

Crafters Field Guide

Human intelligence is diverse and dynamic. Creativity is a process, not to be judged by the final product. Crafters participants have the opportunity to focus on developing their individual creativity and powers of observation. The crafts program is planned to offer a variety of projects that promote an awareness of color, pattern, shape and texture in nature and allows students to open their inner sense of vision, ingenuity and imagination.

Loosen the imagination by taking time to really look at the natural world, make something unique and maybe beautiful – something that wouldn't have existed if you hadn't come along to think it up – these are the underlying aims of the Crafters program.

Each child can try many different mediums of expression. Viewing cards, sketching and Sumi-E give students a chance to observe and interpret designs and lines found in nature. Students will then create art projects using natural crafts, western themes and recyclable materials.

Crafters Activities

Projects students do:

Introductory Perspective Hike Science in the Craftshop

Setting the Role/Outdoor Activities

Viewing Cards
Temporary Art
Sketching/Painting/Rubbings
Sumi-E

Natural Crafts

Leaf and Flower Bookmarks/Necklaces
Rock Painting
Journal Making
Stick Picture Frames
Wood sculpture and mobiles
Rock Necklaces

Western Crafts

Basket Weaving
Dream Catchers
Tatari Card Making
Leather Bracelets

Recycled Crafts

Paper Bead Bangles
Wire Sculpture
Milk Carton Bird House
Paper Mosaic

What students learn:

How to be aware of shape, color
Science of Light, Color, Shape, Movement, Texture

Lines and composition in nature
Respect for the beauty of nature
How to see and interpret shape/design
Simple methods for creating art

How to make something useful
How to adapt design to shape/texture
Process of book construction
How to use natural materials in art
Balance of natural materials

Weaving skills
Native American spiritual methods
Seeing form in abstraction
How to personalize using tools

Creative ways to recycle paper
Balance and abstraction
Construction methods of birds
Using the imagination with paper

Crafters All-Day

Digital Photography

How light creates images and how to
apply elements of composition to photos

Cowboys

See Cowboys curriculum unit

Crafters for Staff and Teachers

It is important to design a well-balanced Crafters program by choosing art projects that compliment each other and work in a 2 ½ hour block. All crafters discovery groups start with an art-interpretive hike using viewing cards, and an activity– sketching, nature rubbings, or painting. After entering the craftshop, students will visit the Science in the Craftshop stations before starting on individual projects. Staff will have chosen one project from each craft theme – recycled crafts, western crafts, natural crafts – and have the materials prepared before students arrive at the crafts building, where they can give a quick walk through and explanation of the projects available to choose from. It is important to have examples of each craft project accompanied by written directions. It is also helpful to set up crafts ‘stations’ and have a few extra activities for students who complete projects faster than others. Teachers and counselors will run each station and inspire great art!

Colorado State Standards Met:

Science in the Craftshop	
Setting the Role	A 1,2,4; R 4;
Viewing Cards	G 3; M 4; R 4; A 1,2
Sketching, Painting and Nature Rubbings	M 4,5; R 2; A 1,2,5
Temporary Environmental Art	G 5; M 2,4; S 3; A 1,4,5
Sumi-E	M 4; H 4,5; A 3,5
Leaf/Flower Bookmarks and Coasters	G 4; M 4; H 4; A 1,2,3
Rock Painting	G 3; M 4; A 3, 4
Journal Making	A 3, R 4
Stick Picture Frames	M 1,4
Wood Sculptures and Mobiles	G 3,5,6; M 4
Rock Necklaces	
Basket Weaving	G 2,5; M 5; H 3; A 2,3,4
Dream Catchers	G 2,5; M 4; H 3; A 2,4
Tatari Cards	A 3,5; R 4
Leather Bracelets	G 2; A 3,4
Paper Bead Bangles	G 5; A 1
Wire Sculpture	G 5; A 1
Milk carton Bird-houses	G 5,6; M 4; A 3
Paper Mosaic	
Concluding Discussion	G 6; A 1,4,5
All-Day Photography	M 4; A 1,2,3,4; R 2,4

Inventory and Clean-Up

The High Trails staff person will be responsible for organizing and keeping materials on hand. Teachers please note any supplies which need replenishing.

Fifteen minutes before the end of the discovery group, give the students a reminder to finish their projects and start cleaning their areas. During clean-up, everyone pitches in with counselors and teachers leading in the washing of paint brushes, cleaning tables and counters, picking up paper, sweeping the floors and getting the building clean.

Setting the Role

Objectives: 1. Build anticipation for the discovery group by meeting famous artists.
2. See nature, beauty through new perspectives.
3. Create a work of art based on new perspectives.

Approximate time: 30-40 minutes

Throughout the ages people have sought beauty, and probably nowhere else have they come so close as in nature. In the outdoors at High Trails, we have daily opportunities to see with all our senses the line, color, texture and form of the infinite variety in nature. By starting with an eye level view of simple objects often taken for granted, we will help children along a fascinating search which will last and grow during their lifetimes, enriching their experiences and giving them a keen sense of conservation and respect for the natural world.

