



News for Schools from the Smithsonian Institution, Office of Elementary and Secondary Education, Washington, D.C. 20560

January-February 1981

Playing Historical Detective

Great Grandmother's Dress and Other Clues to the Life and Times of Annie Steel

Teacher's Note: Unlike the materials usually featured in this part of *Art to Zoo*, the following history lesson has been designed for your *students* to read *all by themselves*. The children should study the artifacts and documents pictured in the lesson in the order presented, read the accompanying text, and then draw their *own* conclusions about what they see. We think they'll discover in the process that there's much more to a handwritten letter, or a portrait photograph, or even an old article of clothing like your Great Grandmother's dress, than first meets the eye—and taken together, a collection of such items (or *primary source materials*) can reveal a surprising amount about a person from the past!

The lesson centers around a real person from long ago, named Annie Steel, who was the Great Grandmother of DAVID ESTABROOK, who runs the Office of Elementary and Secondary Education here at the Smithsonian Institution. David collected the artifacts relating to Annie's life and designed the lesson for you to use in your classroom. Some possible areas of classroom study to which the lesson relates include family history, women's history, and the 19th century.

There are basically two ways that you can use David's lesson with your students. One way is to make multiple copies—enough for each student. The other way is to show the lesson, section by section, to the class as a whole, using an opaque projector.

In either case, once you have tried David's lesson with your students, you may wish to develop a similar lesson of *your own* around one of *your* ancestors or someone you know personally. One good idea is to present the children with a collection of materials relating to a *living* person. After the children have examined and analyzed all the materials you have brought in about this individual, have the person come into class for an interview. The children will be surprised at how much they already know about your "mystery guest" and how much more they are ready to find out!

By working with primary source materials in this way, your students will learn to scrutinize, analyze, and ask the kinds of questions generally posed by a good detective . . . and in the process they will master important methods of research.

Introducing Annie Steel

This month we have a special guest we'd like to introduce you to. Her name is Annie Steel, and she lived a very long time ago. Although we've never met her face to face, we feel we've really gotten to know her per-

sonally over the past several months by doing some detective work on a number of the things she left behind. Now we want to share these things with you so you can get to know her too. You can play detective just as we did. As you look at the things shown in this article—

both objects (*artifacts*) and papers (*documents*)—simply think of each one as a *piece of evidence* that will give you clues to what Annie Steel was like as a person, as well as clues to the facts surrounding her life.

Piece of Evidence No. 1 Dress Worn and Made by Annie Steel

1. What does this piece of evidence seem to tell us about the wealth and social standing of Annie Steel? Judging from the material and style of the dress, do you think she was rich poor middle-class.
(Please circle one of the above answers, but before you do, consider: Does owning a fancy dress or suit automatically mean that a person has a lot of money or belongs to high society? Do *you* have an outfit of fancy clothes to wear on special occasions?)
2. What does this piece of evidence tell us about the *size* of Annie Steel? Please circle one of the phrases below to indicate whether you think she was . . .
tall and thin short and fat
short and thin of medium build



Maroon velvet and cream-colored satin dress, sewn partly by hand and partly by machine. Waist size, 18 inches; length of skirt from waist to floor-length hem, 36 inches.

Piece of Evidence No. 2 Marriage License

This paper, or document, was issued to Annie Steel and her husband when they got married. Read it over, then fill in the blanks below in order to discover some important facts about her life.

1. Annie Steel's name before marriage was _____. She was ____ years old when she got married in _____, which means that she was born in the year _____ (approximately).
2. Her father, named _____, was a _____ by trade.
3. She was living in _____ (name of town) at the time of her marriage.
4. The man she married, named _____, was a _____ by trade. The town where *he* lived was called _____. Besides all of these quite obvious facts, Annie Steel's marriage license also contains some hints, or clues, which may lead you to draw some *conclusions of your own* about her life. For example . . .

1. What country did she live in? First write down any clues you can find that might help you answer this question: _____

Now draw your own conclusion: Based on this evidence, I think the name of the country Annie Steel lived in was _____.

2. What church did she belong to? List clues here: _____

Now draw your own conclusion: Based on this evidence, I think the name of the church Annie Steel belonged to was _____.

3. The marriage license also contains evidence that can throw more light on Annie Steel's wealth and social standing in the community. (You'll remember that we talked about this earlier when we looked at the dress. Now we have more clues to go on.) Look up the words, *carter* (her father's trade) and *wheelwright* (her husband's trade) in the dictionary. Exactly what kinds of work did these two trades involve?
carter _____
wheelwright _____
Do you think these were trades at which a person could earn a lot of money? _____yes _____no
Now, based on this evidence, would you say that Annie Steel was:
rich poor middle-class
(Please circle one to show what you think.)

continued on page 2

3. Can you give a rough estimate as to when this dress was worn and made? _____
(Hint: It should help you to know that people started using sewing machines in the 1850s, and you can look in picture books and old mail order catalogs to see the styles that people wore in the 1850s and later.)

Certificate of Registry of Marriage

Marriage solemnized at the Parish Church in the Parish of St. John, in the County of York, on the 18th day of December, 1850.

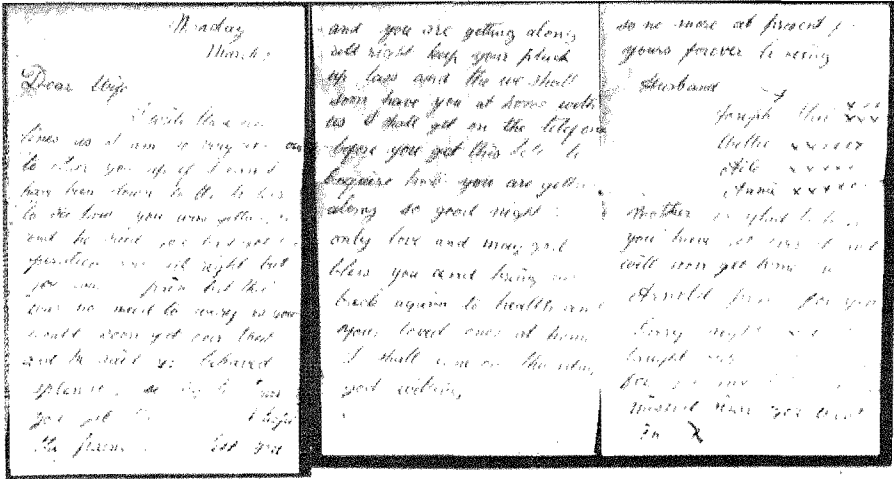
Minister of the Gospel	Joseph Steel	Minister of the Gospel	William Steel
Officiating Minister	Joseph Steel	Officiating Minister	William Steel
Groom	Joseph Steel	Bride	Annie Steel
Best Man	Joseph Steel	Witness	William Steel
Witness	William Steel	Witness	William Steel

Married in the Parish Church according to the rites and ceremonies of the Established Church of England, by the Minister of the Gospel, Joseph Steel, and the Officiating Minister, William Steel.

