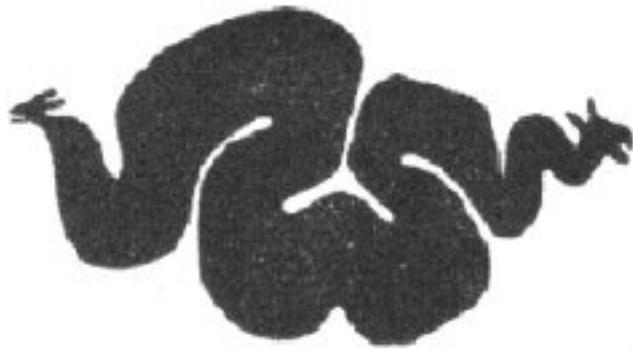
Assign each student to make an embossing based on one of the African animal clip art photos below. Then have each student write their own short “folktale” which explains something about that animal. For example: Why the zebra is black and white, how the snake lost his legs, why the turtle carries his world on his back, etc.

Have each student make an extra embossing that will be mounted on another colored 8 ½” x 11” heavy weight paper (such as Canson Mitients). The story is written on the colored paper under the attached embossing. Make the embossing approximately 4”x4” and attach to the top center of the Canson. The collected pages may be placed together in a handmade folder as a collaborative book.



African Designs
from traditional sources
by Geoffrey Williams
ISBN 0.486.22752.9





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lp

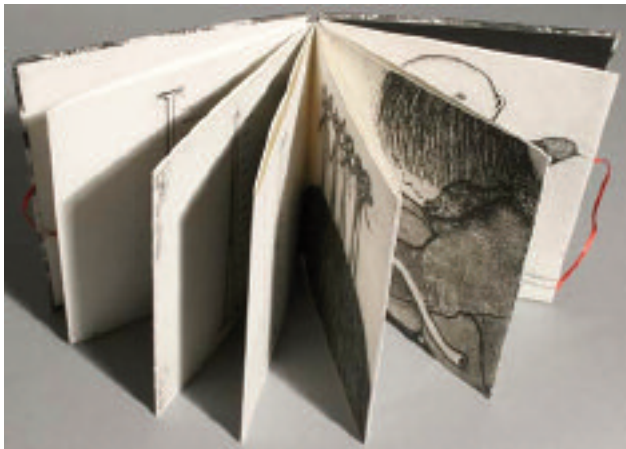


Judith Serebrin, artist & binder; American
Nola Anderton, writer; American
Etching on paper
lp, 1990
Etching on paper
Purchased with funds from Friends of the Art Museum
Museum #1991.004.001

Judith Serebrin & Nola Anderton

This book “IP” or “Ignoble Preservation” was illustrated using a technique called etching. Etching is a process in which a tool similar to a needle is used to draw on a wax ground over a metal plate. The plate is dipped in different acid baths and the metal bites away where it was not protected by the ground. The ground is then removed and ink is pushed into the indentations where the acid etched into the metal. The plate is wiped clean of any excess ink and then it is ready for print. A piece of paper is put on the plate and pressure is applied. When the paper is removed an impression from the image of the plate is present on the paper. *lp* was made from a series of etchings printed on one long sheet of paper. The title on the cover was hand painted with watercolor. The structure of the book is concertina, or accordion-fold.

Judith Serebrin has been constructing unique and one of a kind artist books since 1989. She graduated in 1990 from the University of Utah with a master’s degree in fine arts. Her artist books are now displayed in libraries, museums, and collections around the world. Judith Serebrin’s primary focus is in book arts. She has been making limited edition and unique books from etchings, monotypes and drawings since 1989. Her work has been exhibited widely and has been collected by libraries, museums and individuals in the United States and abroad. Her work was featured in an article on contemporary book arts in the November 1998 issue of ART PAPERS. She was the recipient of the Pacific Center for the Book’s (PCBA) 1994 D. Steven Corey Award. Judith currently resides, and makes art in the San Francisco Bay Area. She is a Book Arts instructor at the San Francisco Center for the Book. She is an active member in The Main Gallery, a juried cooperative gallery in Redwood City, California.



Ip: A Story of Ignoble Preservation

Language Arts/Visual Arts Lesson

A lesson plan for *Ip* **written by Lola Beatlebrox**

Objective:

1. Students will discuss different emotions by looking at the book *Ip: A Story of Ignoble Preservation*
2. Students will learn about the art of etching and will be able to illustrate a story of their choice.

State core links

1. Health Education: Standard 1: Objective 1- Develop strategies for appropriately and safely expressing emotions.
2. Printmaking: Standard 1: Objective 2 – create prints using art elements and principles.
3. Language Arts: Standard 8 - Students write daily to communicate effectively for a variety of purposes and audiences.

Grade level: varies depending on activity

Materials: varies depending on activity

Background:

Nola Anderton wrote *Ip* in high school and Judith Serebrin created an illustration for publication in the high-school literary magazine. Nola's poem was the seed of inspiration for this beautifully illustrated book about the human fallibility of teasing. Judith developed her artistic interpretation of the story into a book in graduate school.

Of her illustrations, Judith recently said, "I looked at the preciousness of the individual and the creativity of the soul described in Nola's poem and created these etchings. Do the kids respect this unique person at the end of the poem? Hopefully they could see the consequences of their intense teasing. Hopefully, they are upset that the unique person doesn't exist any more."

"The poem communicates a direct message in an indirect sort of way," she said. "Students have a very special opportunity when they use words and art to communicate important ideas. Nola wrote and I illustrated this poem."

This book "IP" or "Ignoble Preservation" was illustrated using a technique called etching. Etching is a process in which a tool similar to a needle is used to draw on a wax ground over a metal plate. The plate is dipped in different acid baths and the metal bites away where it was not protected by the ground. The ground is then removed and ink is pushed into the indentations where the acid etched into the metal. The plate is wiped clean of any excess ink and then it is ready for print. A piece of paper is put on the plate and pressure is applied. When the paper is removed an impression from the image of the plate is present on the paper. *Ip* was made from a series of etchings printed on one long sheet of paper. The title on the cover was hand painted with watercolor. The structure of the book is concertina, or accordion-fold.

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More background information about the technique of etching:

An easy and wonderful link on print making can be found at the New York Museum of Modern Art:
<http://www.moma.org/exhibitions/2001/whatisaprint/flash.html>

Also go to www.wikipedia.org Search on etching. This page has a clear description of the etching process and links to the MoMA site.

Activity 1: Discussion of Emotions

Materials:

- Postcards
- Copies of the text for the students.

Read the text of *Ip: A Story of Ignoble Preservation* aloud or have the students read aloud. Discuss the text with the suggested discussion questions as your guide. Different age groups can be coached to provide different insights.

Text from the book:

Ip was different from us. He rattled marbles in a tin cup to scare the rats away.

Although there were no rats to scare, being safely catalogued in the belly of a cat.

He wore ribbons in his hair to protect him if the sky fell down but everyone else was bald.

He tied his shoes with noodles so he wouldn't starve if he got lost but they always came untied and dragged in the mud.

We laughed at him and made him bad guy in all our games. We took the ribbons out of his hair and ate his noodles.

Until one day he didn't come out to play and when we asked the elders why they said it was because he was extinct.

Discussion for Younger Children:

1. Why was Ip different from the other children? A: He carried a tin cup with marbles, his hair was different, he tied his shoes with noodles.

2. What did the other children do because he was different? A: They laughed at him. They played tricks on him.

3. What happened to Ip? What does "extinct" mean? A: He died. He died forever. What other creatures are extinct? Eg. Dinosaurs, different kinds of birds & animals.

- Does the word extinct make you sad? Do you feel sad for Ip? Do you feel sad for the other children too? Why?

- What made Ip die? Explore feelings -- the idea of belonging, of being accepted, of the importance of love to life, of what happens if people don't feel loved.
- Have you ever felt different from other people? How did you feel?
- Are there words for what the children did to Ip? What does teasing/bullying/etc. mean? How does it feel to be teased? When is teasing fun? When is it harmful?