As you walk away from the stake on your introductory hike, *ask students* to observe the following simple miracles of nature to spark their imaginations:

Intricate lines in a silvered old root

Perfect planning of the pine cone

The first rivulets of rain running down white aspen bark

A drop of dew at the very end of a pine needle

Ice crystals formed on grasses and twigs

The inside of a flower

The variety of colors in wild flowers

Light refracted through a crystal

Shapes in seed and pod

Abstract forms made by sections of a given tree

Light through a spider web

Sunsets, clouds, blue of sky

Light and shadow in early morning, at dusk, and before and after a storm

Questions to ask:

What is the most beautiful thing you've ever seen?

How many colors do you see?

What shapes are present in nature?

How does the sunlight affect the color of natural objects?

Describe the sky from the artistic point of view.

What's on the horizon? Your horizon?

Introduction of Famous Artists

Engaging the high school leaders using role-playing is a fun way to start the discovery group. Before you hike away from the meeting place, divide students into 4 groups, each with a famous 'artist' to lead them in the perspective hike activities. High school leaders should introduce themselves as the artists in the resources pages.

Perspective Hike

Leaders will hand each student a viewing card after their introductions. Take your students past the Crafts Barn and away from other groups and structures. Set up a 'living studio' on the hill overlooking Olin Gulch.

Viewing Cards

This is a unique way of looking at nature. Use the viewing cards to illustrate the concept of composition. Hold the card horizontally for a landscape view or vertically to find a tall view. Hold it a few inches or a foot or two from your eye. Look across the landscape or straight up a tree. These views will give new angles to think about while sketching and drawing. For a close-up, get down on the ground and sight in on a small area of the forest floor, a log or gravel. The abstract forms of nature will remind you that a tree, for example, is made up of many different forms in the bark, the leaves, the wood itself, and that all objects seem very different when viewed in small sections.

Ask the students:

- What is perspective?
- Does perspective change?
- Why do people have different perspectives?

Optional viewing card activity:

(pencils, clipboards, paper, crayons)

Sit at a nice viewpoint with viewing cards. Allow students 2 minutes to find a landscape/view to study through their card. Place the card on a piece of paper on a clipboard and draw the view you saw through it. Re-assess your view then draw it again if you need to. You are recreating the landscape you saw with your own eyes.

Questions to ask:

- What is art?
- Why do people create art?
- How does it relate to nature and why do we do it at High Trails?

Silent Hike

A more introspective option for opening student senses to the shapes and colors of nature is to organize a silent hike using cards that inspire students to see beauty they may be missing. Silent hike cards are a good tool to use with small groups. Strategically place your cards (12-15) along a trail and ask students to space out their hike by 30 second intervals. Students can also pair up and discuss their observations along the short hike.

The next few pages describe several other outdoor activities to use with the Crafters discovery group before going to the crafts barn...

Temporary Environmental Art

This form of art occurs when we discover the beauty of small natural objects. Teachers can apply the artistic concepts of color, pattern, shape and texture while students create visually interesting work. This activity can be used as part of the introductory perspective hike or as an 'outdoor' station.

Hike along a trail and stop to observe natural materials, looking for unusual colors, patterns, textures and shapes. Stop the group at a spot rich with a variety of matter, leaves, bits of woods, rock, etc... Explain the concept of environmental art and use the pictures and books to illustrate what famous environmental artists have done (Andy Goldsworthy, Alan Sonfist, David Nash, Antony Gormley):

- does no damage to the environment
- is accessible to everyone
- respects nature
- is temporary
- uses natural materials found at the site

1. Gather Materials – do no harm to environment, don't think about end project
2. Brainstorm – plan your project with a partner or team
3. Construction – create without damaging the Earth!
4. Reflection – sketch your work in your journal
5. Tour – artists tour projects and share thoughts on process, connection to Earth

Questions to ask:

How does your sculpture represent your relationship with the environment?

What do you hope your work will say to others?

Will your work lie on the ground, reach toward the sky, inhabit a tree, be wide or narrow, or move with the wind?

A good idea for a beginning environmental artist is to choose a shape found in nature to duplicate in a contrasting material, i.e. the shape of a leaf made from red rocks. Check out the framed pictures on the wall in the crafts barn as well as the packet of laminated examples.

Sketching, Painting and Nature Rubbings

An aim of sketching is to motivate students to look closely and draw it as he or she sees it. *“One must get the students to express feelings about the local environment. They must be very loose when sketching.” – High School leader.*

To loosen up imaginations and fingers which often grow stiff at the mention of sketching or drawing, take sketchers outdoors (or use objects on the counter) with soft black crayons and newsprint for nature rubbings of aspen trees, pine branches, rocks, seasoned lumber, lichen, sticks, bones, gnarled stumps – anything that interests them! Spontaneous adventure occurs when form and lines appear by the old magic of crayon rubbing. Encourage students to move the paper – changing angles, over-lapping images, mixing textures – without thinking about ‘making a picture’ at first, if ever. Then get together with other students to share what you found – there are often mysterious places in the rubbings concealing shapes of owls, fish, elves and other creatures!

