

# Studio Saturdays: Paper Spirals

*White, Turquoise, Green, Gold, Yellow & Blue* by Hadieh Shafie



Hadieh Shafie

*White, Turquoise, Green,  
Gold, Yellow & Blue*, 2012

Ink, acrylic, and paper with printed and  
handwritten Farsi text *Esheghe* (love)

Image courtesy of the artist and  
Leila Heller Gallery, New York.

Hadieh Shafie is an Iranian-born artist who incorporates Farsi text and repeating patterns into her work. Farsi is also known as the Persian language and is one of the languages spoken in Iran. Shafie came to America when she was 14 in 1993. She is drawn to the Farsi word for love, *esheghe* (eh-SH), as she sees love as a search for meaning, understanding, and belonging—things she herself searched for after her move. Her art is also rooted in her childhood memories of decorating chick-pea cookies with her grandmother and of her grandmother putting folded prayers for protection into the pockets of her clothes, two other acts of love.

Shafie's artwork is as much about the finished piece as it is about the process of making it. She hand-rolls strips of paper (each one has *esheghe* written on it) to create each part of the work. These rolls make the writing into a pattern that builds on itself, like how love grows and spreads between people. Even though the words cannot be seen after she rolls the strips up, they are still there. Just like the way people's love for each other exists even when they are not together, Shafie's work represents that promise of shared love.

Today, we'll be making our own roll inspired by a word of your choice. You can use any word that you feel represents you. This can be a word that describes you (an adjective, ex. intelligent), a word that is important to you, or any word you like. For example, my word is education, because I'm an educator and I think education is very important! Think about words that you can connect to your memories, feelings, personality, or experiences.

## THINK LIKE AN ARTIST

- 1) Why did you choose your word?
- 2) What do you think Shafie is trying to teach people who see her art?

# LIST OF MATERIALS

- 3 Sheets of Paper

\*You can use colored paper in different colors OR you can use white paper if you do not have colored paper or wish to follow a more complex process more similar to the artist's.)

Glue Stick

Sharpie

Ruler

Scissors

Q-Tip

Colored Markers (if using white paper)

## INSTRUCTIONS

Take your ruler and make 1-inch markings along the long edge of your paper (regardless of if you are using white or colored paper). Line up your ruler's straight edge with the markings to create lines along the entire sheet.

Write your chosen word on each strip of paper. It will be much easier if you write the word before you cut your strips. You can use any kind of writing tool for this, like a pencil, marker, or pen.

Do the same for all three sheets of paper and then carefully cut out your strips.

### IF USING WHITE PAPER:

Take your markers and color the edge of each strip in different colors. You can lay it down on a sheet of paper to color the edge or hold it between your fingers and edge it that way.



Once you have your strips ready, take your q-tip with the cotton ends removed and use it to help you start rolling your first strip. You decide whether to roll the spirals with your word hidden or exposed, like Shafie does in her work.

Use your glue stick to connect the end of one strip with the beginning of the next and keep rolling as if it is one long strip.

You can keep using the same color for this section or switch up the colors to create interesting color patterns.

Seal your rolls with additional glue to make sure they do not unravel.

# Studio Saturdays: Animal Characters

## *The Catastrophe* by Mary Russell Smith



Mary Russell Smith

*The Catastrophe*

1864

Oil on Canvas

Gift in Honor of Gatsby Philip Narayan Mukherjee

Mary Russell Smith was born in Philadelphia almost 180 years ago and was most famous for her oil paintings of animals, especially chickens. After painting, Smith's favorite hobby as a young girl was to raise chickens. She got so good at painting them that her family encouraged her to become a professional artist when she was only 14. Both of her parents were also artists and supportive of her work, so much so that her mother trained Smith herself.

Smith's paintings were popular for two main reasons: her attention to detail and her ability to create a narrative, or story, between her subjects. To help her viewers relate to her subjects, Smith used anthropomorphism, or the practice of giving human qualities to non-human things. For examples of anthropomorphism, think about the animated movies you have seen that have animals as the main characters. Have you noticed how different they look from animals in real life? Like Mary Russell Smith, animators realized that it was easier for people to connect to their characters if they looked and acted like humans.