Discussion for Older Children:

1. Discuss the structure of the text. How is this text more like poetry than prose? How does the author create word pictures? How does the author set up antithesis with a construct that uses a declarative sentence coupled with a phrase that begins with "but ..."?
2. Discuss the meanings of words and phrases. What does the phrase "safely catalogued in the belly of a cat" evoke? If the author had written "eaten by a cat" or "the rats were dead," how would the tone be different?
3. What does the use of the word "extinct" evoke for the children in the story? For you as the reader?
4. Discuss the tone of the text to draw out critical thinking:
 - Do you think Ip really rattled marbles in a tin cup to scare the rats away or is that an assumption the other children drew?
 - Do you think he really wore ribbons in his hair to protect him if the sky fell down? What other reasons might IP wear ribbons in his hair? How does the author use the absurd to poke fun at the other children, instead of Ip?
 - What about the image of Ip tying his shoes with noodles so he wouldn't starve -- what is the author trying to say about appearances (facts – he tied his shoes with noodles), assumptions (he would eat the noodles), and opinions (he was stupid)?
5. Why is the title of the book "Ignoble Preservation?" What does ignoble mean? What does preservation mean? Who is being ignoble? What/who is being preserved? What has been lost?

Activity 2: Discussion of Ip

Materials:

- Postcards

Discuss the postcard pictures with all ages:

1. Show the picture of the ribbons in Ip's hair: What do you think of ribbons like these? Is the drawing pleasing to you? Discuss physical differences or cultural differences if the conversation leads there.
2. Show the picture of the bald children eating the noodles: What do you think of these children?
3. Discuss the way the words are printed on the page:
 - a. Show the postcard with letters "IP." How are the words printed here? What does that do for the story? For the picture?
 - b. Show the ribbon postcard again. How are the words printed here? Why is this pleasing to the eye?
4. Show the postcard of the book in the box. How does the decorated box make the book appear more important/valuable/artistic?
5. Show the postcard of the open book so students can see its accordion or fan shape. Explain how the book was made: The pages of "accordion books" are made from one long piece of paper, folded like an accordion or fan. The ribbon holds the pages together in the back and ties in the front.

Activity 3: How Etching is Done

Materials: Internet link with overhead projector (or background information)

An easy and wonderful link comes from the New York Museum of Modern Art:

<http://www.moma.org/exhibitions/2001/whatisaprint/flash.html>

This webpage contains expertly-crafted flash animation. The presentation will step you and your students through the woodcut process and the etching process, explaining the differences between each. It's highly pictorial and easy to understand. If you have flash on your computer, you can clearly describe the process in your own words. By clicking on a gallery of woodcuts and etchings at the Moma, you can talk about examples of both etchings and woodcuts. The reason for making the comparison between woodcuts & etchings: The etching process uses acid and is inappropriate for use by small children. Their art activities will largely be confined to the woodcut technique.

Activity 4; Write the text for an illustrated book

Materials:

- Paper
- Pens
- Pencils (younger children)
- Computers (older children)

For younger students: Have students focus on a feeling, perhaps a time when they were happy or sad about being teased. Ask them to write 3-5 sentences telling a story about the feeling. You can customize this activity any way you want – the goal is 3-5 declarative sentences that can be illustrated.

For older students: Have each student write a brief story inspired by the poetry of the Ip text. Suggest that they choose an issue to write about e.g. “rejection,” “discrimination,” “inclusion,” “tolerance.” Have them focus on brief declarative sentences, crafting them with brevity, clarity, imagery, tone, and vocabulary. Have students critique each other's stories to make them sharp and descriptive.

Activity 5 (optional depending on your chosen art medium)

Materials:

- Paper 24”-36” long by 5”-8” wide
- Cardboard for the front & back cover

Prepare paper for accordion book

The following information comes from <http://www.kid-at-art.com/htdoc/lesson25.html>

To begin, fold the paper in half. Unfold, and then fold one side over so that the end touches this center crease, as shown. Repeat for the other side. Unfold and notice all the fold lines. Fold the left side over to the first crease or fold, and repeat this step for the right side, folding it over to the first fold on the right. Now unfold the paper, and fold the whole sheet back and forth in an accordion fold.

To make the book covers, cut two pieces of mat board the same size as the surface of the folded paper. For example, after folding a paper which measures 24" long and 5" wide, the surface will measure 3"x5". Have an adult cut the cardboard on a paper cutter or use a utility knife in combination with a triangle, T-square, or ruler to keep the corners square.

Activity 6 (Choose art medium)

Materials: Various depending on the method & media you select below.

Create and illustrate a page in a “regular book” or an accordion book:

Depending on the age group, students can create an individual accordion book or decorate their own page in a single book, illustrated by the whole group (to do the latter they might have to select one student’s story to illustrate.)

Use the suggestions below to select the method and lesson plan that makes the most sense for your age group.

Age: Younger students

Method: Crayon etching

Link: <http://www.kinderart.com/drawing/cetching.shtml>

Description: This lesson uses poster board, crayons, and popsicle sticks to create an image that is similar to the concept of etching. Students put thick layers of crayon on the poster board and scrape lines in the layers with the popsicle stick.

Age: Younger students

Method: Potato stamps

Links: <http://www.chevroncars.com/learn/fun-games/potato-stamp-prints>

<http://www.funology.com/boredombusters/bb026.htm>

Description: There are many website links about potato stamping, but these two have pictures of the stamps that will give children ideas. Potatoes can only be cut in simple shapes, so they are not good for illustrating complex stories. However, children get the idea that ink goes on a surface and transfers to paper. In etchings, of course, the ink goes in the etched grooves and transfers to paper, but the idea is roughly the same. Small children will need an adult to cut the potatoes but they’ll enjoy the stamping.

Age: Younger students

Method: Foam carvings

Link: http://www.eduref.org/cgi-bin/printlessons.cgi/Virtual/Lessons/Arts/Visual_Arts/ARA0013.html

This lesson plan for a “pictograph stone carving” is a safe, easy way to demonstrate etching for younger children. Using pieces of foam food containers with the rims cut off, the children carve or “etch” drawings into the foam with pencils or the handle-end of a paint brush. The students then paint their etched drawings with color. Of course, this method does not lend itself to the development of an accordion style book.

Age: K-6 grade students

Method: Foam carving & linoleum block printing

Link: <http://www.haringkids.com/lessons/envs/live/htdocs/lesson49.htm>

Description: This lesson also focuses on Styrofoam food containers for younger children and linoleum block printing for older children

Age: 3-6 grade students

Method: Crayon wax-resist type “etching”

Link: <http://www.kid-at-art.com/htdoc/lesson35.html>

Description:

This webpage tells you how to create a wax resist type etching with crayons, India ink, and a scratch tool. The children can make their own scratch tools by taping a nail onto a pencil or by using the point of a compass

(the kind that draws circles, of course). Hopefully, your students are mature enough to handle sharp tools. Don't use this method if not.

Age: 3-6 grade students

Method: Crayon wax-resist type "etching"

Link: <http://www.princetonol.com/groups/iad/lessons/middle/Lessons/6beast.htm>

Description:

This webpage has beautiful examples of wax resist type etching. Judy Decker, the lesson plan author, has a tip for making the India ink stick to the crayon – add a drop of dishwashing liquid to the India ink. The pictures of the students' work on this webpage are worth looking at for style ideas.

Age: K-College grade students

Method: Various techniques from simple to complex. Includes linoleum block carving technique.

Link: <http://faculty.maryvillecollege.edu/theprint/lesson.htm>

Description:

This web page has a number of lesson plan activities for all age groups from young children to college.

Numerous techniques include rubbing, ink stamping, embossing, and real etching with acid (only recommended for college age or mature high school students like Judith Serebrin).

The linocut technique is covered here in depth. It uses a linoleum block and sharp cutting tools. The linocut is basically akin to the woodcut, but the artistic student can create etching-type prints with this method.

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Fossil Ridge

Sue Cotter



Sue Cotter was born in Kalispell, Montana in 1955. She earned her BA in art from the University of Nevada, Reno. Cotter then went on to study letterpress printing under Robert Blesse at Black Rock Press in 1988. She now resides in Parowan, Utah where she operates her own letterpress studio, Woodhenge Press & Paperworks. A few years ago she began giving book art program workshops at the University of Utah and still continues.

Sue Cotter, American
Fossil Ridge, 1988
Letterpress printing on handmade paper
Purchased with funds from Friends of the Art Museum
Museum #1992.026.003

Along with one of a kind limited edition artist books such as *Fossil Ridge*, Cotter creates shadow boxes, sculptures, and homemade paper in her studio. Her artist books are sometimes in the form of a shadow box or

sculpture that tells a story. She uses many materials including clay, wood, or paper and found objects such as feathers, sticks, and glass.

