

Classroom Activity

Sketchbooks and the Artist's Process

Enduring Understanding	Artists often use sketchbooks to brainstorm, edit, and think through ideas to find their unique artistic style.
Grades	K–12
Time	One class period
Visual Art Concepts	Drawing, writing, draft and revision, practice, bookmaking
Materials	Copy paper, rubber bands, popsicle sticks, scissors, and colored pencils. Optional: cardstock, collage materials (magazine clippings, construction and/or patterned paper, stamps, etc.), and glue sticks.
Talking about Art	<p>View and discuss Tim Burton's <i>Untitled (Edward Scissorhands)</i>, 1990</p> <p>What do you see? What do you think makes this drawing or this figure unique?</p> <p>What is a sketch? Do you think this was the first sketch that the artist made of this figure? What do you see that makes you say that?</p> <p>Artists often use sketchbooks to record their ideas, both visually and in words. Why might you sketch an idea first before you create the final product? When an idea pops into your head, do you write the idea on paper? Why is it valuable to record your ideas and your thinking? Why would it be useful to have all drafts of one idea in one place? What else can you use a sketchbook for?</p>
Making Art	Transform ordinary and inexpensive materials into a sketchbook using basic materials such as popsicle sticks, rubber bands, and paper. First, cut large (about 17½ x 24-inch) sheets of paper into three long, horizontal strips of equal dimension. Layer 6 horizontal strips on top of each other, one at a time. Fold the set of sheets in half horizontally as if you are folding a book. The folded edge will serve as the binding. Cut triangles from both the top and bottom corner of the folded edge. Open the book and lay it on a flat surface. Place a popsicle stick on top of the center fold. Enlist a partner to lift the book with the popsicle stick in place. String a rubber band underneath the book along the fold, using the top and bottom of the popsicle stick as anchors.

Making Art

Fold the book again and decide if you will orient your sketchbook horizontally or vertically. Now, decorate the cover using colored pencils. Remember, you will use your sketchbook to document your great ideas and thinking, so the cover design should say something about you!

If you have access to cardstock (a sturdier, thicker paper), create a sketchbook using cardstock as the cover. Hole punch the folded edge and string yarn or ribbon through the holes as binding. Use collage materials to decorate the cover.

Reflection

Find a partner and share your sketchbooks with each other. How did you design your cover? What does the cover design say about you? What do you think you might use your sketchbook for? Keep it with you wherever you go because you never know when and where you will get inspired!

Classroom Activity

Unconventional Printmaking

Enduring Understanding Prints can be made using a variety of materials on different surfaces.

Grades K–12

Time One to two class periods

Visual Art Concepts Monotype, positive and negative space, composition

Materials Pencils, Q-Tips, printing plate (aluminum foil, styrofoam plate, wax paper, or gelatin), printing paper (copy paper, construction paper, or canvas), water-soluble printing ink or acrylic paint, rubber brayers, and baby oil for cleaning brayers. Optional: collage materials (magazine clippings, patterned paper, feathers, leaves and twigs, etc.) and glue sticks.

Talking about Art Look closely at the print by Odilon Redon, *To Edgar Poe (The Eye, Like a Strange Balloon, Mounts toward Infinity)*, 1882, included in the essay and CD.

What do you see? What do you think might be happening in this scene? Odilon created this artwork as part of a series called *To Edgar Poe*, dedicated to the author and poet Edgar Allen Poe. Redon based the majority of his work on thematic subjects and was greatly inspired by literature.

What materials do you think the artist used to create this? Print-making is the production of an image on a surface, usually paper. The process was originally created to produce books and newspapers using a printing press, but artists create prints as artworks using a variety of materials. This print is an example of a lithograph, which means that the artist carved the image into a piece of stone, rolled ink on top of the stone, then turned it upside down and printed an impression of his carving onto a piece of paper. See other examples of lithographs in the enclosed CD.