Because Smith's realistic style limited how much humanity she could give her subjects, she relied on animals' symbolic meanings to tell her stories. In *The Catastrophe*, Smith's choice to include a weasel, which represents death and untrustworthiness, sets up the viewer to see the weasel as the likely cause of the two chicks' deaths because of what weasels symbolize. The barnyard becomes the background for her story and helps us explore the personalities of the animals within their own environment.

Using Smith's work as a jumping-off-point, we'll be creating our own animal-characters and stories. Because there are three popsicles in your kit, I'll be making a story with three characters. My characters will be a cat, a dog, and a mouse, and my story will be about them becoming unlikely friends. You're welcome to create a story with more than three if you'd like by snapping your popsicle sticks in half or using other similar materials like pencils or sticks. When we are done drawing them, we will take our characters outside and use the popsicle sticks as stands in the ground to create an outdoor story scene. These characters can be any animals you want, and the story can be about whatever you would like! Think about what these animals mean to you and how you want to bring them to life using your imagination, your experiences, or your favorite memories.

## THINK LIKE AN ARTIST

- 1) Why did you choose your animals?
- 2) Consider your background. What story are you telling?

# LIST OF MATERIALS

- 2 or 4 Sheets of White Paper
  - \*You may need more or less depending on how many characters you are making.
- 3 or 4 Popsicle Sticks
  - \*The total number will be determined by our number of characters.
- Glue Stick
- Sharpie
- Scissors

## INSTRUCTIONS

Start by thinking about the story you want to tell and what animals will serve as your characters. My story will be about the friendship between a cat, a dog, and a mouse!

Once you have chosen your characters, consider some different ideas for scenes you can create to illustrate your story. For example, the friendship between my characters might be shown through them holding hands, singing a song together, or going to the beach, since these are all things I enjoy doing with my friends in real life!

Take a new sheet of white paper and draw your first animal character. Even though we will be using a sharpie or standard marker to draw a figurine with bold lines, we will start with a pencil to sketch. That way, you can make changes along the way. This is called an **underdrawing**.

Once your underdrawing is done, take a sharpie or marker and trace your animal sketch. If you want to change the position of something or leave out any of the sketch lines you drew before, do so carefully, because now that you are using a marker, the drawing becomes permanent.

After you finish tracing, erase your underdrawing. I will be leaving my characters in black and white, but you can add colors after you are done erasing to brighten up your characters.

I want my characters to be **proportional**, meaning the size of one is determined by the size of the other, so I will draw guides to make sure my cat is bigger than my mouse. But you can make your animals any size you like.

When you have made all your characters, take some popsicle sticks or other rod-like objects and glue them to the back of your characters. These will serve as stands so you can set them in the ground outside and bring your scene to life!

# Studio Saturdays: Fabric Stamps



*Athena (after Myron)* by Yinka Shonibare

Yinka Shonibare

*Athena (after Myron)*

2019

Fiberglass sculpture, fabric hand-painted with Batik pattern, and steel base plate

The Alford Collection of Contemporary Art at Rollins College, Gift of Barbara '68 and Theodore '68 Alford.

Image courtesy of the artist and Goodman Gallery

Yinka Shonibare (yin-KUH sho-NEH-bar-EH) is a British-Nigerian artist who uses Dutch wax batik (buh-TEEK) fabric to ask questions about where our clothes come from and the paths they take to get to us. Batik fabric has a fascinating history, as it was first created by the Dutch in the Netherlands to look like it came from Indonesia, a Southeast Asian country of islands. This fabric was then made on a large scale, or was mass-produced, and sold to the Dutch colonies in West Africa. A colony describes a group of people who move to another place and put themselves in charge of the people who already lived there. Colonialism, or the practice of creating colonies, is a heavy topic and we encourage you to continue researching this topic if you are curious about learning more.

Because the Dutch colonies stayed in West Africa until the 1900s, batik fabric became embedded in West African culture and became a symbol of African identity, and later even a symbol of African freedom after the West African peoples won their independence from the colonies. Over time, the African peoples made batik fabrics their own by creating their own versions of them by dyeing their own patterns and including their own symbols in these patterns. By adding their own culture and developing the making of batik fabrics into an art form, the African peoples reclaimed them from the colonizers.