Witnesses: Joseph Steel, William Steel, Annie Steel, William Steel.

Piece of Evidence No. 3
Letter to Annie Steel from Her Husband, Joseph

Monday
March 25



1. When this letter was written, Annie Steel was in the _____ recovering from an _____.
2. The fact that this letter exists is an important clue in itself because it shows that Joseph Steel was *literate* (knew how to read and write). Can you find any errors in spelling or grammar in this letter? _____yes _____no. If yes, please make a note of them here: _____

- Judging from the way this letter is written, would you say that Annie Steel's husband was a well-educated man for his time? _____yes _____no
3. Joseph and Annie Steel had three children named _____, _____, and _____ (referred to as "ours" in the last paragraph of the letter). Who seems to be staying with Joseph to help take care of the children in Annie's absence? _____

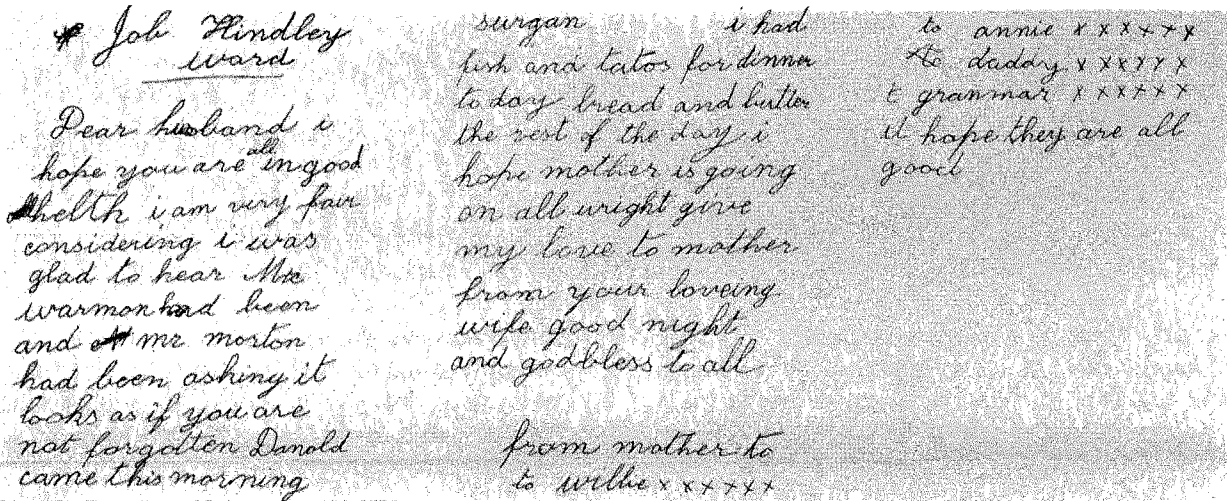
Dear Wife

I write these few lines as I am so very anxious to cheer you up if I can I have been down to the doctors to see how you was getting on and he said you had got the operation over all right but you was in pain but their was no need to worry as you would soon get over that and he said you behaved splendid so by the time you get this letter I hope the pains have left you and you are getting along all right keep your pluck up lass and the we shall soon have you at home with us I shall get on the telephone before you get this letter to Enquire how you are getting along so good night my only love and may god bless you and bring you back again to health and your loved ones at home I shall come on thursday god willing so no more at present from yours for-ever loving

Husband
Joseph Steel xxx
xxx
Willie xxxxxxxx
Aile xxxxxxxx
Annie xxxxxxxx

Mother is glad to hear you have got over it and will soon get home again Arnold prays for you Every night and I have taught ours a little prayer for you and I have never missed since you went in X

Piece of Evidence No. 4
Letter to Joseph Steel from Annie



1. Where was Annie Steel when this letter was written? _____
2. The fact that this letter exists is an important clue in itself. Can you say why? _____
3. Compare this letter with the one written by Joseph. Which of the two letters is more skillfully written in terms of penmanship, spelling, grammar, and punctuation? _____ Based on this evidence, what statement can you make about the level of

- Annie Steel's education? Do you think she was more educated or less educated than her husband? _____
4. Taken together, what do the two letters tell us about Joseph and Annie's feelings for one another? _____
- Write down some evidence to support your answer: _____

Job Hindley Ward

Dear husband

i hope you are all in good helth i am very fair considering i was glad to hear Mr Warmonland had been and Mr Morton had been asking it looks as if you are not forgotten Donald came this morning and two others and house surgeon. . . . i had fish and tatos for dinner today bread and butter the rest of the days i hope mother is going on all wright give my love to mother. . . . from your loving wife good night and godbless to all from mother to

to willie xxxxxx
to alic xxxxxx
to annie xxxxxx
to daddie xxxxxx
to granmar xxxxxx