Sue Cotter has won many awards such as the Utah State Arts Council Individual Artists' Grant 1993, 1995, 2001; Best of Show, Pyramid Atlantic Book Arts Fair, Corcoran Gallery, Washington, D.C. 1999; Juror's Award, Westward Bound - Book Arts in the West, Salt Lake City, Utah, 1998; Merit Award, "St. George Regional" St. George Art Museum, 1997; Merit Award, "Spring Salon" Springville Art Museum, 1995; New Forms: Regional Initiative Grant, "Living Book Project" 1994-95; Utah State Arts Council Fellowship, 1992. Her artwork can be found in museum collections all over Utah and the western United States.



“I Know A Place” Poetry Book

Art Lesson

A lesson plan for *Fossil Ridge* written by Tiya Karaus

Objective:

1. Students will write a poem about an outdoor place that is special to them.
2. Students will construct a book that is reflective of the meaning of the poem.

State core links:

Standard 3 - Expressing

Students will create meaning in art.

Objective 1 Create content in works of art.

Objective 2 Curate works of art ordered by medium and content.

Grade: 5-12

Materials:

- paper
- pencil
- copy of “I Know a Place” poem form for each student
- cardstock or heavy paper for book cover
- paper for book pages
- needle
- thread
- glue
- scissors
- color pencils/crayon/markers

Activity:

Introduction:

1. With paper and pencil in front of each student, ask them to make a list of favorite or memorable places they have spent time outdoors. This could be a park, a hiking trail, a lake, river, or beach, or a special spot in their own backyard. Students should then decide which of these places they are able to write about in the most detail (which of these places engaged all five of their senses).
2. Guide students in constructing an “I Know a Place” poem using the attached form.
3. Display picture of Sue Cotter’s *Fossil Ridge*. Share details about Sue Cotter’s life and artwork which you feel are interesting and pertinent. Like *Fossil Ridge*, students will construct a book about a special place. The poem in the book and the shape/design of the pages should work together to convey meaning.

Project:

To construct the book:

1. Fold each of four pieces of paper in half (“hamburger” or to the size of 5 ½ “x 8”).
2. Place them in a stack together with all the folds together to create the pages of the book.
3. Sew along the crease to bind the book together.

4. Fold the paper for the cover of the book in half.
5. Glue along the front, back, and spine of the book pages, then lay it in the opened book cover.

The book is now ready to be designed and written.

With scissors cut the pages to reflect the poem (i.e. wave shapes for a poem about the beach). Cut pages from front to back or back to front making each page a little bigger (or smaller) for a layered effect. The cover could be left rectangular or cut also.

Cutting the pages before writing in the poem allows students to place and center the text on the altered pages. The first page is the title page, and each of the remaining pages is for a separate stanza of the poem. The cover of the book is another place for students to express their creativity as well as the meaning of the book with paper collage, drawing, etc.

Sources:

“I Know a Place” poem form adapted from “City Café” in *Start Writing Poetry: Raps, Riddles and Concrete* by Pie Corbett

Variations:

K-3rd grade class project

Display postcard of Fossil Ridge and read the words from the book.

Take students outside (or set up a corner of the classroom with natural objects; rocks, leaves, shells, twigs, pine cones, etc.) Explain that this will be a silent activity. Students will quietly select for themselves something from nature. Ask them to choose their special object by themselves and deliberately. You might also want to stipulate that objects must be found on the ground so that there is no picking of flowers or leaves, or breaking of branches. Once everyone has selected an object, return to sit in a circle in the classroom. Have each student in turn explain why they selected their object or why it is special. Record a phrase from their answer on a strip of paper or ask students to write a phrase about their special object themselves. Ask students to glue or attach the strip of paper to their object. Display all the objects together as a group art project.

9th -12th grade lesson plan variation:

Instead of walking students through the process of creating a book and writing a poem, there is an open-ended assignment option.

Assignment: Create a “book” that uses words and natural object to convey your feelings about a place that is special to you.

As a follow-up to the assignment share information about Sue Cotter along with the postcard of Fossil Ridge and other examples of her work (which can be found www.woodhengepress.com).

There is more information on Sue Cotter and Fossil Ridge available at the Utah Museum of Fine Art at www.umfa.utah.edu (as well as an additional lesson plan based on Fossil Ridge).

Text to Fossil Ridge:

It is called Fossil Ridge, a sharp place to walk, a fine line between things, a spine hard and strong.

Craggy wedge, arrow-headed cleaving sky, cleaving air. A reaching place, a cloud-touching place whose outline speaks a slow moving thought.

Wind skinned edges let bones fall, secret bones, ancient bones, white like ashes, white like death, desert dry.

Bleached bones, graceful stones, porcelain pieces cast in time. Slow rock time, long fossil time, time of ancient life, ancient death.

It is called Fossil Ridge, studded crest of pikes and steeples, a place to walk high, a place to walk low; a place of future life and future death

Rubric:

Poem

4 points	3 points	2 points	1 point	0 points
Poem is complete		Poem is partially complete		Poem is incomplete

Book

4 points	3 points	2 points	1 point	0 points
Book is neat and well crafted		Book is fairly neat and well crafted		Book is not neat or well crafted

Book design (Drawing or collage on the cover, the pages of the book are cut in an interesting way, special touches like natural objects; leaves, twigs, etc. are added to the book)

4 points	3 points	2 points	1 point	0 points
Cover design and shape of the pages reflect the meaning of the poem		Cover design and shape of the pages somewhat reflect the meaning of the poem		Cover design and shape of the pages do not reflect the meaning of the poem or are unaltered

poem form

I Know a Place

by _____
(title page)

(Describe things that you would see there)

I know a place

where _____

and _____

(first page)

(Describe things that you would hear there)

I know a place

where _____

and _____

(second page)

(Describe things that you would smell there)

I know a place

where _____

and _____

(third page)

(Describe things that you would taste there)

I know a place

where _____

and _____

(fourth page)

(Describe things that you would touch or feel there)

I know a place

where _____

and _____

(fifth page)

I know a place that is special to me.

(sixth page)



Book Arts

Utah Museum of Fine Arts

Evening for Educators

February 21, 2007 • 5:30 pm - 8:30 pm

Celtic Portfolio Edition #11



Stephanie Wilde

Celtic Portfolio is based on the ancient Celtic trees and their meanings. The four trees that are featured in this book include the birch, oak, rowan, and yew. Each has a special meaning that is conveyed throughout the pages of *Celtic Portfolio*. The birch tree stands for rebirth and renewal. It is a symbol of love and it was believed that a person could use the strips of a birch tree in an incantation in order to make another fall in love with him. The oak is considered the king of trees and stood for strength and stability. It is always very tall, strong, and sturdy and people used its spells for protection. The rowan tree leaves were used for protection against enchantment. The wood from the rowan tree has been used for knowledge and locating general divination. The yew tree is a primordial tree and is believed to date back for at least two hundred million years. The yew is seen as the immortal tree of life and held with sacred

Stephanie Wilde, American
Celtic Portfolio Edition #11
Etching on paper with letterpress printing
Purchased with funds from the Friends of the Art Museum
Museum #1995.020.001 A-K

reverence throughout the ages. According to ancient lore the yew is also seen as a tree of knowledge

Celtic Portfolio is a book with loose leaf pages placed in a wooden box. The pages are made of recycled paper and contain a contents page and cards and envelopes. Recycled paper is created by tearing paper into little pieces and soaking them in hot water. After the paper has soaked for a while it is beaten to a thick pulp with a whisk or blender. Dye or leaves are added to create colorful or texturized paper. A screen is placed in a pan with a little bit of water and the pulp is poured onto the screen. The pulp is spread over the screen, lifted out of the water and allowed to drain. It is laid out on a piece of newspaper and the screen is removed. It is then covered with another layer of newspaper and dried.



Constructing a Nature Artist Book

Art Lesson

An art lesson plan for *Celtic Portfolio Edition #11* written by Jacqueline Scuderi

State core links:

(Grade 5)

Visual arts standard 1: The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1: Explore a variety of art materials while learning new techniques and processes.

Differentiate between foreground, middle ground, and background in the production of art work.

Observe objects in detail and portray them with greater accuracy in works of art.

Simplify the beginning of a work of art, using start-up skills; e.g., blocking-in, gesture drawing, stick figures.

Language arts standard 1: Oral Language-Students develop language for the purpose of effectively communicating through listening, speaking, viewing, and presenting.

Objective 1: Develop language through listening and speaking.

a. Identify specific purpose(s) for listening (e.g., to gain information, to be entertained).

b. Listen and demonstrate understanding by responding appropriately (e.g., follow multiple-step directions, restate, clarify, question, summarize, elaborate formulating an opinion with supporting evidence, interpret verbal and nonverbal messages, note purpose and perspective).

c. Speak clearly and audibly with expression in communicating ideas (i.e., effective rate, volume, pitch, tone, phrasing, tempo).

d. Speak using complex sentences with appropriate subject-verb agreement, correct verb tense and syntax.