This complex history and batik fabric's continued use today are what draws Yinka Shonibare to it, as the fabric provides the perfect representation of globalization. Globalization is the word used to describe how the people and economies of different countries are connected across the world. Shonibare further signals his viewers to think about globalization by placing a globe on the head of Athena (after Myron).

**Today, we'll be designing our own patterned fabric. We'll first create stamps inspired by symbols from our personal lives, cultures, or memories. For example, my stamp is a palm tree because I grew up in North Palm Beach and when I think of it, I think about all of the palm trees. Think about how your stamp represents you, what you like, or where you come from!**

## THINK LIKE AN ARTIST

- 1) What symbol did you choose? Why?
- 2) How has learning about Yinka Shonibare's work changed how you see your clothes?



# LIST OF MATERIALS

- Foam Sheet

- Pencil

- Scissor

- Flat Wooden Square

\* You can also use a flat object like a piece of plastic, thick cardboard or an old cd

- Glue

- Brayer (Foam Roller)

- Foam Tray

- Paint

- Handkerchief or Fabric Square

\* You can also a sheet of paper if you do not have fabric at home

## INSTRUCTIONS

Begin by drawing your chosen symbol for your stamp on a foam sheet. Make sure to draw it in fragments, or sections, like a stencil. As you draw, press down hard into the foam so that it forms an indentation. This will make it easier to cut later.

Take a pair of scissors and cut out your stamp's segments. Make sure to keep them organized as you cut to make it easier to put back together later.

Reassemble your pieces onto a flat object; this will serve as your stamp block. You can use a wooden square but you can get creative and use something you already have at home that you wouldn't mind gluing stuff onto, like an old cd, a lid, or thick piece of cardboard.

Trace or mark the location of the pieces so you can set them back in the right spot when you glue them down.

Glue each of your pieces to your stamp block and allow to dry.

Apply paint to a flat disposable or cleanable surface. Foam trays work great as does a piece of plexi or plastic plate. Take your brayer and roll it into the paint with firm pressure to get an even coating.

Roll your brayer over your stamp to achieve an even coat on the stamp segments.

Place your piece of cloth (or paper, if you don't have any fabric) on a protected surface, as it may bleed through the other side. Lay your stamp facedown onto it and press down firmly and evenly.

Lift stamp carefully so that you do not shift it and there you have it! Your stamp!

Follow the same process to recreate multiple stampings onto your fabric or paper to create a patterned design like Shonibare. Make sure to reapply paint after every stamping so you do not end up with a faded stamp.

Rinse your brayer and stamp immediately after to preserve it.

# Studio Saturdays: Star Telescopes

*After Metamorphoses* by Amy Sillman



Amy Sillman

*After Metamorphoses*

2015-16

Single-channel video on 5:25 minute looped, color, sound

The Alfond Collection of Contemporary Art at Rollins College, Gift of Barbara '68 and Theodore '68 Alfond.

Image courtesy of the artist.

Amy Sillman is an artist that works in layers, placing abstract shapes, colors, and textures on top of one another and inside of other images to create a story for her viewers. She is a multi-media artist, meaning she works with many different materials and creates many types of art, like drawings, cartoons, collages, iPhone videos, and art films.

Sillman's video, *After Metamorphoses*, draws inspiration from Ovid's *Metamorphosis* (8CE) a very old collection of Roman myths, including the stories behind some of the constellations we can still see in the night sky today. *Metamorphosis* is a Latin word that means "changing shape" and Sillman's animated video shifts between abstracted images of humans and animals to compare and contrast the two. Our craft focuses on the story of Arcas and his mother, Callisto. Callisto was turned into a bear by the goddess Diana out of anger. One day Arcas was out hunting, but he did not know the bear he was chasing was actually his mother! To protect them, Jupiter, ruler of all the gods, turned both Callisto and Arcas into stars and placed them in the night sky. This myth serves as the story of origin, which tells us where something comes from, for the constellations Ursa Major (Great Bear) and Ursa Minor (Little Bear).