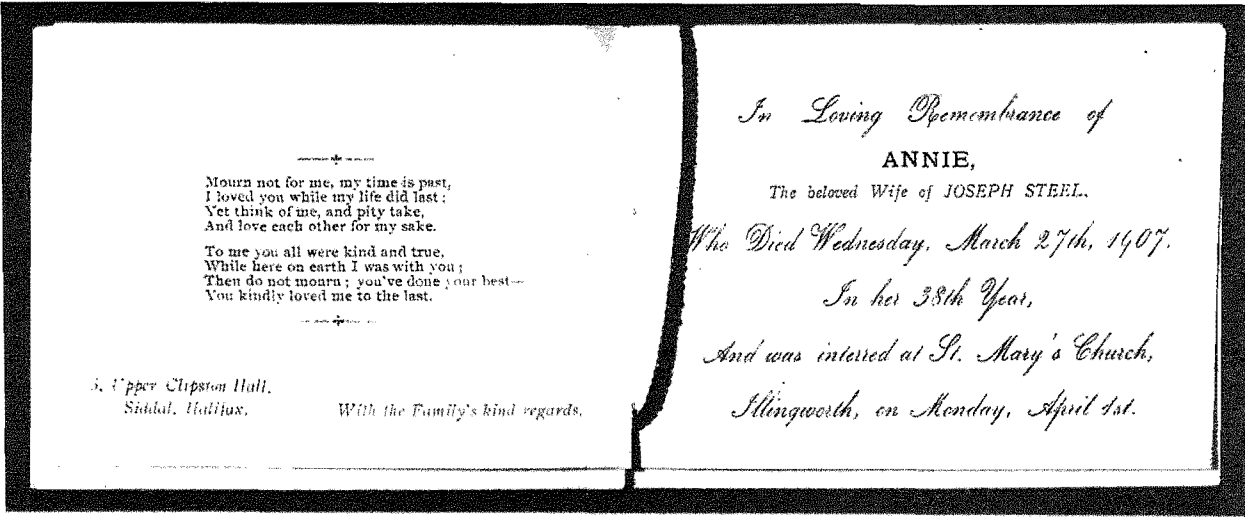
i hope they are all good

5. What can we learn from the letters about the character of Annie Steel? For example, do you think that she was a brave person? _____ Especially religious? _____ What other of her personal qualities are revealed in the letters? _____
- Write down evidence to support your answers: _____

Piece of Evidence No. 5
Death Announcement

Here is our final piece of written evidence about Annie Steel. Back in those days, when somebody died it was the usual practice of that person's family to send out a *death announcement*.

From this document, you can find out the date on which Annie Steel died: _____, her age at time of death: _____, and the name of the place where she was buried: _____. Also if you check back to her marriage certificate, you can easily figure out how long she had been married at the time of her death: _____years. (It is highly unlikely that Joseph Steel wrote the poem printed on the death announcement; rather he probably chose it (to express his feelings about Annie) from a book of such poems that somebody else had written.)



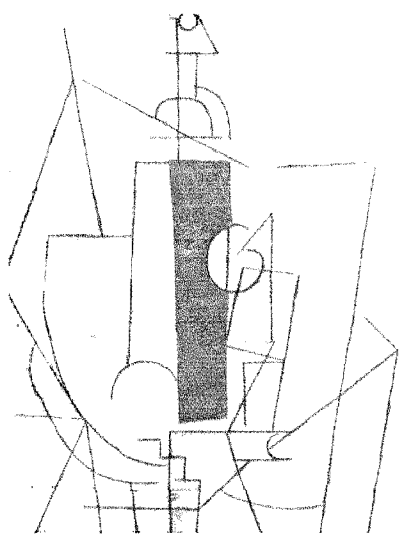
FOR TIRED OLD JUNK, A NEW LEASE ON LIFE

(This photoessay* features works of collage and assemblage recently seen in the Smithsonian's Hirshhorn Museum and Sculpture Garden and National Museum of American Art.)

Teacher's Note. This photoessay—designed as a poster for bulletin board display—is meant to be used in conjunction with student activities on the Pull-Out Page. For a bibliography on collage and assemblage as well as information on a new Smithsonian traveling exhibition on collage, see page 4 of this issue of *Art to Zoo*.

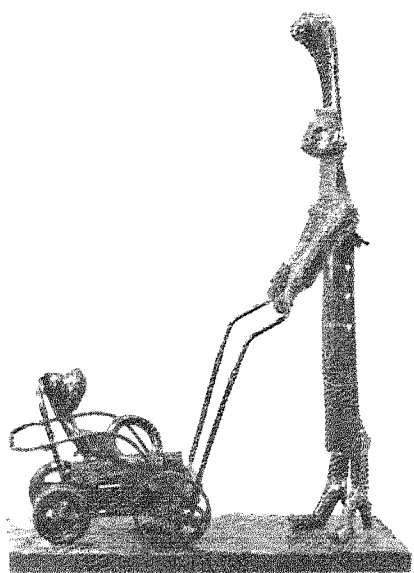
Scraps of newspaper, discarded automobile parts, bottle caps, matchbook covers, hamburger wrappers—you name it! Many modern artists are taking the debris of our industrial society and turning it into works of art.

Pablo Picasso started this trend of making art from "found objects" back in 1912, when he invented the *collage*. Collage is always *two-dimensional* and usually involves the use of paper. Picasso and another artist named Georges Braque began incorporating items like magazine advertisements, newspaper articles, and preprinted patterns into their paintings in an effort to bring the things of their art closer to the things of everyday life. The idea quickly caught on among other artists.



"Bottle and Glass," 1912. Charcoal and newspaper mixed media; early collage by Pablo Picasso. Courtesy the Morton G. Neuman Family Collection and the National Gallery of Art

Soon Picasso also began making *three-dimensional* collages, called *assemblages*. One example of a Picasso assemblage (or more precisely a bronze sculpture cast from an assemblage), is shown here. Can you find cake pans, a stove plate, and a broken-down stroller in this work? What else do you see?