Making Art A monotype is a different kind of print, although it uses the same basic printing process as lithography. However, in techniques such as lithography the artist develops a positive image by drawing or carving a picture on a blank printing plate.

For a monotype, on the other hand, the artist develops a negative image by rolling ink on the printing plate first and drawing a picture by removing paint.

Making Art

Artists usually create a sketch of the image first so take some time to think about the story your print will tell. Try drawing inspiration from literature by illustrating a verse from a poem or a scene from a book.

To produce a monotype of the drawing, use a brayer to evenly roll ink or paint onto a printing plate, such as a piece of aluminum foil, wax paper, or a styrofoam plate. To create a gelatin plate, see the recipe below. Then, draw the image on the plate with a pencil, creating lines by gently removing paint. Use a Q-Tip to create gradations like the cloudy sky in Redon's print. When the drawing is finished, choose a printing surface, such as a piece of canvas, copy paper, or colored construction paper. (If using a light-colored ink, choose a dark-colored piece of paper, or, if using a dark ink, choose a light-colored piece of paper.) Place the paper on top of the printing plate and burnish (rub) the back of the paper evenly. Begin in the middle of the paper and work out to the edges. Hold the plate firmly and lift an edge of the paper to make sure the paint has transferred onto the paper. If it has not, repeat the process, applying more pressure to the back of the paper. Pull the paper off the plate and behold your print!

Optional: If you have access to collage materials, add finishing touches by gluing on different materials or by cutting the paper to change its shape.

Consider creating a series of prints over multiple class periods that illustrates themes, verses, or scenes from a literary work.

Reflection

What was the inspiration for your print? Does your final print match your original sketch? How is it similar? How is it different? Share your print with others.

Gelatin Plate Recipe

Mix two tablespoons of unflavored edible gelatin for every cup of water. A higher concentration of gelatin is needed to create a firm printing surface so determine the amount of water needed to make a plate between $\frac{1}{2}$ – $\frac{3}{4}$ inch thick. Boil half of the water needed and keep the other half cool. Stir the gelatin powder slowly into the cool water. Next, stir the gelatin solution slowly into the hot water until it is dissolved. Pour the solution into a non-stick pan or container. Use paper scraps to remove any bubbles. The gelatin will harden without refrigeration, but keeping it cool will extend the life of the plate for up to a couple of weeks. Do not put solution down the drain.

Classroom Activity

Character Design: From Cute to Spooky and Beyond

Enduring Understanding	In art and storytelling, unexpected combinations can create humorous and unique characters.
Grades	1–12
Time	Two class periods
Visual Art Concepts	Drawing and writing, character and narrative, shapes, juxtaposition, sculpture and animation
Materials	Air-drying clay such as Model Magic (white), markers, pencils, and paper. Optional: craft picks, colored wire, scissors, and small sheets of cardboard.
Talking about Art	<p>View and discuss Tim Burton’s <i>Untitled (The Melancholy Death of Oyster Boy and Other Stories)</i>, 1998</p> <p>What do you see? What kinds of shapes do you notice? Curvy shapes such as circles and ovals are called organic shapes. Shapes with straight lines and angles such as squares and triangles are called geometric shapes. Burton used organic shapes to create this character and often uses particular shapes to communicate personality traits.</p> <p>Imagine that this character could walk and talk. What would he say and do? What would his name be? Write a story using him as the main character.</p> <p>Tim Burton identifies this character as Stain Boy. Read more about Stain Boy in the book, <i>The Melancholy Death of Oyster Boy and Other Stories</i>, or view the online animated series at www.timburtoncollective.com/multimedia.html.</p> <p>We have all seen characters that look cute, funny, or spooky. Draw an example of a cute character from a book, a television show or movie, or from your imagination. Use words to describe who your character is and what your character looks like. Next, draw a spooky character. Again, use words to describe your character. Now, choose two traits from your first character that are especially cute and two traits from your second character that are especially spooky. Draw a third character that combines all of these traits.</p>