Charcoal and lead sketching pencils, paper, and erasers are provided for those who want to capture a twisted pine or pile of boulders. Sketch outdoors whenever possible. Aspen groves are great sources of inspiration for charcoal pencil sketches. Still life arrangements of natural objects are helpful indoors during inclement weather. Water colors and acrylics are available for those who want to add color to their sketches and nature rubbings.

Color Symbolism and Emotion

After using viewfinders and sketching, students will use watercolors to give more meaning to their artwork. First talk to students about the meanings behind color. Let students come up with their own associations in nature, culture, etc... Ask students, how does _____ make you feel?

Blue = sophistication, formality, wealth, mystery, fear, evil, unhappiness, depth, style, sadness, remorse, anger

Red = excitement, energy, speed, strength, danger, passion, and aggression

Orange = energy, balance, warmth, enthusiasm, flamboyant

Silver/Grey = security, reliability, intelligence, staid, modesty, maturity, conservative, old age, sadness

Yellow = joy, happiness, optimism, idealism, gold, dishonesty, cowardice, deceit, illness, and hazard

Black = night, evil, elegance

Brown = earth, home, simplicity, comfort

Students paint object they sketched with charcoal pencils, but instead of painting the object as it appears naturally, use different colors that represent the feelings and emotion behind the object being drawn. Students may choose to paint a blue Aspen tree, the color blue triggering associations with the sky and the emotional sense of calm and serenity.

Sumi-E

Sumi-e is an ancient Japanese art form that can work magic in untrained hands. Perhaps the excitement is in capturing the essential nature of the subject, simply.

With a brief lesson in loading the big, soft brush with water and ink (or acrylic), students can swirl and twist delightful forms on newsprint where the empty space becomes as important as the subject. A touch of wet ink on porous paper will form a small furry body, another touch becomes a head, then whiskers, feet, tail, and eyes are whisked on with a load of black ink on the brush tip.

It is rapid and free with great possibilities for individual results. Quite often students continue to practice and develop Sumi-e technique at home. Equipment is simple: a stone (or dish), a brick of ink (or tubes of acrylic), Sumi-e brush, newsprint and a pad of Sumi-e paper for advance work.

Science in the Craftshop

Stations:

After the perspective hike, walk to the crafts barn. Ask the teacher to lead a short discussion about art, personal expression or ask students to address the question, 'What does it mean to be creative?', while the high school leaders have a short training on the stations in the crafts barn, both the science stations and the art projects. Explain to students how the rest of the discovery group will work by rotating in small groups through the science of art stations, then they will have a choice of projects to work on. Here are 5 possible science stations to consider:

Viewing texture with a Microscope

Students can collect materials found in nature on their perspective hike to take back to the craftshop to be analyzed under the microscope. The closer we look at things, the more we see! What objects have the most interesting texture? What is the purpose of the texture for these objects? Take samples of the bark, needles, sap, and wood from a Ponderosa Pine...see how much diversity in texture there is for just one plant! How does the Pikes Peak Granite differ from other rocks? What can you see in a handful of dirt under the microscope that you never knew was there!

Animation Praxinoscope - Experiment with light and movement

Have you ever dreamed of making your own moving picture? Use the Zoetrope, a true animation toy invented in 1834 by George Horner, to make your hand-drawn pictures come alive. Start by drawing stills of a progressive act (ie) a kid running and jumping over a fence, place it in the zoetrope, spin and observe your new movie! Students can draw doodles and random lines to see change, come up with elaborate stories or the simple animations are often most entertaining...a smile turning into a frown, a dot getting bigger and bigger with each frame or the hands of a clock changing time. The zoetrope or 'wheel of life' works because of something called 'persistence of vision'. The human eye can hold on to an image for 1/20th of a second after it has been seen. Persistence of vision is used to create an illusion from still pictures when spun quickly.

Benham's Disk - Creating the illusion of color!

When you rotate this black-and-white pattern at the right speed, the pattern appears to contain colored rings. You see color because the different color receptors in your eyes respond at different rates. In the back of our eyes are structures called rods and cones. Rods detect black and white and cones color. At night, our rods are most active.

Experiment!

- * Change the lighting conditions. Test it outside in sunlight; test it under different types of light (incandescent, fluorescent, etc.)
- * Change the pattern. Make your own pattern using the blank disk. Use a black marker to draw a pattern or series of arcs on the white side of the disk.
- * Change the color of the disk. What happens if you use a blue disk?
- * Spin the spinner clockwise and counter-clockwise.