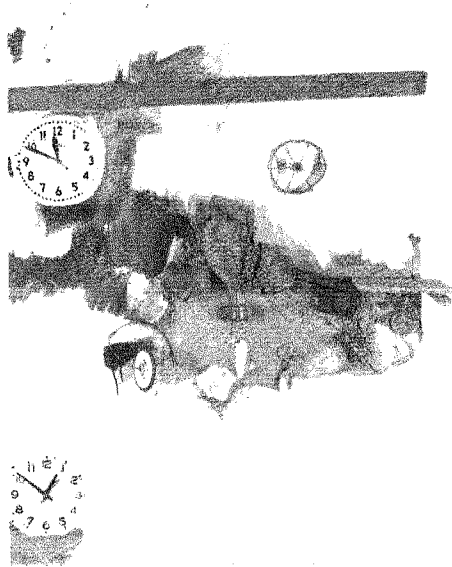
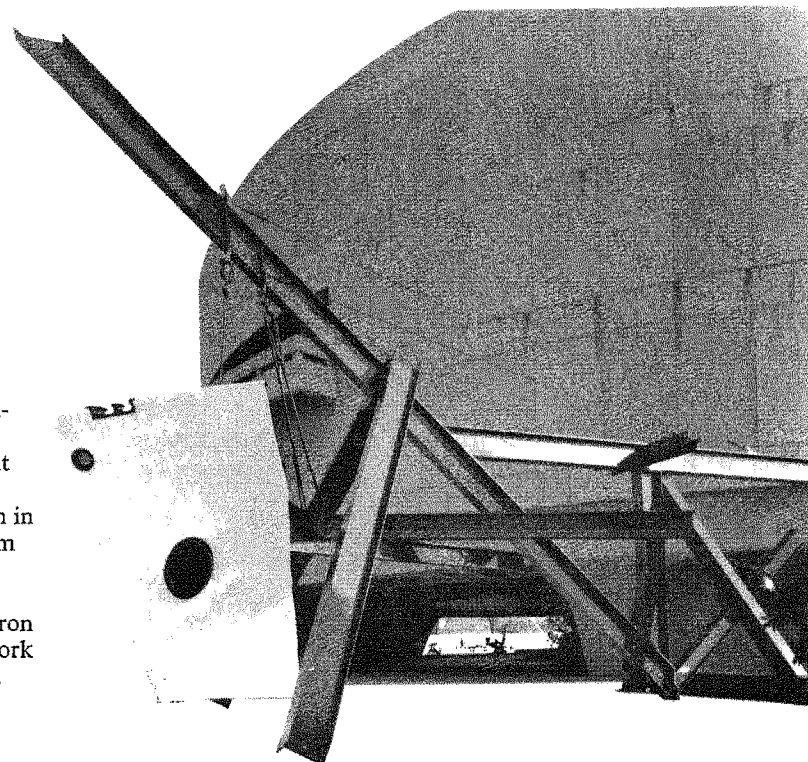


"Woman with Baby Carriage" by Pablo Picasso, 1950. Hirshhorn Museum and Sculpture Garden

Both collage and assemblage, as they are practiced today, involve taking ready-made objects *out of their original context* and giving them a brand new context and aesthetic meaning. Both of these art forms mean bringing into the realm of art all kinds of objects and images that were made by people other than the artist for different purposes than the artist's use. By incorporating such things into his work, the artist calls attention to their form and surface.

Through collage and assemblage, tired old junk is given a new lease on life and so are we, for we are enabled to see everyday things afresh.

1. "Isis," Mark di Suvero, 1978. Hirshhorn Museum and Sculpture Garden. Part of a ship's bow is the main element of this thirty-five ton, white and purple sculpture, which stands two stories high in the courtyard of the Hirshhorn Museum and Sculpture Garden. The sculpture takes its name from an organization known as ISIS—the Institute of Scrap Iron and Steel—which commissioned the work and gave it to the Smithsonian in 1978.

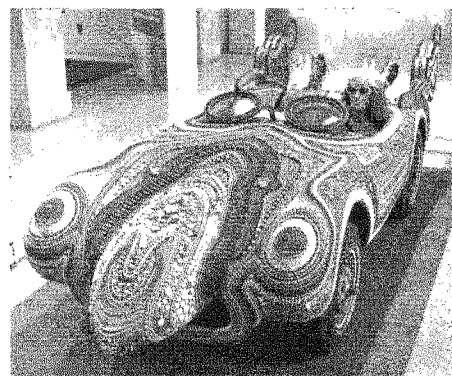
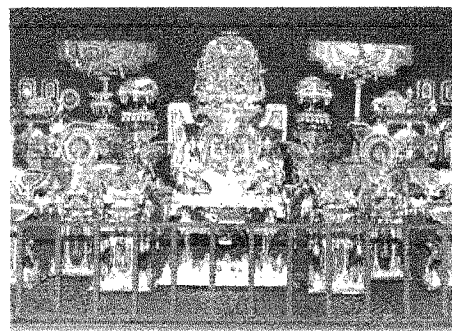


2. "Reservoir," Robert Rauschenberg, 1961. National Museum of American Art. Robert Rauschenberg is an artist who has experimented over the years with a number of different ways of incorporating found objects into his work. For example, in the 1950s he coined the term, "combine painting," for compositions which mixed painted imagery with real objects in a way that bridged the gap between painting and sculpture.

In this *particular* combine painting, Rauschenberg uses clocks, a rag, wheels, and tin cans to evoke the notion of human life and human use. Different people react to this painting in different ways. Some people take it as a serious comment on modern life, while others think that Rauschenberg is simply having fun playing with line, color, texture, and shape. What do *you* think? What does "Reservoir" say to you?

3. "Throne of the Third Heaven of the Nations' Millennium General Assembly," James Hampton, 1964. National Museum of American Art.

From light bulbs, jelly glasses, old furniture, and a variety of other things most people would consider "junk," James Hampton created the glittering work of religious art shown here. It took him fourteen years. After collecting and reassembling the objects, he covered each piece with gold and silver foil. God, he believed, was guiding him as he worked, and he considered the composition still unfinished when he died in 1964. Now on permanent exhibit in the National Museum of American Art, the "Throne of the Third Heaven" is a very good example of how one man's junk plus another man's genius can result in a work of art.



4. "Derby Racer," Larry Fuente, 1974. (As exhibited at the National Museum of American Art, while on loan from the artist.)