Making Art

Sculpt a model of your character using air-drying clay. Think about how you will make the transition from a two-dimensional drawing to a three-dimensional sculpture. To start, roll the clay into a ball. The ball will serve as the foundation of the character's figure. Remove parts of clay to sculpt appendages such as arms, legs, or a cape. Consider sculpting with a craft pick or a pencil to add detail and texture. Reattach parts by pressing them onto the body so that all parts are flush with the whole or reattach limbs with wire. Remember, your model should stand and support its own weight so smaller parts should be substantial enough to balance the figure.

When finished sculpting, you can add color immediately without waiting for the clay to dry. Color with markers to bring your model to life!

Reflection & Display

For reflection and display in the classroom, consider placing each sculpture on a piece of cardboard as a base. Students can decorate their base with their character's name and the shapes and colors they incorporated into the model.

Instruct students to clear their desks and place model sculptures on top for a classroom gallery walk. Give students a few minutes to walk around the room and study their peers' characters. Remember, no loud talking or touching artworks in the gallery! Reconvene to discuss and chart similarities and differences between the characters.

Classroom Activity

Curating the Classroom

Enduring Understanding	Curators classify, organize, and define artworks in relationship to each other and to an exhibition space.
Grades	5–12
Time	Two class periods
Visual Art Concepts	Curation, exhibition, checklist, planning, space, collaboration
Materials	Paper, pencils, postcards or color prints of artworks, student artwork
Talking about Art	<p>Curators organize exhibitions by carefully selecting works of art that share a common theme or origin. They decide how the artworks are best viewed in the space of a gallery and what story that arrangement of artworks tells. For example, in the <i>Burton Selects</i> exhibition (see the CD), museum curators and Tim Burton selected prints from LACMA’s collection that relate to the artist’s favorite themes and motifs such as humor, horror and fantasy.</p> <p>Choose a reproduction of an artwork for study and reflection. What did you first notice about this artwork? After looking at the artwork, what do you notice now that you didn’t notice at first? How does this artwork use color, narrative, composition, or space?</p>
Art Activity	<p>Find a partner or fellow curator to work with and discuss the artworks you selected. What is similar about the artworks that you and your fellow curator chose? How are the artworks different?</p> <p>Using a set of postcards, consider what other works might complement the works that you and your fellow curator chose. What categories could you use for choosing supplemental works (i.e., color palette, theme/narrative, style, time period, place of origin, artist, etc.)? Select two to three other artworks and create an exhibition checklist that includes the artworks you used as inspiration.</p> <p>Think of an indoor or outdoor space on campus where you could hypothetically mount your exhibition. Draw a blueprint, or map, of that space. How do the artworks in your checklist relate to one another? How will you organize the exhibition in a way that will both explain to viewers how the works relate and respond to the particular space you have selected? Add to your blueprint by sketching your exhibition layout.</p>

Art Activity

Repeat the activity above using students' completed artworks in place of artwork reproductions. Students should have at least two completed artworks to choose from to contribute to the classroom exhibition. Students will work in curation teams of three to five, answering the questions from the previous page in response to a peer's artwork. When the group reconvenes, students will create their team checklist by choosing one artwork from each member to exhibit. They should answer the second set of questions from the previous page in response to the classroom as a gallery space and sketch a plan for how they will mount their exhibition.

Reflection

What role did you play in your curatorial team? What role did others take? How did the different roles interact with each other? What made the exhibition a success? How does the completed exhibition compare to your original exhibition layout? If you could reorganize or remount it, what would you change? What will you title your exhibition?

Tim Burton: The Artist's Process

Selected Resources

Related Curriculum Materials

Evenings for Educators resources include an illustrated essay, color images or overhead transparencies, classroom activities, and related resources. Printed curriculum is available for purchase through LACMA's Education Department or browse selected curricula online at www.lacma.org (Programs/Education/Evenings for Educators).