Materials:

- Egg cartons
- Detergent
- Water
- Pots
- Screens
- Newspaper
- Wool sparkles
- Food coloring, acrylic paint, watercolor paint, crayons, ink, brushes, pencils
- Pictures
- Cloth
- Glue
- Stapler
- String
- Hole punch

Grade Level: 4-6

Procedures:

Day 1: Show the children the post card for *A Celtic Portfolio* and explain to them what an artist book is. Ask the students if they have ever made paper before or if they have any ideas about how to make paper. Tell them that *A Celtic Portfolio* was made out of homemade paper and they will be making their very own paper as well. The students will then use their paper to create an artist book of their own. To get them started have each student rip apart two egg cartons that you have been collecting into tiny pieces. Let the students know that you will mix them together with detergent and water the following morning and have the mixture ready for them.

Day 2: In the morning before class starts place the pieces of egg cartons in a pot with water and about 2 cups of detergent on a stove for about 2-3 hours until the mixture is thick and creamy. After taking the mixture off the stove add more water to get it to the desired thickness. Bring a blender to the classroom and have the students take turns pouring the mixture into it and blending it. After it is smooth, help the students pour the mixture over silk screens, strain it, and then smooth the mixture to the edges. On laid out newspaper have the students flip the screen and lay the mixture out. Cover each with another few sheets of newspaper. Cover each of the pieces of paper with a heavy textbook and let them sit for about 24 hours (overnight).

Day 3: The next day have the students collect the paper that they made. The students will then choose which mediums they want to work with for their illustrations and writing. They may choose from water color, acrylic paint, crayons, pencils, ink, or they can make collages using pictures, found objects, cloth, leaves, etc. The students must then decide to use something found in nature to base their book on. They will look up the Celtic meaning of the tree, leaf, plant, or whatever they choose and incorporate it into their book somehow. The rest of the story is up to them to decide what to write about. Set a limit on how much the students must write. (i.e. number of sentences, words, etc.) After the pages have been created, help the students bind the books by stapling them together or punching holes and using string.

Conclusions: Over the next few days after the book art project, the students will have a chance to share their book to the class. They may choose to read it aloud or simply talk about their plant and what they learned, or about the creative process that went into making the book. The sharing will be followed by a class discussion where the students can talk about what worked and didn't work for them, and why they did or did not enjoy the project.

Assessment: Students will be assessed on the way they handled the project, the completion of the artist book, as well as the class presentation.

Variations/Extensions: There are many variations of this project that can be done. Students could be assigned to work in groups on the project. Students could be assigned a specific plant or tree to use for their book and then all of the students could compare orally or in writing how their book differed from the other students who were assigned the same tree or plant. Students could be assigned a different medium to use in order to create their book. There are so many different variations that could be made to fit each type of classroom or student.

Resources: www.kinderart.com
www.uen.org/core/
www.wicca.com/celtic/celtic/sactrees.htm

Sacred Celtic Trees and Woods

Introduction by Ed Collins

To the Celts and many other peoples of the old world, certain trees held special significance as a fuel for heat, cooking, building materials, and weaponry. In addition to this however, many woods also provided a powerful spiritual presence. The specific trees varied between different cultures and geographic locations, but those believed to be "sacred" shared certain traits. Unusual size, beauty, the wide range of materials they provided, unique physical characteristics, or simply the power of the tree's spirit could grant it a central place in the folklore and mythology of a culture. Even our modern culture finds that certain trees capture our imagination. The mighty oak, the mystical yew, and so many others are reminders of the power that trees have on our lives. The lore which surrounds a particular tree or wood often reflects the power the old ones sensed and drew from their presence.

To read more about sacred trees, visit: www.ravenwoodgrove.org/tree_essays.html

ALDER

This tree was sacred to the Druids. The pith is easily pushed out of green shoots to make whistles. Several shoots bound together by cordage can be trimmed to the desired length for producing the note you want and used to entice Air elementals. The old superstition of "whistling up the wind" began with this custom.

APPLE (Domestic)

Another sacred tree to the Druids. It is said that you may cut an apple into three pieces, then rub the cut side on warts, saying: "Out warts, into apple." Then bury the pieces and as the apple decays, the warts will disappear. Apple indicates choice and is useful for love and healing magic.

ASH

A Druid sacred tree. Druid wands were often made of ash because of its straight grain. Ash wands are good for healing, general and solar magic. Druids put fresh ash leaves under your pillow to stimulate psychic dreams.

BIRCH

Known as Lady of the Woods, Paper Birch, and White Birch. Druids carefully gathered strips of the bark at the New Moon. With red ink, they wrote on a birch strip, "Bring me true love." They cast the bark into a stream or other flowing water, saying: "Message of love, I set you free, to capture a love and return to me."

BLACKTHORN

Blackthorn is a winter tree. Its white flowers are seen even before the leaves in the spring. It is black barked with vicious thorns and grows in dense thickets. The wood is used in the cudgel shillelagh. Blackthorn indicates strong action of fate or outside influences that must be obeyed.

BROOM

Also known as Scotch Broom or Irish Broom. It can be substituted for furze (gorse) at the Spring Equinox. The Irish called it the "Physician's power" because of its diuretic shoots. Druids swept their outside ritual areas with it to purify and protect. They said that burning the blooms and shoots calms the wind.

CEDAR

Also known as the Tree of Life, Arbor Vitae, and Yellow Cedar. Ancient Celts on the mainland used cedar oil to preserve the heads of enemies taken in battle.

ELDER

Also known as Ellhorn, Elderberry, and Lady Elder. Sacred to the White Lady and Midsummer Solstice. The Druids used it to both bless and curse. Standing under an elder tree at Midsummer, like standing in a Fairy Ring of mushrooms, will help you see the "little people."

ELM

A slightly fibrous, tan-coloured wood with a slight sheen. Elm is often associated with Mother and Earth Goddesses, and was said to be the abode of faeries, explaining Kipling's injunction; "Ailim be the lady's tree; burn it not or cursed ye'll be". Elm wood is valued for its resistance to splitting, and the inner bark was used for cordage and chair caning.

FIR

Fir is a very tall slender tree that grows in mountainous regions on the upper slopes. Fir cones respond to rain by closing and the sun by opening. Fir indicates high views and long sights with clear vision of what is beyond and yet to come.

FIR (SILVER)

Also known as the Birth Tree. Druids burned the needles at childbirth to bless and protect the mother and baby.

HAZEL

Forked sticks of Hazel were used to find water or buried treasure. To enlist the aid of plant fairies, Druids strung hazelnuts on a cord and hung them up in their houses. Hazel wood was used to gain knowledge, wisdom, and poetic inspiration.

HOLLY

A beautiful white wood with an almost invisible grain; looks very much like ivory. Holly is associated with the death and rebirth symbolism of winter in both Pagan and Christian lore and is important to the Winter Solstice. In Arthurian legend, Gawain (representing the Oak King of summer) fought the Green Knight, who was armed with a holly club to represent winter. It is one of the three timbers used in the construction of chariot wheel shafts. It was used in spear shafts also. The qualities of a spear shaft are balance and directness, as the spear must be hefted to be thrown the holly indicates directed balance and vigour to fight if the cause is just.

JUNIPER

Its berries were used with thyme in Druid and Grove incenses for visions. It is said that Juniper grown by the door discourages thieves. The mature berries can be strung and hung in the house to attract love.

MISTLETOE

Also known as Birdlime, All Heal and Golden Bough. It was the most sacred tree of the Druids, and ruled the Winter Solstice. The berries are poisonous! Bunches of mistletoe were hung as an all-purpose protective herb.

OAK

Oak has been considered sacred by just about every culture that has encountered the tree, but it was held in particular esteem by the Celts because of its size, longevity, and nutritious acorns. The oak was the "King of

Trees" in a grove. Oak galls, known as Serpent Eggs, were used in magickal charms. The Druids and Priestesses listened to the rustling oak leaves and the wrens in the trees for divinatory messages.

PINE

The Pine tree is an evergreen, its old title was "the sweetest of woods." It was known to the Druids as one of the seven chieftain trees of the Irish. The cones and nuts were carried as a fertility charm.

ROWAN

Also known as Mountain Ash, Witchwood, and Sorb Apple. Rowan has been known to the Druids as an aid and protection against enchantment. Sticks of the Rowan were used to carve Runes on. Rowan spays and crosses were placed over cattle in pens and over homes for protection. Its lovely red berries feed the birds in winter. The berries have a tiny pentagram on them and are especially poisonous. The pentagram is the ancient symbol of protection. The Rowan tree indicated protection and control of the senses from enchantment and beguiling. The Rowan was a sacred tree to the druids.