Using Prisms to Understand Refraction of Light

Why is the sky blue?

It is because blue light from the sun strikes the air molecules and scatters and our eyes perceive it as blue.

- * Scissors
- * Cardboard
- * Prism
- * White paper

Cut a slit in a large piece of cardboard. Place the cardboard in a sunny window so that a shaft of sunlight shines through the slit. In one hand, hold a prism in front of the cardboard so that the sunlight passes through it. With your other hand, hold a sheet of white paper so that the light passing through the prism shines on it. You will see a rainbow of colors on the paper.

Reflecting Light Experiment - Mirror Drawing

Materials: pencil, paper, mirror

Steps:

1. Draw a simple shape. (like a star or heart)
2. Place the mirror upright behind your drawing so that you can see it in the mirror.
3. Try drawing over your shape while looking into the mirror (keeping your eyes on the mirror all the time and not your paper).

When looking in the mirror, the top of your picture becomes the bottom. This makes it very difficult to copy your drawing (especially when the lines change direction).

Colors at a Distance

This activity teaches kids about visual perception.

Some colors are more easily recognized than others by the human eye.

What You'll Need: Cloth strips, coat hanger, string, paper, pencil

Step 1: Ask a friend to tie narrow strips of different-colored cloth to the bottom of a coat hanger so that the strips hang down neatly. Have your friend hang the coat hanger on a tree limb some distance from you.

Step 2: Divide a sheet of paper into 2 columns. Write your name at the top of 1 column and your friend's name at the top of the other column. Down the left side, list the colors of your strips of cloth: yellow, orange, red, green, blue, black, and so on.

Step 3: When your friend says that the coat hanger is ready to be viewed, carry the sheet of paper and your pen, and walk toward the strips of cloth. As soon as you can see a color, write the number "1" on the paper under your name and next to the color you see to indicate that you saw that color first.

Step 4: Continue numbering all the colors as you see them. Now let your friend have a turn. Do you both agree on which color you were able to see first? Why does this happen?

Step 5: Try the experiment again at a different time of day when the light is different. Compare your results to your first experiment.

Natural Crafts

Objectives: 1. Evaluate and choose natural items.
2. Become aware of relationship between themselves and the environment.
3. Construct a work of art using found objects.

Approximate time: 15-20 minutes

Leaf and Flower Bookmarks or Necklaces

A sturdy and colorful bookmark is made of dried leaves, wildflowers, ferns and grasses arranged with a length of velvet ribbon. Press botany specimens in a phone directory for a few days. Arrange dried objects with the ribbon extending over the top of the bookmark two or three inches. Cut two pieces of clear adhesive-backed plastic, pull the backing off one piece and place the arrangement on the sticky side (up). Once placed, there's no un-sticking it! Remove backing from the second piece and lay the sticky side down, starting at one end and sealing it slowly to allow air bubbles to escape. Trim in the general shape of the arrangement or as a rectangle.

Rock Painting

The smoothness of the washed and polished surfaces of river, glacial, or beach stones is similar to what happens to rocks when we put them into tumbling machines. Nature works with this force on a gradual but grand scale. Thinking about the time it took to make this smooth stone, what kinds of materials are in it, how it was formed, and where it was found are all part of the story of each rock. Feeling it, adapting a design to its shape, indentions and color make it unique and meaningful to the person choosing to work with it.

Rocks not only serve as a historical marker for the Earth, humans also use rocks to record our own history. Petroglyphs of Egypt, massive stone Buddhas in Afghanistan, 'Newspaper Rock' in Utah, and the oldest sign of written communication, a scene of a hunt painted in a cave in France.

The clean stone is painted with acrylics and sprayed with clear plastic when dry. They can be used as paper weights, door stops, insect families for children's play, and for use in collages and other arrangements.

Wood Sculpture and Mobiles

After finding suitable natural materials, challenge yourself to weight and balance the natural objects on strands of nearly invisible line. These mobiles provide a mathematic study of motion and line and are fascinating contraptions to hang at home or in the classroom. There are studied methods of making mobiles, but often the greatest learning takes place during experimentation with fulcrum points on the end of a stick or bone.

Journal Making

Materials:

Thick paper for the cover , 8 1/2" X 11" sheets of paper for inner pages, clear contact paper
A thin but sturdy stick 1 to 2 inches longer than the binding edge of the paper.
About 20 inches of hemp, or other natural looking twine.
Dried leaves, grass, flowers or other flat items found outside

Directions:

1. Gather materials
2. Lay the cover sheet flat and arrange the collected decoration to your liking.
 - * leave an empty space in the middle of the cover (to allow for folding).
 - * leave ½ inch space on the edge of the cover to allow for the contact paper.
3. Place the contact paper on top of the cover and decoration.
 - *start from the bottom of the cover, sliding your fingers up pressing the contact paper making sure no air bubbles form around the items.
3. Fold the cover in half, as well as the inner pages, and place them inside the cover.
4. Tie one end of the twine to one end of the stick (you may want to shave the bark off of the stick for aesthetics). Butt the stick and twine up against the crease of the cover so that the twine is flush with the top of the cover. Feed the twine inside the book down the crease of the center page and attach it to the other end of the stick, tight enough so that the whole book is bound to the stick in a manner that holds the pages with little movement.