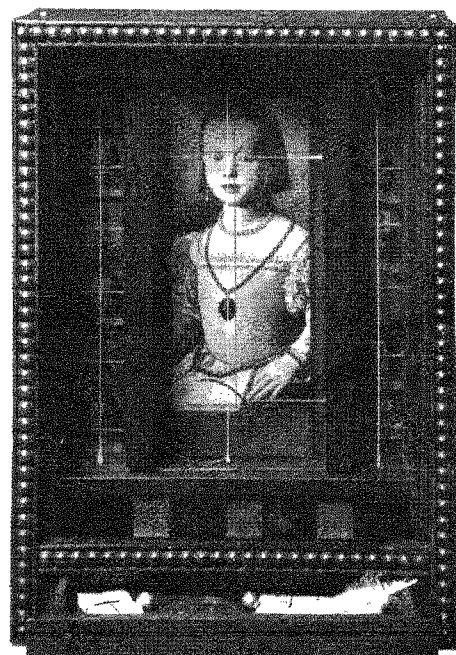
Here's a car to make you stop—and look—and look again! Do you see buttons, spark plugs, glass doorknobs, feathers? What *else* do you see? In this work, Larry Fuente, a young artist from Mendocino, California, is making a statement about the importance of the automobile in our society.

5. "Fantail," Joseph Chamberlin, 1961. National Museum of American Art. Joseph Chamberlin emerged as an important artist in the late 1950s and early 1960s with assemblages made from the discarded metal of wrecked automobiles and other machines. "Fantail," with its suggestion of force and energy, is made from welded automobile metal and an old washing machine. Can you find the automobile "fantail" for which the piece is named?



6. "Medici Princess," Joseph Cornell, 1947–57. Hirshhorn Museum and Sculpture Garden.

The idea of an assemblage enclosed in a box was first conceived in the 1930s by an artist named Joseph Cornell. During his lifetime, Cornell made hundreds of boxes precisely arranged to create a poetic effect. Each one of these works is a curious blend of sculpture, painting, and collage. "Medici Princess," the box shown here, is a part of a series entitled "Medici Slot Machine," which Cornell started in the 1940s. The work features a reproduc-



tion of a painting, behind blue glass, of a Renaissance girl named Bia de Medici. (Renaissance children were one of Cornell's favorite themes.) The drawer at the bottom of the box and the stacked images in the side compartments suggest a penny arcade slot machine. For more about Cornell and his work, plus instructions for making your own box art, see the next issue of *Art to Zoo*.

7. "Still Life #4," Tom Wesselmann, 1962. Hirshhorn Museum and Sculpture Garden.

This collage of magazine photographs, advertising poster, painted fabric, and enamel on fiberboard is one of the thirty works featured in the *SITES* exhibition *Collages: Selections from the Hirshhorn Museum and Sculpture Garden*, described on page 4 of this issue of *Art to Zoo*.

*We are especially grateful to TERESA GRANA, Associate Curator, Department of Education, National Museum of American Art, for her help with this photoessay.

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- "Picasso and the Art of Collage," *Art and Man* 9:5 (March 1979).

Piece of Evidence No. 6 Portrait Photograph

Besides being able to see what Annie Steel looked like, you may also find some clues to her *character* and *personality* in this photograph. But it's important to remember, in looking at *any* portrait (whether photographed or painted), not to read *too much* into what you are seeing. People always got more dressed up than usual to have formal portraits such as this one made; and the person who did the portrait generally followed certain styles, or *conventions*, which may wrongly affect our ideas about the subject. For example, you can't assume that Annie Steel was a solemn person just because she isn't smiling here. In those days, people almost *never* smiled when having their pictures taken; serious photographs were the convention of the day.



What We Know — and Can Guess — about Annie Steel

As far as we know, Annie Steel lived her entire life in the countryside near Halifax in the county of York, England. She was born in 1869, one of three daughters of Henry Crossland Whitehead, a wheelwright by trade.

We know nothing for sure about her life up until the time she married Joseph Steel, except that she was a "spinster" (never before married). We can assume she lived with her parents most of the time prior to her marriage because living in the family home and helping with the daily chores was the custom for unmarried women of that time. We think her family was quite poor, but beyond that we really know nothing about her parents or her sisters. We do not even know her mother's name.

As a British subject, Annie Steel belonged to the Church of England and probably attended church services regularly in her local parish. She most likely had some, but not much, formal schooling. As you can see from her letter, she barely knew how to read and write. In regard to her appearance, we know she was a small woman with strikingly lovely red hair.

Annie and Joseph Steel had three children during the eleven years of a marriage that seems to have been very happy. One of these children, Annie (named for her mother), is still alive today. Another daughter, Alice, died several years ago and was the grandmother of our friend, David Estabrook, who works here at the Smithsonian Institution in Washington, D.C. When David's grandmother died, Annie Steel's dress, marriage certificate, letters, death announcement, and photograph were in her possession. Later these things were passed along to David.

The dress was the thing that first captured David's interest. Some family members told him it was Annie Steel's wedding dress, which she made herself—but this cannot be proven one way or the other. Whether it really is her wedding dress we probably will never know for sure; but one thing we do know for sure is something *you* may be able to see for yourself. Look at the dress, and then look at Annie's photograph. That's right, this dress and the one she is wearing in the photograph are exactly one and the same!

And that's the story of Annie Steel . . . as far as we know it! Thank you for being a good detective.

Smithsonian National Workshop for Teachers

You don't have to live in Washington to study at the Smithsonian! Join us next summer for two special courses for teachers living more than seventy-five miles outside of Washington, D.C.: *Teaching from Objects* and *Using Museums to Teach Writing*.

Teaching from Objects will focus on life in nineteenth-century America following the Civil War. Using Smithsonian collections and exhibitions, participants will learn how to use objects, portrait paintings, and related community resources such as historic houses, as *teaching tools*.

Using Museums to Teach Writing will survey ways that teachers can use local museum exhibits and community resources as tools for teaching writing. In addition to working on both formal and informal exercises, the participants will interview several Smithsonian staff writers to learn about various approaches to writing.

To facilitate work on group projects as well as sharing of ideas and experiences, participants will be housed in double rooms in a conveniently located college dormitory. The cost per person will be approximately twelve to fifteen dollars. Participants will be able to arrange for their own meals.

Accredited by the University of Virginia, each course will cost approximately \$105 for tuition and plus an additional \$10 registration fee. The Smithsonian will charge a \$35 materials fee. No scholarships are available.

Using Museums to Teach Writing will be offered for transferable graduate credit from July 7 through 14. *Teaching from Objects* will be offered for nontransferable graduate credit from July 14 through 21. Both courses are open to full-time classroom teachers (grades three through twelve), school librarians (media specialists), and curriculum specialists. Interpreters for hearing-impaired participants can be provided for all class work.