WILLOW

Also known as White Willow, Tree of Enchantment and Witches' Asprin. One of the seven sacred trees of the Irish, a Druid sacred Tree. Its groves were considered so magical that priests, priestesses and all types of artisans sat among these trees to gain eloquence, inspiration, skills and prophecies.

YEW

Also known as English Yew and European Yew. Another important tree to the Winter Solstice and the deities of death and rebirth. It is a beautifully smooth, gold-coloured wood with a wavy grain. The Irish used it to make dagger handles, bows, and wine barrels. The wood or leaves were laid on graves as a reminder to the departed spirit that death was only a pause in life before rebirth. All parts of the tree are poisonous except the fleshy covering of the berry, and its medicinal uses include a recently discovered treatment for cancer. The yew may be the oldest-lived tree in the world. Ancient yews can be found in churchyards all over Britain, where they often pre-date even the oldest churches. There are some convincing arguments for it being the original 'World-tree' of Scandinavian mythology.



Book Arts

Utah Museum of Fine Arts

Evening for Educators

February 21, 2007 • 5:30 pm - 8:30 pm

Labyrinths of the Mind, Book I

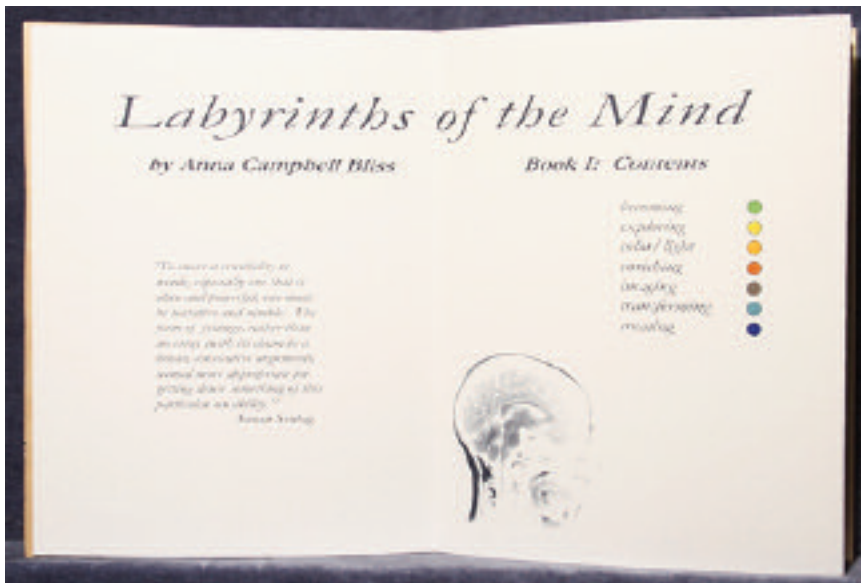
Anna Campbell Bliss



Anna Campbell Bliss, American
Labyrinths of the Mind, Book I, 1998
Wove paper, paint, ink, wood, photograph
Gift of the Artist
Museum #2004.9.1

Anna Campbell Bliss, as an artist, focuses on math and science in order to create art that is influenced by both imagination and nature. Her art work is all about color, light, and the human experience. She has devoted much of her life to the study of structure and form and her work is a blend of art and architecture. Bliss focuses on simple geometric shapes in order to place an emphasis on color. The feelings that can be drawn out by color and the emotional responses evoked within people are what she strives for in her work.

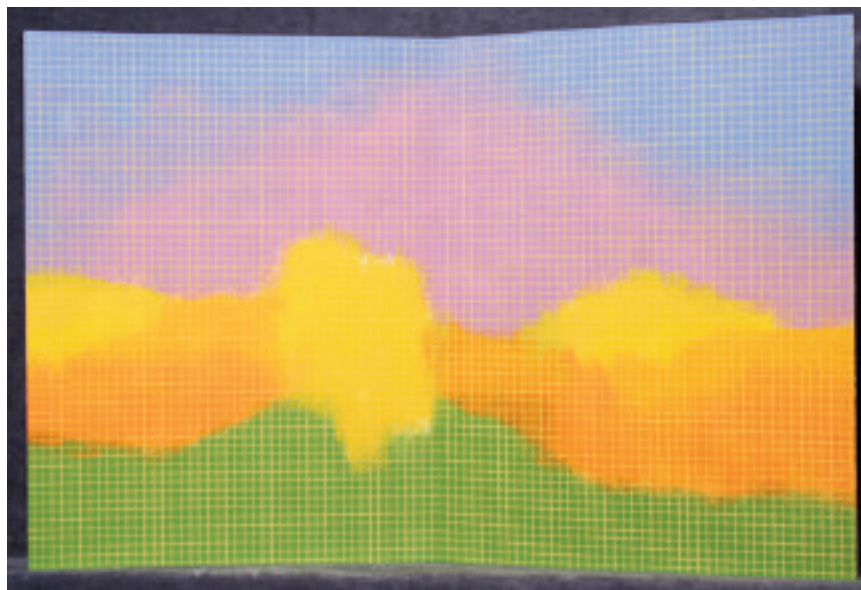
Anna Campbell Bliss was born July 10, 1925 in Morristown, New Jersey. She got her BA in art history from Wellesley College and her MA in architecture from Harvard's Graduate School of Design. Anna Campbell met Robert Bliss and was married to him in 1950. They opened their own architecture and design studio together: Campbell and Bliss Architects. She continued her studies in color theory and design with Gyorgy Kepes at M.I.T. Bliss also studied painting and print making with a group of Minnesota artists. A few years after graduate school she traveled the world and studied in Europe, Mexico, South America, the Middle East, Africa, and Asia. She has become an expert in color theory and now travels and gives lectures. As well as being published in professional journals, Bliss has also served as a guest editor for Design Quarterly Magazine. She now resides in Salt Lake City with her husband.



Anna Campbell Bliss, American
Labyrinths of the Mind, Book I (detail), 1998
 Wove paper, paint, ink, wood, photograph
 Gift of the Artist
 Museum #2004.9.1

'Labyrinths of the Mind' is a Japanese inspired fold book created using mixed media such as digital photography, painting, and screen printing. "Concepts of mind and recent brain research inspired exploration of my own experience. Particularly interesting are the visual, verbal, and tactile references that trigger memory. *Labyrinths of the Mind* is my response." –Anna Campbell Bliss

Artworks by Anna Campbell Bliss can now be found in the collections of the Metropolitan Museum of Art, New York; Marriott Library, Salt Lake City; Utah Museum of Fine Arts, Salt Lake City; Miami Gallery, Tokyo; and the Art Institute of Chicago.



Anna Campbell Bliss, American
Labyrinths of the Mind, Book I (detail), 1998
 Wove paper, paint, ink, wood, photograph
 Gift of the Artist
 Museum #2004.9.1

Making a Grid Drawing

Mathematics/Art Lesson

A lesson plan for *Labyrinths of the Mind, Book I* written by Jacqueline Scuderi

State core links:

(Grade 4)

Visual Art Standard 1: The student will explore and refine the application of media, techniques, and artistic processes. Objective 1: Explore a variety of art materials while learning new techniques and processes.

Observe and render the details of real objects with a high degree of accuracy; e.g., veins in a leaf, wrinkles in a cloth, mortar between brick, ridges in bark.

Mathematics Standard 1: Students will use spatial reasoning to recognize, describe, and identify geometric shapes. Objective 2: Specify locations and describe spatial relationships using grids and maps.

Grade Level: 3-5

Materials:

- Images of maps, from magazines, etc. photocopied for students to use
- Grid paper that has been labeled a,b,c... across the top and 1,2,3... down one side
- Transparent grids also labeled a,b,c... across the top and 1,2,3... down one side
- Scotch tape
- Pencil and erasers
- Crayons, markers, colored pencils, etc.

Procedures:

Students will learn about mapping and drawing skills in this hands on activity. Each student will be asked to find an image from a magazine to use as their picture to draw a copy. Help the students choose an image that will not be too difficult for them to recreate. You can even print out blank coloring pages with outlines from the internet for students to use if they cannot find an image. Take all of the student's images and photocopy them. Give all of the students a blank grid and instruct them to label the top a,b,c, etc. for each line. Have them also label one side the same way with 1,2,3,etc for each line. Next provide the students with a transparency grid that has the top and side labeled as well. Have the students tape the transparency over their picture and line it up so the edges touch. Now they are ready to begin their map making/drawing skills. Instruct them to follow their picture grid to duplicate the image on their own blank grid paper. Once the students have finished their grids they can choose to keep it in pencil or color it in with crayons, markers, colored pencils, etc.