Suggested Content: If there is time left the students may want to sketch or paint a natural scene in their new journal or write a poem or thoughts inspired by nature. Another possibility is to add their High Trails journal in with their new journal.

Pikes Peak Granite Necklaces

Materials: Small chunks of granite, quartz, crystals from the Crystal Beds, hemp or string, silver, gold, copper, black wire (found on spools).

Directions:

1. Gather materials
2. Wrap wire around rock creating a loop for the string and add string to fit
3. Wear with geologic pride!

Rustic Stick Frames

Materials: 20 sticks, low temp glue gun, twine or sinew

- Directions:**
1. Gather sticks (1/4" – ½" thick).
 2. Strip leaves and break into 6-9" lengths.
 3. Arrange sticks to form frame using glue gun to tack sticks in place.
 4. Wrap 4 corners with twine/sinew.
 5. Trim photo to fit and glue to back of frame at corners.
 6. Cut and glue 6" piece of twine to back of frame for hanging.

Western Crafts

Objectives: 1. Discover crafts made by historic peoples of the western U.S.
2. Design and implement a craft project.

Approximate time: 30-40 minutes

The Western crafts station is a great opportunity for students to pursue creation of a replica of an authentic Native American or western themed craft. The people of the western U.S., Native Americans, pioneers or cowboys, all used materials from the natural world they had immediately available to them for all they did, work and leisure. In many ways, a peoples' environment determines their culture.

Questions to ask:

How does the environment you live in determine your culture, or 'way of life'?

Has the use of the natural materials in your environment changed over time? How?

Basket Weaving

The use of baskets by the Ute Indians of this region was important because the Ute people were nomadic. The Ute mainly moved between the summer hunting mecca of South Park, which teemed with herds of Elk, Buffalo, Pronghorn Antelope and Deer, and the warmer winter grounds around the Colorado Springs front range area. Baskets were used to carry a variety of goods on their bi-annual moves including water, food, seeds, and jerky. Basket weaving was one of the many responsibilities of the female tribe members, who maintained all aspects of tribal life. They sealed water baskets with the inner cambium or 'pitch' layer of the Ponderosa Pine tree. *Why did the Utes use weaved baskets instead of clay/wheeled pots and baskets?*

- They won't break as easily when constantly on the move.

Materials: 7" reed spokes, weaving reeds, 4" circular wood bases, model basket

Directions: 1. Soak reed spokes in warm water.

2. Push spokes through base holes to 2 ¼ inches.

3. Turn base over so 2 ¼ inch spokes are pointing up.

Tuck spokes into place by alternate bending of spokes outside/inside the spokes adjacent to them. Press base down so it sits level.

4. Weaving – can be as loose or tight as you want.

Take one strand of weaving reed and stick one end behind any spoke.

Weave in front of and behind each spoke until completely used.

Start with new reed where the last one ran out...

5. When you are at the top of the basket, take each spoke one at a time and bend each over in front of the spoke beside it. Stick it down into the weaves on the following spoke.

(See Diagrams for more explicit directions)

Dream Catchers

Dream catchers are an authentic American Indian tradition, from the Ojibway (Chippewa) tribe. The people would tie sinew strands (made from the tendon tissue of bison, deer and other hunted animals) in a web around a small round or tear-shaped frame - in a somewhat similar pattern to how they tied webbing for Ojibway snowshoes--and hang this “dream-catcher” as a charm to protect sleeping children from nightmares. The legend is that the bad dreams will get caught in the web. In the Ojibway tribe, night visions, or dreams, were so important that children were not given a name until after a person designated as the “namer” of that child had a dream as to what he/she should be called. Feathers and beads were hung on the dream catchers to entertain young children while traveling long distances in a backpack. Counselors can read the legend of the dream catcher (see resources) while students are working.

Materials: 2-6 ft. length of soaked Willow, sinew or yarn, feathers, beads, model

Directions:

1. Bend Willow to form a circle.
2. Tie sinew to weak end of circle.
3. Simply wrap sinew by stitching around Willow base every 2 “ and pull stitches tight.

Stitching – move string around back of hoop (forming a hole) and pull the string back through the hole you just made(see diagram and model).

5. Continue stitching toward the center until its too small or to size desired.
 6. Cut string or tie on a feather or two.
 7. Sleep well!
-

Leather Bracelets and Keychains

Animal hides were used by western native Americans, settlers, trappers and ranchers for tipis, carrying cases, gloves, knife-sheaths and clothing. Commonly used animal hides included Deer, Elk, Buffalo and more recently, Cattle. Skilled artisan have invented unique methods for decorating and using leather to create art.