Because each session will be limited in size, selection will be made on a competitive basis. Applications must be postmarked by no later than April 6, 1981; therefore, no applications will be mailed from this office after March 30, 1981. Applicants will be notified by April 27 as to their selection. For an application form, including complete information, write:

National Seminars
Office of Elementary and Secondary Education
Smithsonian Institution
Washington, D.C. 20560

New Traveling Exhibition on Collage Plus Other SITES Materials for Schools

If you live in Gainesville, Florida; San Antonio, Texas; or Anchorage, Alaska, you're in luck! A new exhibition called *Collages: Selections from the Hirshhorn Museum and Sculpture Garden* will be coming to your city soon. The schedule for this show is as follows:

January 10–February 14, 1981	Gainesville, Florida (Santa Fe Community College)
March 7–April 11, 1981	San Antonio, Texas (Marion Koogler McNay Art Institute)
May 2–June 6, 1981	Anchorage, Alaska (Anchorage Historical and Fine Arts Museum)

The exhibition of thirty works, organized by the Smithsonian Institution Traveling Exhibition Service (SITES),* reflects a variety of styles and techniques. The period of early American Modernism through the mid-1970s is covered. Howard Fox, guest curator, selected the collages from the permanent collection of the Hirshhorn Museum and Sculpture Garden.

And even if this new SITES exhibition is *not* coming to your city soon, you're still in luck! A fully illustrated catalog, with an essay by Howard Fox, and a collage kit for young adults are available for you to purchase from SITES for \$4.00 and \$6.00, respectively, plus a small extra charge for handling. In addition, SITES has many other quality educational materials available to schools—on subjects like Victorian architecture, Eskimos, butterflies, and prehistoric art. A *free catalog* describing these materials has just been published. To order your free SITES catalog or any of the above materials on collage, write to: Smithsonian Institution Traveling Exhibition Service, A&I Bldg. Room 2170, Smithsonian Institution, Washington, D.C., 20560.

*SITES is a program activity of the Smithsonian Institution that organizes and circulates exhibitions on art, history, and science to institutions in the United States and abroad.

Art to Zoo brings news from the Smithsonian Institution to teachers of grades three through eight. The purpose is to help you use museums, parks, libraries, zoos, and many other resources within your community to open up learning opportunities for your students.

Our reason for producing a publication dedicated to *promoting the use of community resources among students and teachers nationally* stems from a fundamental belief, shared by all of us here at the Smithsonian, in the power of objects. Working as we do with a vast collection of national treasures that literally contains the spectrum from "art" to "zoo," we believe that objects (be they works of art, natural history specimens, historical artifacts, or live animals) have a tremendous power to educate. We maintain that it is equally important for students to learn to use objects as research tools as it is for them to learn to use words and numbers—and you can find objects close at hand, by drawing on the resources of your own community.

Our idea, then, in producing *Art to Zoo* is to share with you—and you with us—methods of working with students and objects that Smithsonian education staff members have found successful. This is the second of four issues to be published this school year.

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THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN
THE MUSEUM OF AFRICAN ART
THE NATIONAL AIR AND SPACE MUSEUM
THE NATIONAL MUSEUM OF AMERICAN ART and the RENWICK GALLERY
THE NATIONAL MUSEUM OF AMERICAN HISTORY
THE NATIONAL MUSEUM OF NATURAL HISTORY
THE NATIONAL PORTRAIT GALLERY
THE NATIONAL ZOOLOGICAL PARK

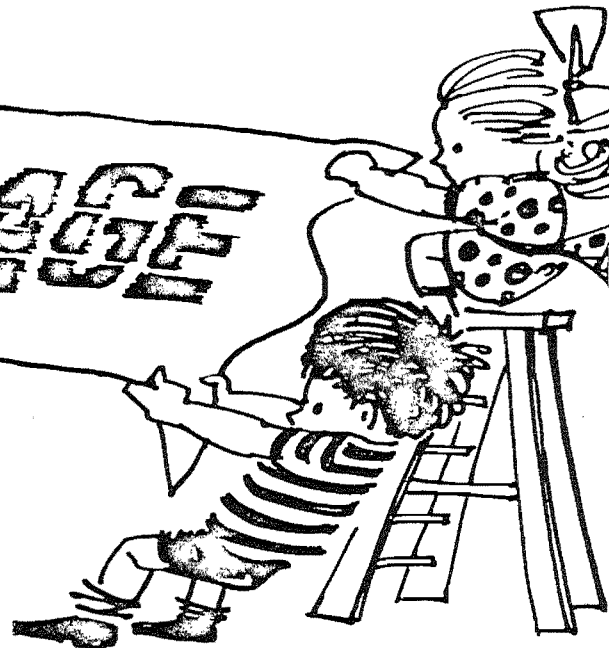
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PULL-OUT PAGE



Make your own collage

*Based on materials by Marjorie Share and Terry Braunstein**

When bits of paper, cloth, or other material are pasted to a surface by an artist, the result is a *collage*, an art form that is truly more than the sum of its parts. Look carefully at the collages by Pablo Picasso, Robert Rauschenberg, and Tom Wesselman, pictured in the photoessay on pages 2 and 3 of this issue of *Art to Zoo*, and notice all the different materials—from newspaper clippings to old tin cans—used in these works.

Modern collage artists choose their materials just as carefully as painters choose their paints, and the items they select are often from everyday life. Things like dried leaves, magazine photographs, and fabrics from worn-out clothing take on completely different meanings as the shapes, colors, ideas, textures, and words of these materials are worked like paint or clay to make exciting new images.

Making Your Own Collage

Making *your own* collage is a lot easier than you might think. No formal training in painting or drawing is needed, only a willingness to experiment and let your imagination play.