Artists' Perspectives: Envisioning the World
April 2009

Telling a Story: Narrative and Symbols in Art
November 2007

Dali and Surrealism
December 2007

Online Resources

Tim Burton

Los Angeles County Museum of Art
<http://www.lacma.org/art/exhibition/tim-burton>
Features exhibition information and selected artworks. Browse Burton-related stories and videos on LACMA's blog, *Unframed*.

Burton Selects: From LACMA's Collection

Los Angeles County Museum of Art
<http://www.lacma.org/art/installation/burton-selects-lacmas-collection>
In conjunction with the exhibition, *Tim Burton*, LACMA invited the filmmaker to fill a gallery with works of his choosing from the permanent collection. Learn about periods of art history that resonate with Burton's vision.

Tim Burton

Museum of Modern Art
<http://www.moma.org/interactives/exhibitions/2009/timburton/>

Get a behind-the-scenes look at the creation of the major retrospective, organized by the Museum of Modern Art and on view in New York before its Los Angeles presentation.

The Fantastical Imaginings for Tim Burton

Australian Centre for the Moving Image
<http://www.acmi.net.au/ed-kit-tim-burton.htm>
<http://www.acmi.net.au/ed-kit-burton-gothic.htm>
These Education Resource Kits were designed for teachers by the second institution to host the retrospective, the Australian Center for the Moving Image. They explore Burton-esque imagery and the Gothic tradition.

What is a Print?

Museum of Modern Art
<http://www.moma.org/interactives/projects/2001/w-hatisaprint/flash.html>

Since the early Renaissance, drawings have been considered to be especially revealing of the artist's individual genius and style. Prints, by extension, distill the hand-drawn line to its essence and reproduce it for mass distribution. Learn more about the printmaking process with interactive explanations of the most popular printing techniques.

Pressure + Ink: An Introduction to Printmaking

Museum of Modern Art
<http://www.moma.org/explore/multimedia/videos/151/907>

Watch artists demonstrate various printmaking techniques in this multimedia introduction.

Books for Teachers

Bassie, Ashley. *Expressionism*. London: Sirrocco, 2005. A survey of Expressionist artists such as Max Beckmann, Otto Dix, George Grosz, Emil Nolde, and Ernst Ludwig Kirchner.*

Davis, Jessica Hoffman. *Ordinary Gifted Children: The Power and Promise of Individual Attention*. New York: Teachers College Press, 2010. An arts educator's narrative about redefining student potential and fostering a love for learning in all students.

Griffiths, Antony. *Prints and Printmaking: An Introduction to the History and Techniques*. Berkeley and Los Angeles: University of California Press, 1996. Learn more about the medium of printmaking through artworks from the British Museum's Prints and Drawings collection.

He, Jenny and Ron Magliozzi. *Tim Burton*. New York: The Museum of Modern Art, 2009. Published to accompany the originating exhibition at The Museum of Modern Art, this book captures the evolution of Burton's creative practices. Illustrated with previously unseen works from the artist's personal archive.*

Robinson, Ken. *Out of Our Minds: Learning to be Creative*. Mankato: Capstone, 2011. Expanding our notion of traditional intelligence to include an individual's creative capacity.

Books for Students

Burton, Tim. *The Melancholy Death of Oyster Boy & Other Stories*. New York: Rob Weisbach Books, 1997. A children's poetry book written and illustrated by the filmmaker that prefaces his later *The World of Stainboy* series.*

Carroll, Lewis. *Alice's Adventures in Wonderland*. New York: Tribeca Books, 2011. The classic tale that served as inspiration for Tim Burton's cinematic adaptation.

Poe, Edgar Allan. *Complete Stories and Poems of Edgar Allan Poe*. New York: Doubleday, 1984. An anthology of the influential writer's works.

* Books available in the Museum Shop