Materials: leather scrap, leather tools, hemp twine

Directions:

1. Cut a piece of leather to desired size and shape(determined by the size of one’s wrist).
2. Using the tools, carve your initials, name, pet’s name, or even create a design using different tools.
Do these by placing the tool in the desired spot holding firm and still and hit it with a wooden leather hammer two or three times, making sure the tool goes deep enough to leave an impression. Be careful, smaller tools can cut through the leather.
3. Attach a length of twine for which ever of the items you made, by punching small holes in the leather.
4. If desired leather water, dirt or other natural materials can be worked into the letters or designs tooled into the leather to make them stand out.

Tatari Cards

Tatari is a method of painting invented by Laura and Jan Sanborn. Tataris are happy accidents waiting to occur when the creative spirit takes command of the hand, eye and mind and says, “Go!” (see Laura’s notes in crafters folder for more detail).

The word originates from the cosmic winds near the star Tau in the constellation Taurus. They designated this phenomenon the “Tau Tauri Winds”. The paintings occur in swirling chaos and, at times, produce an essence of meaning. Tataris are excellent tools for training the artist’s eye to developing a sense of composition within abstraction.

Materials: acrylic paints, newsprint sheets, cookie pan

Directions: 1. Squeeze good-size drops of paint randomly on the cookie sheet., swirl and twist paint.

2. Place newsprint paper on top of the paint and press down with hands.

3. Lift paper from the edges slowly and let sheet dry somewhere flat.

“Abstraction is the heart of Tatari”

Use a view finder or your own eyes and hands to search for forms and composition in your new image. Use the empty spaces to find new discoveries and compose art with your intuition – you can see things no one else can! What do you see? A tree, animal, landscape?

Cut out your form and glue it to cardstock to make a card to send to a friend or parent. Or save your art to frame on your wall.

Recycled Crafts

Objectives: 1. Utilize recyclable materials to create art or useful products.
2. Evaluate interesting facts about recycling and waste.

Approximate time: 30-40 minutes

As an introduction to the recycled crafts station, read the interesting recycling facts sheet and promote a discussion of personal responsibility for recycling and conservation of resources.

Questions to ask:

What natural resources do you use on a typical day?

- paper, oil, etc...

What is a renewable resource and a non-renewable resource?

- renewable resources, such as trees and , can be replanted or ‘renewed’

- non-renewable resources, such as oil, cannot be reclaimed, they are gone...

How can recycling contribute to the conservation of natural resources?

Paper Bead Bracelets

This is a fun way to recycle old magazines by creating handmade bracelets and necklaces, key chains or backpack zipper décor. Did you know paper and cardboard make-up 75% of landfills?

Materials: used magazines, scissors, ruler, straws, wax paper, glue, string, brush

Directions:

1. Cut 1 ½ in. wide strip of magazine as long as a straw.
2. Place the strip printed side down and spread glue over entire paper, to edges.
3. Put the straw the on the glued surface and tightly wrap magazine over straw.
4. Cover as many straws as you'd like in this way.
5. When glue is dry, cut wrapped straws into different sizes.
6. Thread your new beads' onto string to create necklace or bracelet.

Milk Carton Bird Houses or Tin Can Candle Holders

Birds are experts at finding materials to make intricate nests from. Some birds make nests that hang from trees like baskets. Eagles build huge nests they revisit every year as they migrate through certain areas. Some birds, such as the Burrowing Owl, make their nests underground! Put your aviary skills to the test and build a bird house using recycled milk cartons and natural materials you find in the woods. For a neat vase, use a recycled soup can as the foundation.

Materials: clean ½ gallon milk carton, black or brown paint, twigs, low temp glue gun, scissor's, ruler, pencil, string/fishing line

Directions:

1. Cut milk carton into a square with a roof and a 2" circle in the front.
 - save material to cut 2 roof pieces or other potential construction features.
2. Glue the box pieces together to form a frame.
3. Paint the outside of the box brown or black and let dry.
4. Collect lots of thin, straight sticks.
5. Use glue gun to attach sticks.

Wire Sculpture

Students bend and twist old fence wire found around the ranch to form insects, people, cars, whatever their wire wants to do. Wrapping wire around chunks of Pikes Peak granite to create a hanging sculpture is a fun lesson in physics – balancing natural materials. This kind of art is great to bring home and put in your backyard or mount it to a woden board!

Concluding Discussion

Objectives: 1. Discuss importance of art in society.
2. Recognize and celebrate student projects.

Approximate time: 5-10 minutes

After cleaning up, sit the students down to debrief the day.

Does anyone want to present something they made?

Did anyone make a western craft?

Did anyone make anything abstract? Realistic?

What kind of art really speaks to you?

Is it important to have art in society?

Where do you see art in your community?