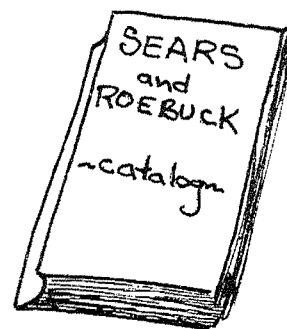
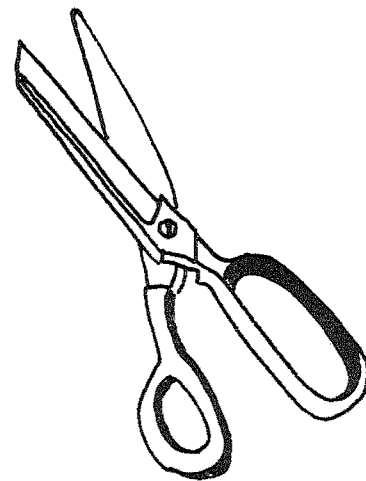
Also, you don't have to spend a lot of money. Besides the collage materials themselves (which you can most likely get free), you'll need only a stiff piece of cardboard or other backing, plus the right kind of paste or glue. (See the section entitled "Collage Tips: Materials & Methods" at the end of this article for more about collage materials and where to find them.)

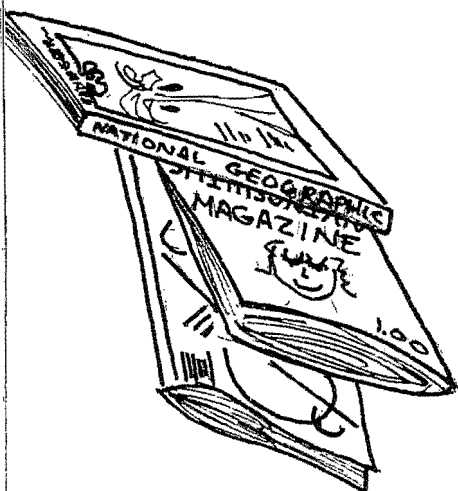
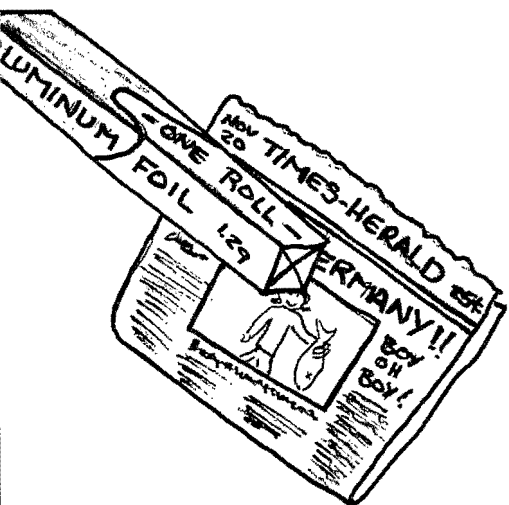
In choosing a subject, or *theme*, for your collage, the possibilities are practically endless, as you will soon see. Here are just a few ideas to get you started:

Self-Portrait Collage

What better subject for your first collage than the one you know best, that fascinating person of infinite variety: **YOU**?

The first step in making a self-portrait collage is to bring together in one place a group of materials that relate to you and your life—letters from friends, report cards, sheet music, news clippings, hair ribbons, trading cards, movie ticket stubs, or whatever else you can think of that especially tells about *you*.





Now make a background for your collage by completely covering a piece of cardboard with something important you identify with yourself: an old T-shirt, for example, or glued-together playbills from your favorite plays. Next, standing in front of a mirror (so that you can see yourself), spread out the collage materials before you on a table or other flat surface. Then, without making any kind of a drawing to follow, tear or cut the materials and arrange them in the shape of yourself. You may decide to copy just your face, your head and shoulders, or your entire figure. As you work, allow the shapes to overlap and the background to be part of the picture.

When you have finished, fasten down the items temporarily with thumbtacks, and pin your collage on a bulletin board or the wall. Then stand back and take a good, long look at what you have done. What things, if any, should you do to *improve* your collage? For example, should you *remove* some of the pieces to make it less crowded and confusing . . . or should you *rearrange* some of the pieces to achieve a better balance?

After making these or any other changes you think necessary, glue the pieces down . . . and there you have it, a portrait of that fascinating person of infinite variety: YOU!

Color-Centered Collage

Pick a color, and on a sheet of white paper, make a list of absolutely everything that comes to mind when you think about the color. (The color red, for example, may remind you of fire, sunsets, lipstick, roses, tomato juice, nail polish, ink, blood, apples, meat, the Red Sea, anger, China, and cherries, among other things.) Cut out these words and save them so that later you can paste them into your collage.

Now search through old magazines, sewing box scraps, posters, greeting cards, letters, and other such sources to find pictures and materials that relate to your color and your feelings about it. *Tear* out some of the images and *cut* out others. On a backing that is the color you have chosen, arrange the images and materials, along with all or some of the words you have cut out. As you work, don't cover up the background completely, but let it be part of the over-all design. The whole idea is to express the "personality" of your color as you see it, so do not hesitate to experiment and move things around until you have your collage exactly the way you want it.

Colored Tissue Paper Collage

Because of their transparent (see-through) quality, colored tissue papers can be mixed to form new colors, which makes them a lot of fun to work with. Placing a sheet of yellow tissue paper over a sheet of red tissue paper, for example, will give you orange . . . and green can be obtained by placing yellow over blue.

In your tissue paper collage, you may choose to represent either an abstract design or a scene or an object from real life. In any case, the *background* you choose should always be white. (White posterboard is ideal.)

Tear different colored tissue papers into a variety of shapes and sizes. Place these pieces on the posterboard in layers, allowing different colors to overlap to create new colors where desired. When you have your collage arranged the way you want it, glue the pieces down by brushing with Gel Medium (available in art supply stores) diluted with water. The Gel Medium will cause the colors to mix and bleed and will also serve as a gloss to give your collage a beautiful, shiny look when it is dry.

More Collage Ideas

There are many more possibilities to consider in deciding what kind of a collage you want to make. For example, you might want to try a *message collage* to express some mood, feeling, thought, or fact. Once you have decided on the message you want to express—which could have to do with practically anything, from “love” to “air pollution”—your task is to collect and assemble images that will tell people that message without words.