Conclusions: Students will have a class discussion and answer a questionnaire about how they think they did with the project. The creations can be hung up around the classroom or displayed in the hallway.

Assessment: The questionnaire will help students think about how they did and what they learned and allow the teacher to assess their work.

Variations/Extensions: This project can be simplified for younger children by selecting one image for all the students to recreate. The grids can also already be made up for them. It can also be made more difficult by asking older children to select a certain type of image and have them practice shading in the picture. The image can also be recreated at a much larger scale using poster paper.

Resources: www.educationworld.com and www.uen.org/core/

Grid Drawing Questionnaire

Name:

Date:

1. How well do you think you recreated your drawing?
2. Did your final drawing look similar to the original image?
3. Did you get frustrated at all while working on this project? If so, what happened?
4. How easy was the grid to follow when making your drawing? Very easy, easy, hard very hard. Why?
5. What do you think math had to do with this project?
6. What grade would you give yourself on this project?

Book Arts

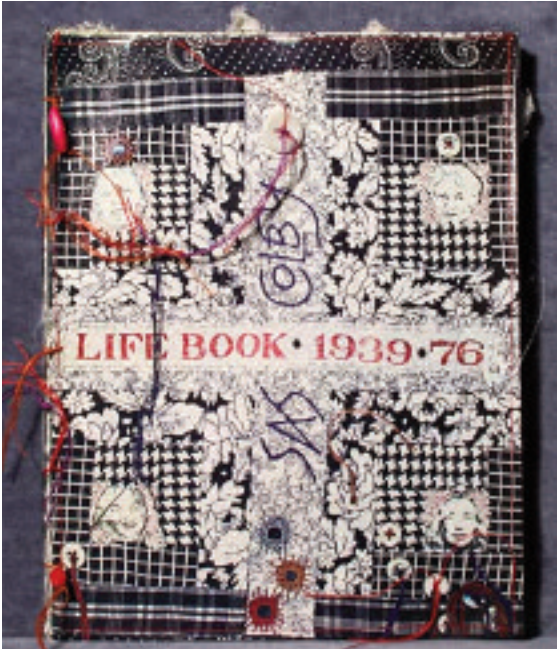
Utah Museum of Fine Arts

Evening for Educators

February 21, 2007 • 5:30 pm - 8:30 pm

Life Book: 1939-1976

Sas Colby



Sas Colby, American
Life Book: 1939-1976, 1979
Photocopy, cloth, paper
Purchased with funds from the Friends of the Art Museum
Museum #1980.050

Sas Colby was born in Framingham, Massachusetts and grew up around the Boston area. Her father was a builder and, through watching him build structures from the ground up, she knew she always wanted to be an artist and build things. Colby attended the Rhode Island School of Design and studied textiles. She began her career as a textile artist creating fantasy clothing, quilts, masks, banners, and wall hangings, among other things. Sas Colby decided to make a life changing move across the country in 1990 to New Mexico. There she began creating her artist books. The artist books she created use mixed media made up of juxtaposed words, images, and found objects. The finished products are unique and abstract collages sewn together in the form of books.

Her *Life Book* is a wonderfully imaginative rendition of an artist book. She has sewn together images of people, ideas, words, and other objects in order to create a sort of map of her life and to illustrate various points and memories throughout her life. The vibrant colors, multifaceted textures, and stitches bring the book to life. Sas Colby strives to tie together found objects, text, and images in a piece in order to produce unity. "Books still occupy an iconic position in our culture; I have a mystical concept of the books and

the body as a unity: the book is the word, the word is the voice, the voice is the body, and the body is the book" she has stated.

Sas Colby now lives in Berkeley, California and spends her summers in Taos, New Mexico teaching mixed media workshops for the past twelve years at the Mable Dodge Luhan House. She travels and gives talks about book art and using mixed media at universities and conferences around the US and the world. Her works can be found in museums located in Utah, New Mexico, California, Washington D.C., Florida, Spain, Switzerland, Australia, Canada, and France.



A Book About Me

Art Lesson

A lesson plan for *Life Book: 1939-1976* written by Tiya Karaus

Objective:

1. Students will create a felt collage book about themselves.

State core links:

Standard 1-Making

The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1

Explore a variety of art materials while learning new techniques and processes.

Objective 2

Predict the processes and techniques needed to make a work of art.

Objective 3

Handle art materials in a safe and responsible manner.

Grade level: 2-12

Materials:

- 2 - 8"x10" felt sheets per student
- sewing needles
- thread
- scissors
- felt or fabric scraps
- collage materials (photographs, drawings, found objects, beads, etc.)
- fabric glue (optional)
- paper for brainstorming activity- 1 per student

Activity:

Introduction:

These will be general directions, please modify to fit the needs of your students.

Have students brainstorm on a piece of paper what is special about them. Encourage students to use both words and pictures to get their ideas down quickly. Some prompting questions might include: Do you have pets? Who is in your family and what is your role in the family? What does your family do together? What do you do with your free time? Who are your friends and what do you do with them for fun? What are you most proud of? Set the brainstorms aside. Show the picture of Sas Colby's *Life Book*. Present details which are pertinent to your students about her life and work, highlighting that she is a working artist.

Procedure:

1. Each student will begin with two pieces of felt, a needle, and thread. Lie pieces on top of each other and fold in the center. Sew a seam about a $\frac{1}{4}$ - $\frac{1}{2}$ inch from the crease to create the spine of the book.
2. Now students are ready to create their books. Students can sew in found objects, things brought from home (concert tickets, photographs, etc.), pockets or flaps, sketches or drawing on paper. Decorative

stitching can also be done on the felt. Encourage students' creativity. For older students: pass out a copy of the grading rubric. For younger students: explain to put a title on the front (see template at end of lesson). The title can be cut out of felt and sewn on or the template can be printed on piece of paper and sewn or glued to the cover. This is a project that can be introduced to the class, then allow students to finish their books at their own pace in a set amount of time.

Closure: Read the picture book *Home* by Jeannie Baker. This book uses collage to tell the story of a girl's coming of age from the same view out her bedroom window.

Assessment:

Title page

4 points	3 points	2 points	1 point	0 points
The book has title and author on cover		The book has either the title or the author on the cover		The book has neither title nor author on the cover

Interior

4 points	3 points	2 points	1 point	0 points
At least two of the interior pages are collaged		At least one of the pages is collaged		None of the pages are collaged

Variety (Use a variety of element such as found objects, personal possessions such as photographs or tickets, drawings, writing, cut pieces of felt or fabric, decorative stitching, etc. to create your collage)

4 points	3 points	2 points	1 point	0 points
At least three different elements are used in the collage		Only two different elements are used in the collage		Only one type of element is used in the collage

Sources:

www.sascolby.com for more information on the artist and examples of her work

Books by Lois Ehlert (such as *Hands, Pie in the Sky, Snowballs*) or Eric Carle (such as *10 Rubber Ducks and Mr. Seahorse*) show how illustrators use collage to create dynamic and interesting stories.

Variations:

Create personal collage by gluing collected objects, drawings, etc. on a piece of paper. Be sure to date it and then put away to find later.

A Book about ME!

by _____

Robert Sabuda: Paper Engineer

Robert Sabuda



In Spring and Summer 2006 the Utah Museum of Fine Arts will be exhibiting art by Robert Sabuda, famed paper engineer. *The Art of Robert Sabuda: Travels in Time and Space* will be on display from April 6, 2007 to September 9, 2007.

On Robert Sabuda's website (www.robertsabuda.com) he gives his biography in his own words:

"I grew up in the small rural town of Pinckney, in southeastern Michigan. Every night in our humble home by the lake, my mother would read a story to my older brother and me (later to be joined by a sister) before we went to bed. Reading was very important and promoted at every opportunity. Apparently it worked because I don't even recall learning how to read.

Robert Sabuda, American
Young Naturalist's Pop-Up Handbook: Butterflies
paper
On loan from The National Center for Children's Illustrated Literature

With the ability to hold a crayon, came the discovery that I was an artist. I spent hours, days, and weeks drawing, painting, cutting, and gluing. My bedroom was a constant whirlwind of pencil shavings, drippy paint brushes and mounds of paper scraps. My mother's pleas of "when are you going to clean up this mess?!" went unanswered.