How else can we use recyclable materials?

How does understanding the environment help us understand the past and present, in order to plan for the future?

What is the science behind color?

What controls our perspective?

Crafters All-Day - Photography

Sunprints

Students can create fun and interesting images using photopaper and objects found in nature. This is an excellent time to discuss the power and energy of the Sun.

Materials: Sun-sensitive or blueprint paper, cardboard, natural objects, bowl, water, timer, paper towels

Directions:

1. Place a sheet of sun-sensitive paper with white side down on cardboard.
2. Put any object on top of the paper.
3. Place paper in bright sun for 10-12 minutes – don't leave it too long!
- if it's cloudy, use a bright light instead!
4. Rinse paper by submerging it in a bowl of water and shaking it vigorously underwater.
5. Lay the paper flat on a stack of paper towels and blot. Let dry.

To create a picture with variations in color intensity, place an object on the paper for a few minutes then move it and expose the paper again. It's a neat effect! Another fun activity using sun-sensitive paper is to experiment with sunscreen. Get several SPF's (15,30,45) and smear on paper. Leave in the sun and remove after 12 minutes. What conclusions can you make?

UNDERSTANDING COMPOSITION

In order to take unique pictures, it is important to ‘look for’ unique things. Below is a list of some elements photographers look for when composing a photograph. Break students into small cooperative groups led by a counselor, and assign them 3 or 4 concepts. Students can then browse through the laminated National Geographic pictures, find pictures that match their composition concept, and discuss as a small group. Students then will present their concept with a picture that matches to the large group.

First decide what the Subject is (what the photo is of), then how it is arranged within the shot (it’s Treatment):

Simplicity – helps subject stand out

Color – fantastic colors of a sunset or deep blue sky

Balance – the arrangement of shape, color, light and dark that complement each other

Background – should complement subject, be simple

Framing – objects in the foreground ‘frame’ subject, gives depth to picture

Lines – draw interest to the subject, geometric shapes, s-curves are graceful

Light – look for shadows, angles of light

Texture – rocks, trees, close up pictures

Shape – look for squares, circles, lines, structural

Motion – a blurred photo depicts speed

DIGITAL PHOTOGRAPHY HIKE

Now its time to take your camera out and tell your story! In pairs or small groups, have students write their goals and develop a plan for their photography hike.

What are they looking for? Which elements of composition will they try to incorporate? What will the subject be and how can they change the treatment to change the tone of the photograph?

Some groups may need a short lesson on camera maintenance. How to hold, protect, take care of your camera as well as how to snap a picture, how to then view it or delete it are all issues many students will not know. Also, place a limit on the number of pictures students will return to the Interbarn with. They will be downloading 2-3 pictures per student to be projected on a screen, where they will be asked to tell their story using the language of photographic composition.

Give students at least 30-40 minutes to hike around the area at the base of Little Blue, where there are ample Aspen and Ponderosa stands as well as views of Pikes Peak.

CRAFTERS RESOURCES

FRIDA KAHLO

Her life was marked with physical suffering including polio at the age of 5 and a broken pelvis, foot and collar bone caused by a trolley accident. She married a famous Mexican painter and muralist and her work was representative of the indigenous cultures of Mexico, combining Realism, Symbolism and Surrealism.

She was noted for her beauty and unconventional appearance, declining to remove her facial hair (she had a small mustache and unibrow which she exaggerated in her self portraits). One-third of her work were self portraits. Her goal as an artist was to be most honest to herself.

What is realism? Symbolism? What symbols do you see in society today?

ANSEL ADAMS

A photographer from California, he spent his early childhood days playing in the sand dunes beyond the Golden Gate bridge, where he gained an appreciation for nature, which would become his primary source of photographic inspiration.

He was a visionary in nature photography and wilderness preservation. He is seen as an environmental folk hero and a symbol of the American West, especially of Yosemite National Park.

His signature black and white photographs inspire an appreciation for natural beauty and a strong conservation ethic. He was sometimes criticized for not including humans in his photographs and for representing an idealized wilderness that no longer exists. However, it is in large part thanks to Adams and his photography that these pristine areas have been protected for years to come.

What is Idealism? Can you give an example of someone who is idealistic?

GEORGIA O'KEEFE

Georgia knew she wanted to be an artist by the time she left high school in Wisconsin, where she grew up on a dairy farm. Her parents were very encouraging in her choice of art as a career, as she signed up at the Art Institute of Chicago.

She was a painter who focused on flowers and unique American landscapes. She used bright, expressive color and passion in her painting. She was precise in detail, as her paintings were aesthetically beautiful.

She moved to New Mexico, where she focused on cloudscapes of the Southwestern desert, the adobe walls of her home in Taos, and the shadows and natural curves of bleached animal bones.

Do you see any patterns in the clouds today? In the walls? Trees? Bones?