Or, you might want to try a *landscape collage* (of an outdoor scene . . . a *still-life collage* (of an arrangement of objects) . . . or a *portrait collage* (of an animal or a person). Another idea is to make a texture collage using an assortment of white textiles and paper, each with a different texture, pasted to a white background. Miniature collages (made on 3" x 5" notecards) and *mixed-media* collages, in which painting, printmaking, drawing, or some other art form is combined with collage materials are also fun to do. A *paper collage* using only paper (of different colors and textures) is another possibility.

But don't stop here! There are lots of *other* collage ideas, which you may think of on your own. Looking through art books and catalogs and visiting art museums and galleries should help to inspire you.

And now here are some practical tips on collage making for you to follow once you've been inspired.

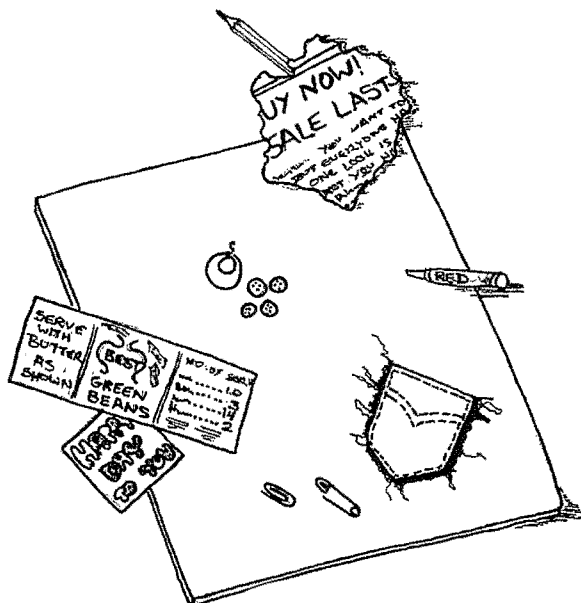
Collage Tips: Materials and Methods

Materials. Items suitable to use in a collage include anything and everything that can be glued to a surface. We've already mentioned a number of such things, from newspaper clippings to worn-out clothing, but those are only the beginning! Here is just a partial list of more items suitable for collage work:

puzzle pieces	Popsicle sticks	food container labels
price tags	cancelled stamps	maps
doilies	wallpaper	blueprints
paper plates	wrapping paper	greeting cards
paper napkins	boxtops	lace
gold and aluminum foil	yarn	sand & pebbles
string	grasses	gift tags
leaves	feathers	outdated film
	twigs	bark

And now we come to the question of how to make the items you have chosen for your collage *stick* to the cardboard backing. *Wheat paste* is a good glue for practically all collage materials. This is a very common paste, which your school probably already has. Just mix it according to package directions until smooth. *Liquitex Gel Medium* (available from art supply stores) can also be used as a general glue, although it is more expensive than wheat paste. Gel Medium (and also the more generally available *Elmer's Glue-all* are especially good for heavier objects and for tissue paper collage. In tissue paper collage, the Gel Medium (or the Elmer's Glue-all) should be diluted with water until thin enough to be applied easily with a brush.

Methods. In making any collage, it is always important to have the items arranged exactly the way you want them before you start to glue. Standing back from your collage and seeing how it looks from a distance is an important step before gluing.



When at last you are ready to glue, brush the paste on one or two of the items at a time. Then use a weight—like a brick or a book—to hold each item firmly in place until the paste dries. Items made of paper should be smoothed and flattened with a damp sponge right after gluing and before being weighted. A plastic bag placed between the weight and the item will keep the item from getting dirty or scratched. Using a sponge and a weight is not necessary, however, in making a tissue paper collage. Brushing with Gel Medium or Elmer's Glue-all thinned with water and smoothing the pieces out with your finger are all you need to do when working with tissue paper.

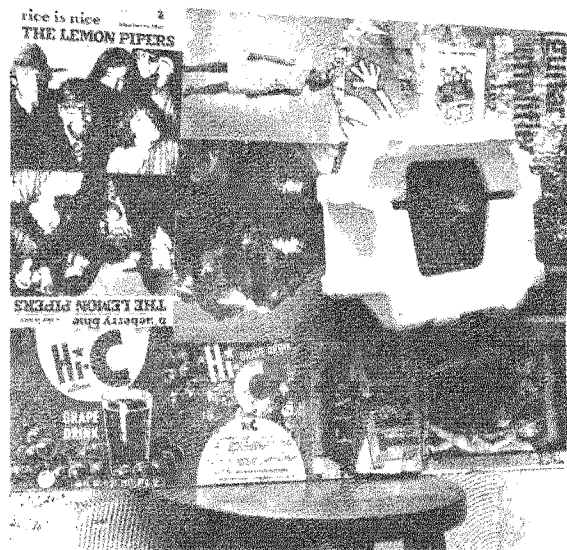
And now here's some final advice for becoming a successful collage artist: Don't be afraid to experiment. Study what other artists have done. And don't become discouraged if your first attempts are not as good as you'd hoped. Remember that with collage as with other art forms, success comes through *practice*. Also many good books have been written on the subject of collage, and some of these are listed in the bibliography on page 4 of this issue of *Art to Zoo*. Reading through these books will give you more ideas about materials and methods.

*Marjorie Share, Educational Coordinator for the Smithsonian Institution Traveling Exhibition Service (SITES), and Terry Braunstein, collage artist and freelance writer, have just finished producing a "collage kit" for young adults, which includes all of the activities suggested in this article—and more! For information on how to order this kit, *see* page 4 of this issue of *Art to Zoo*.

TERESA

Terence Burns is a Washington, D.C., artist who has been making collages and assemblages from found objects for nearly thirty years, ever since he was a teenager. Here he is with an example of his work, a collage entitled "Teresa," which he made in 1974 while living in Providence, Rhode Island.

Maybe you would like to follow Terence Burns's lead and make your own collage from items you have found out-of-doors in your neighborhood. Look on the streets and sidewalks, in parking lots—wherever people throw things away. You'll be amazed at what you can pick up. Restrict yourself to a certain area (say one or two city blocks) and a certain time period (say a morning or an afternoon) for finding the objects. Then follow the instructions in the article, "Make Your Own Collage," in this edition of the Pull-Out Page, to create an original work of art from everyday things most people would consider "junk."



NOTE: The title of this work is taken from one of the pieces it contains. Can you find that piece in this photograph?