**Today, we'll be making star telescopes, so we don't have to wait until it's dark outside to see our constellations! I chose to follow Sillman's artwork and use Ursa Major as my constellation, but you can use whichever one you like. We encourage you to research other constellations, and the stories behind them, to find your favorite! Every culture has their own constellations and stories, so please feel free to search outside of Roman mythology. While researching, think about your connections to the stories you find, either personal, cultural, or within your family.**

## THINK LIKE AN ARTIST

- 1) What constellation did you choose and why?
- 2) Has researching constellations and learning the stories behind them changed the way you see the night sky? Why or why not?

# LIST OF MATERIALS

- Sheet of Black Paper
- Toilet Paper/Paper Towel Roll (empty)
- Tac or Sharp Tipped Tool
- Pencil or white crayon
- Scissor
- Tape or Rubber Band
- Sheet of Paper

**OPTIONAL:** Markers/Crayons/  
Color Pencils for decorating  
telescope

## INSTRUCTIONS

Start by tracing the circular end of your toilet paper or paper towel roll onto the sheet of black paper. You might want to use a white crayon to help you see where you've drawn. To make a larger telescope, choose a larger tube.

Draw a second circle around it that's about half inch or 1 inch thick.

Now it's time to draw our constellation! Start with drawing the star points alone and then connect them to see the whole picture.

Take a pair of scissors and cut out your constellation along the outer circle. Glue each of your pieces to your stamp block and allow to dry.

Draw 6 additional lines between your circles, three on each side, to serve as tabs. Cut into the lines, but be sure not to cut into the circle with your constellation drawing. Bend your tabs inward.

With an adult's help, take your tac and CAREFULLY poke a hole into each star point. Poke through slowly and feel for the tac on the other side to protect your fingers. You can also choose to lay your circle on a piece of foam and press the tac down into it.

Place your roll over the circle and line it up so your constellation is centered.

Fold your tabs up around the tube and use tape or a rubber band to hold them down and create a seal around the roll's opening.

Make sure your ends are well sealed to stop light from getting in through the sides.

Next, make a shell for your telescope using one of the sheets of white paper. Measure the height and width of the tube before cutting out the shell.

Wrap your shell around your telescope and use glue or tape to close the ends.

Create an abstract drawing inspired by Amy Sillman's work on your shell to decorate your telescope! You can use crayons, markers, pastels, paint, or pencil line drawings like me. Get creative with it!

Hold up your telescope to the light to enjoy the night sky any time!



# Studio Saturdays: Foam Prints

## *The Seven Trumpets* by Albrecht Dürer



Albrecht Dürer

*The Seven Trumpets, from the Apocalypse series*

1511

Woodcut on paper

Museum Purchase from the Wally Findlay Acquisition Fund

Albrecht Dürer was a very famous German painter and printmaker from the Renaissance (1400s-1500s CE), a period that transitioned the Western world from medieval to modern with advances in science, the arts, and politics. One of the most important inventions from the Renaissance was Johannes Gutenberg's release of the printing press in 1440, which made it possible for copies of books, art prints, and political pamphlets to be made on a large scale. Before the printing press, books had to be hand-copied page-by-page by monks, as they were some of the only people who were taught how to read, and artists could not easily advertise or copy their work to be more cheaply sold to a wider audience.

Printmakers like Albrecht Dürer made their art using the woodcut printing process. First, the artist sketches out the design for their print. Then the artist carves this design into a block of wood. Carving removes the parts the artist does not want to show up on paper. Then the artist uses a brayer to roll ink evenly across their design before stamping the design onto a piece of paper. Be sure to take another look at *The Seven Trumpets* to appreciate the incredible level of detail Albrecht Dürer was able to achieve.

**We will be following in Albrecht Dürer's footsteps by making our own foam-block prints! Choose a design inspired by Dürer's work or come up with your own! Think about creating a design that represents you, something you like, or even something that represents your favorite book as *The Seven Trumpets* was created to be an illustration for the Bible.**

## THINK LIKE AN ARTIST

- 1) What did you choose for your design and why?
- 2) How does it feel to use a process that is over 500 years old?

# LIST OF MATERIALS

- Sheet of White Paper
- Foam Sheet
- Brayer (Foam Roller)
- Styrofoam Tray
- Pencil or white crayon
- Paint

## INSTRUCTIONS

Take a foam sheet and outline it onto a sheet of white paper. This will ensure your drawing fits onto your foam sheet.