ANDY GOLDSWORTHY

Goldsworthy is a British 'Environmental Artist', who uses no tools when he creates his works of art outside. He works only with materials he finds by chance – leaves, grasses, rocks, twigs, sand, ice and snow. The season of the year, the weather, and the artist's location at the time give him his subjects and ideas. He uses universal shapes found in nature – spirals, concentric circles, holes, arches, jagged lines, and rainbow colors. His idea is that – as in nature – a work of art must eventually come to an end. Where do you see beauty in nature? "I couldn't possibly try to improve on Nature. I'm only try to understand it by an involvement in some of its processes."

RECYCLING FACTS

1. It takes an entire forest---over 500,000 trees to supply Americans with their Sunday newspapers every week.
2. The energy used to produce one day's junk mail in the United States is enough to heat 250,000 homes.
3. Americans throw away enough aluminum every three months to rebuild our entire commercial air fleet.
4. Incinerating 10,000 tons of waste creates 1 job, landfilling the same amount creates 6 jobs, recycling the same 10,000 tons creates 36 jobs.
5. American's throw away enough office and writing paper annually to build a wall 12 feet high stretching from Los Angeles to New York City.
6. Enough energy is saved by recycling one aluminum can to run a TV set for three hours or to light one 100 watt bulb for 20 hours.
7. 500 years from now, the Styrofoam cup you drank from this morning will still be sitting in a landfill.
8. Approximately 1 billion trees worth of paper are thrown away every year in the U.S.
9. A modern glass bottle would take 4000 years or more to decompose -- and even longer if it's in the landfill
10. More than 20,000,000 Hershey's Kisses are wrapped each day, using 133 square miles of tinfoil. All that foil is recyclable, but not many people realize it.

INTERESTING FACTS ABOUT THE SUN

1. The Sun is a ball of hot gases.
2. The sun is a star.
3. By weight, it is 70% hydrogen, 28% helium, 1.5% carbon, nitrogen, oxygen.
4. It is 10,000 degrees Fahrenheit at the surface and 27,000,000 degrees at the core.
5. The distance from the Earth to the sun is 93,000,000 miles. If you tried to drive to the sun in a Ford Taurus going 60 miles/hour, it would take 176 years!
6. It takes light eight and one-half minutes to travel from the sun to the earth.
7. The sun is 109 times larger than the Earth.
8. The sun is an average sized star – many stars we see at night are much larger and more powerful, but they are further away.
9. The sun is old! 4 ½ billion years!
10. The sun emits harmful UV rays which can damage skin and eyes. The ozone layer in the atmosphere protects us from the harmful rays.

Life on Earth would not exist without the sun, why not?

- Earth would be a frozen, dark ball
- Plants would not grow, and animals would have nothing to eat
- Sun's output changes over time, we must adapt!

Why do we get sunburns more frequently when we are hiking in the mountains?

It is not because we are 'closer' to the sun – being 2 miles closer to an object 93,000,000 miles away is not significant. When we are at 8600 ft elevation, the sun's rays have less atmosphere to pass through. The atmosphere, which acts as a filter for harmful UV rays, is the key element in protecting plants and animals from the powerful sun!

Legend of the Dream Catcher

Long ago when the world was young, an old Lakota spiritual leader was on a high mountain and had a vision. In his vision, Iktomi, the great trickster and teacher of wisdom, appeared in the form of a spider.

Dreamcatchers are made by local Native American artists. Iktomi spoke to him in a sacred language that only the spiritual leaders of the Lakota could understand.

As he spoke Iktomi, the spider, took the elder's willow hoop which had feathers, horse hair, beads and offerings on it and began to spin a web.

He spoke to the elder about the cycles of life ... and how we begin our lives as infants and we move on to childhood, and then to adulthood. Finally, we go to old age where we must be taken care of as infants, completing the cycle.

"But," Iktomi said as he continued to spin his web, "in each time of life there are many forces -- some good and some bad. If you listen to the good forces, they will steer you in the right direction. But if you listen to the bad forces, they will hurt you and steer you in the wrong direction."

He continued, "There are many forces and different directions that can help or interfere with the harmony of nature, and also with the great spirit and-all of his wonderful teachings."

All the while the spider spoke, he continued to weave his web starting from the outside and working toward the center. When Iktomi finished speaking, he gave the Lakota elder the web and said..."See, the web is a perfect circle but there is a hole in the center of the circle."

He said, "Use the web to help yourself and your people to reach your goals and make good use of your people's ideas, dreams and visions. "If you believe in the great spirit, the web will catch your good ideas -- and the bad ones will go through the hole."

The Lakota elder passed on his vision to his people and now the Sioux Indians use the dream catcher as the web of their life.

It is hung above their beds or in their home to sift their dreams and visions. The good in their dreams are captured in the web of life and carried with them...but the evil in their dreams escapes through the hole in the center of the web and are no longer a part of them. They believe that the dream catcher holds the destiny of their future.