My father was a mason and a carpenter so I learned (or perhaps inherited) the ability to create with my hands. He had an old lathe on which he carefully shaped rough pieces of wood into graceful objects of knotty beauty. As a mason he patiently dabbed each brick with just the right amount of mortar until a towering wall or arch rose high above my head.

My mother had a local dancing school where I tap danced away my spare time and first experienced the art of visual storytelling. Each year at Miss Judy's Dance School a recital was performed by the students. We also made

the scenery and backdrops for the show. Paint and glitter was slapped onto pieces of cloth or plywood to create a magical world for the recital to take place in.

At school my teachers asked me to create their bulletin boards because they knew how much I loved art. This was the first time I discovered that paper could be used for more than just drawing and painting on. I covered the bulletin boards with cut paper collages. At home I started to fold and glue paper together to make little model houses. But the best discovery was when I folded together many pieces of paper, stapled them down the middle and created a book. I immediately began making books of all sizes filled with simple stories and happy pictures.

My passion for books took an unexpected twist after a trip to a new dentist. On a previous visit to have a cavity filled (my second passion being candy) my old dentist didn't numb my tooth enough and I began to howl with pain. My mother came running in and with a scowl at the dentist whisked me away never to return. Arriving at the new dentist's office I was understandably scared. Noticing a wicker basket filled with books my mother suggested I bring one over for us to share while we waited. I went to the basket and realized right away that these books were special. They were very thick and had hard covers, which to me meant they were expensive. I opened the first one and was shocked and delighted when something leapt right off the page. It was a pop-up book! I was so excited I forgot all about the dentist.

Shortly after that, my mother brought home some old, manila filing folders from Ford Motor Company where she worked during the day as a secretary. The folders were perfect for making pop-ups. Everyone started giving me pop-up books as birthday or holiday gifts and soon I was able to make simple pop-ups by carefully examining these books.

Throughout middle school and high school I continued to improve as an artist and left Michigan after graduating to attend Pratt Institute in New York City to study art. During my junior year at Pratt I did an internship at Dial Books for Young Readers. I learned everything about how a children's book is created, but more importantly I fetched the mail. I'm sure this may not seem very exciting but it is when the mail you're opening is original artwork from Barbara Cooney, Thomas Locker, and James Marshall! I decided then and there that I would be a children's book illustrator.

After I graduated from Pratt I went from one children's publishing house to another, showing my work and trying to get an illustrating project. To make money to support myself, I worked as a package designer creating the boxes for ladies underpants and bras!

Finally I began to receive very small jobs illustrating coloring books (based on popular movie characters like Rambo!). Eventually these jobs led to other book projects and slowly I discovered that I was a children's book illustrator. I began to write my own stories and illustrate those as well. Picture books were wonderful but I always hoped that one day I could create a pop-up book, too. So I pulled out my old pop-up books and taught myself how to make even better ones as a grown up.

Today I work in my studio in New York City that I share with my partner, children's book creator Matthew Reinhart. We love making books. It's hard work but the best part is not having to worry about making a mess. When being an artist is your job, you can make as many messes as you want to!"

Create Your Own Pop-Up Book

Language Arts/Visual Arts Lesson

A lesson plan for Pop-up Books written by Jennifer Jensen

Objective:

1. Students will gain knowledge about the background of pop-up art and pop-up books.
2. Students will learn different techniques used to create pop-up books.
3. Students will write a story and illustrate it by creating pop-ups using the techniques they learned.
4. Students will become pop-up book artists.

State core links:

1. 3-6 Language Arts - Standard 8 – Objective 6 - Write in different forms and genres. Produce traditional and imaginative stories, narrative and formula poetry. Share writing with others using illustrations to add meaning.
2. 7-12 Language Arts – Standard 2 - Students will write informational and literary text to reflect on and recreate experiences, report observations, and persuade others.
3. Visual Arts – Grade 3, 4, 5, 6
Standard 1-The students will explore and refine the application of media, techniques, and artistic processes.
Objective 1 - Explore a variety of art materials while learning new techniques and processes.

Grade Level: 3-12

Materials:

- *Encyclopedia Prehistorica Dinosaurs: The Definitive Pop-Up* by Robert Sabuda and Matthew Reinhart
- Several Sheets of colored construction paper or cardstock for each student
- Scissors
- Glue
- Ruler
- Crayons/Colored Pencils/Markers

Background:

Since books are two-dimensional, it might seem impossible for a page to have motion or depth other than when looking at illustrations where perspective and illusion are used. But, for more than 700 years, artists, philosophers, scientists, and book designers have been adding flaps, revolving parts, and other movable pieces to enhance the text in books.

It is unknown who invented the first moveable device in a book, but Catalan mystic and poet Ramon Llull of Majorca produced one of the earliest examples in the 13th century. He used a revolving disc to illustrate his theories.

Movable parts were initially just used in scholarly books rather than children's books. It was not until the 1700s that these techniques were applied to books designed for entertainment, particularly for children.

Robert Sayer, a London book publisher, produced "metamorphoses" books, which were also called "turn-up" books. These books were humorous through their illustrations that changed and kept pace with the story.

Some other early examples of movable books were the Paper Doll Books produced in 1810, an early example of a lift-the-flap book produced in the 1820's, and peep-show books. Peep show books usually had a very elaborate picture from a well-known story or event in history viewed from a small hole in the cover of the book.

The first actual movable books published in large quantity were produced by Dean & Son, a publishing firm founded in London. Between 1860-1900 they produced about 50 different moveable books. Dean & Son's pop up books were created by cutting out different pieces of paper and layering them to look three-dimensional. Each layer was attached to the next by a piece of ribbon that appeared behind the uppermost portion, and when this was pulled, the whole scene sprang up into perspective.

Publishing companies around the world began to create these pop-up books, each putting their own little touch to them. The McLoughlin Brothers of New York created the first American pop-up book.

Initially pop-up books were somewhat expensive to buy because it took so long to make each paper figure pop out of the pages. Finally publishing companies started to find quicker, cheaper ways to create these books to lower the price.

In order to produce a pop-up book, it takes many individuals working on it. The book must begin with a story. Once that is written, the story and the illustrations go on to the paper engineer. The paper engineer decides how the illustrations will pop out of the book. They then have to think of all of the details about creating each pop-up, then lay out a plan for what they have decided. After the figures are printed, the pop-ups need to be folded, slit, glued, taped, etc. until they are placed in the book properly.

As more and more pop-up books are created, the designs become even more complex and surprising. Robert Sabuda is one of the most well know pop-up contemporary artists today. In most of his books, you will find very elaborate figures popping out that look next to impossible to create. These marvelous books that have been made for several hundreds of years still seem to amaze and excite everyone that reads them.

Activity:

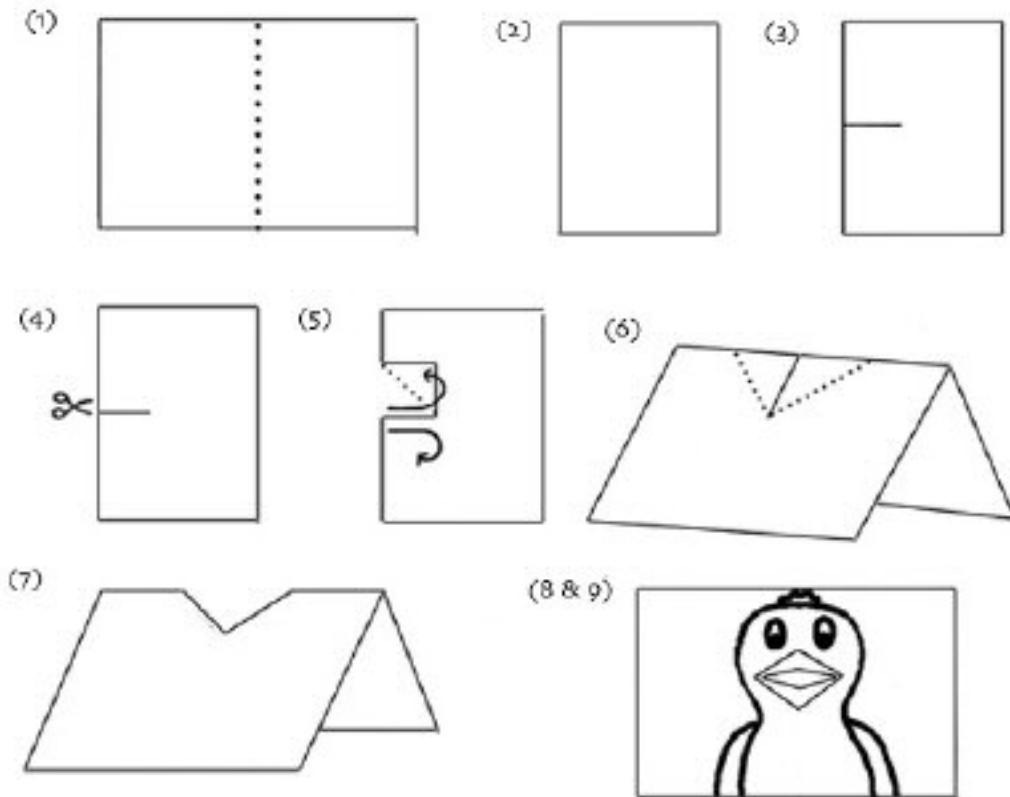
Begin reading *Encyclopedia Prehistorica Dinosaurs: The Definitive Pop-Up* or any other pop-up book that relates to the curriculum you are teaching or the particular holiday season. Have the students really concentrate on the pop-up artwork. As you read, ask them questions like "What makes the illustrations very noticeable?" and "Does it make the story more interesting to have the illustrations pop out of the story?" After reading the pop-up book, explain to the students that they will be able to create their own pop-up book.