Draw any illustration you would like inside that outline. I will be drawing a trumpet-playing angel inspired Dürer's work.

Once you have finished your drawing, place your foam sheet under your drawing and line it up properly.

Take a tac and make small holes along your lines. This will help you transfer your drawing onto the foam sheet. This is also the same transfer method used to create frescos, or wall paintings, during the Renaissance!

Take a pencil and recreate your drawing onto the foam sheet by connecting your dots. Press firmly to create deep lines into your foam. These deep lines will work just like the cuts Dürer made into his wooden blocks.

Apply paint to a flat disposable or cleanable surface. These foam trays work great as does a piece of plexi or plastic plate. Take your brayer and roll it into the paint with firm pressure to get an even coating.

Roll your brayer over your stamp to achieve an even coat on the foam sheet. I recommend you apply paint to the full foam block to get a more finished look.

Lay your foam sheet facedown onto a sheet of paper and press down firmly and evenly.

Lift your foam sheet carefully so that you do not shift it. You now have a relief print!

# Studio Saturdays: Stained Glass Window

*Christ the Redeemer* by Tiffany Studios



Tiffany Studios

*Christ the Redeemer*

1929

Stained and painted glass

Louis Comfort Tiffany opened the Tiffany Glass and Decorating Company in 1892. As the son of Charles Lewis Tiffany, the founder of the famous Tiffany & Co., Louis was surrounded by art from a young age and could fund multiple trips throughout Europe, North America, and even once to North Africa. Though he began his career as a painter in 1866, Tiffany soon moved on to glasswork and the decorative arts, or the manufacture of furniture, art objects, wallpapers, fashion, and ceramic artworks. It was his background as a painter that inspired Tiffany's experimentation with combining two or more colors of glass and creation of opalescent, marbleized, and confetti-type glass.

This painterly, never-before-seen style of glasswork is what made Tiffany so popular, as he was able to transform stained glass windows into glowing watercolor paintings. His vibrant depictions of nature and use of organic lines solidified his place in the Art Nouveau style (1890s-1920s). Like Tiffany, the Art Nouveau style was used across mediums in graphic arts, furniture, glass, fashion, ceramics, jewelry, and metalware. If you are interested in seeing more of Louis Comfort Tiffany, Florida is home to two of the largest collections of his work in the world at Flagler College and the Charles Hosmer Morse Museum of American Art.

**We will be making our own stained glass windows using crafting materials as substitutes for glass and lead. When designing your window, think about how the pieces of your design will come together to create a whole image, or how you can break up your design to mimic stained glass.**

## THINK LIKE AN ARTIST

- 1) What did you choose to make your window about? Why?
- 2) Did thinking about the colors of the tissue paper change your design? Why or why not?

# LIST OF MATERIALS

- Sheet of White Paper
- Tissue Paper (in various colors)
- Permanent Marker
- Glue Stick
- Sheet of Transparency Film
- Pencil

## INSTRUCTIONS

Start by drawing a design for your stained glass and flip it over, drawing down. Make sure the design fits within the sheet of transparency you will be using.

Trace your drawing on the back of your paper. This will ensure that it will not be backwards when you transfer the image later on.

Take your film transparency and place it on top of your traced drawing, taping it down to keep the pieces from shifting.

Gather pieces of tissue paper in different colors and grab a glue stick, one that dries clear.

Begin layering pieces of tissue paper within your design, gluing them down as you go. As you place down your tissue, think about the lines of the drawing you made and the transparency of the tissue. Build on colors by overlapping your paper or trim it down with a scissor to fill areas with a specific shape. For younger artists or a more experimental look, you can create a collage of colors without any particular design.

Carefully remove the tape from your transparency.

Turn your paper over so your original drawing, not the one you traced, is facing up.

Lay your transparency over your drawing, making sure to line up the tissue paper and the areas they are meant to fill. Tape down to prevent shifting.

Take a sharpie or permanent black marker and carefully trace your drawing. Don't worry, you will still be able to see it through the tissue paper!

Once you are done tracing, remove the tape from your transparency.

Cut out your stained-glass design, but only if it needs cutting, like mine. You can also just fill the entire transparency, no cutting required!

Hang on a window and enjoy!