Depending on the age group you are teaching, have them write a story. The story can be fictional, non-fictional, biographical, etc. The length of the story can also vary depending on the age group, but keep it quite short since they will be making illustrations for it. Now it's time to teach them how to create a pop-up book.

Talking Mouth Pop-Up

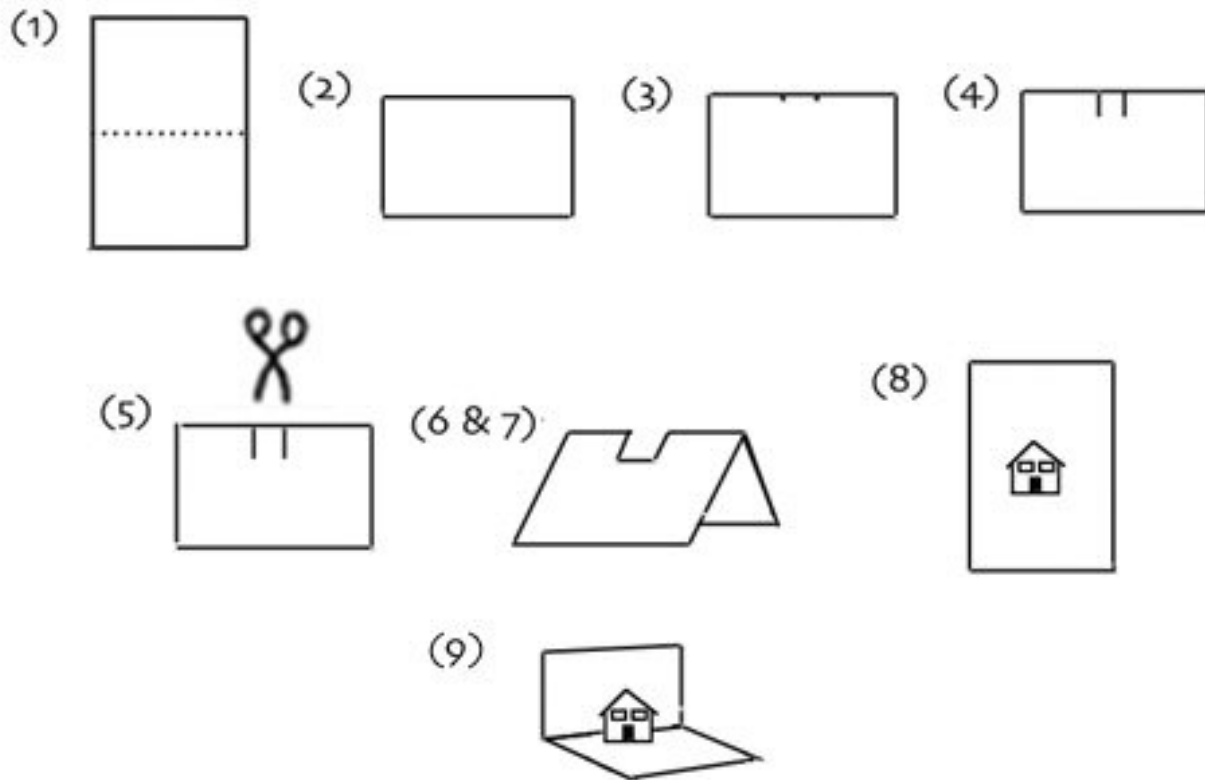
The first pop-up you will teach them to make is the talking mouth pop-up. (1) Take a piece of cardstock/ construction paper and hold it landscape/horizontally. (2) Fold the paper in half like the illustration shows. (3) Take a ruler and measure half way down the fold. Have the students mark the center of the fold, then use the ruler to draw about a one and a half inch line at the center of the fold. (4) Take a pair of scissors and cut

down the line that was drawn. (5) Take one of the new corners just made from cutting the slit and fold it toward the inside of the paper (see illustration). Repeat this step with the other corner. (6) Fold these back to their original spots and set up the paper like a tepee on a flat surface. (7) Push the folded triangles into to the inside of the tepee. (8) Open the fold and you should have a mouth. (9) Students can add the rest of the face and body to this pop out mouth to go along with the story they wrote.



Rectangular Box Pop-Up

(1) Take a piece of cardstock/construction paper and hold it portrait/vertically. (2) Fold the top edge of the paper down to the bottom edge. (3) Take a rule and make two dots with a pencil about a half inch to an inch apart on the fold of the paper. (4) Draw a one inch straight line toward the middle of the paper from each dot (see illustration). (5) Cut along those two straight lines. (6) Set your paper on the table like a tepee. (7) Push the piece you cut in to the center of the tepee. (8) Draw a character or piece of scenery from your story. (9) Cut it out and glue it on to the little pop out box you just made. You can make as many boxes as you would like and you can make them different sizes by shortening or lengthening the slits you cut, which will make certain objects stick out further than others.



Spring Pop-Up

This is a very simple way to make pop-ups and anyone should be able to make them. (1) Cut out some strips of paper about 1/2 to 3/4 of an inch wide and about 2 1/2 to 4 inches long. (2) Fold the strips of paper like a fan or accordion, making the folds about 1/2 inch each. (3) Draw and color the object you want to pop out on this page. (4) Cut out the figure and glue or tape it to one end of your spring. (5) Tape the other end of the spring to the paper. Now when you open up the page the figure should spring out towards you! FYI: If you make a long spring, be very careful when closing your book or it might get smashed. This is a great pop-up technique to use because you can add many to a page or you can add them to the other types of pop-ups you have learned to make!

After you teach them to make these different types of pop-ups, have them decide how many pages they will need for their whole book. While creating their book have them make the pop-up portion of the page first, then color in the illustrations, then write in the words. When they have finished doing all of that, have them tape or glue the pages together in order and give them a sturdier page to make the cover to their book.

Rubric:

- A - Finished book looks very neat and well put together. It is apparent that the student spent a lot of time. Each of the pop-up techniques are used and other illustrations are nicely drawn. The pop-up illustrations make sense with the text, and the story is well written with no spelling or grammar mistakes.
- B - Finished book looks fairly neat. Each of the pop-up techniques are used but could have been done more neatly. Story is well written but has a few spelling or grammar mistakes.
- C - Finished book looks a little rushed through. Only 2 of the pop-up techniques are used. Student could have spent more time on the story, and story has spelling and grammar mistakes.

D - Finished book does not look neat. Only one of the pop-up techniques was used. Illustrations are messy and don't really fit with the story. Many spelling and grammar mistakes are present in the story. Hard to read.

F - Finished book is very messy. None or one of the techniques are used. Illustrations are very messy and rushed through and don't follow the text. Text has many mistakes in it and is hard to follow.

Variations:

For young grades, keep it simple. Just focus on one pop-up per day and give them plenty of time to experiment with them. For older grades, you can teach them how to make harder pop-ups. Try visiting www.robertsabuda.com and click on "Simple Pop-Ups You Can Make." There you will find several patterns to print off and use.

Extensions:

Give the students time to experiment and come up with a new pop-up design. Have them figure out what other techniques can be used to create wonderful pop-ups.

Sources:

www.robertsabuda.com - A great website to look through when you are teaching pop-ups to your students. Also has many other books you can order to display pop-up artwork.

<http://www.libraries.rutgers.edu/rul/libs/scua/montanar/p-intro.htm> - A website that gives a good history on the background of pop-up/movable books.