

Lora Eberly Ballou
Professional Development Workshop
developed exclusively for
Stamford Public Schools Art Teachers



Afternoon Workshop Descriptions

The Old Town Hall Museum, 175 Atlantic Street, Stamford, CT 06901
Picture That Art Consultants www.loraballou.com 203-977-8203

The Stamford Garden Club

presents

BOTANICAL JEWELRY WORKSHOP

Presented by Valerie Mead (President, The Stamford Garden Club & GCA Flower Arranging Judge) Susanne de Milt and Wendy McCabe (Joint Floral Design & Flower Show Chairmen, The Stamford Garden Club)

INTRODUCTION

A section of jewelry using only botanical materials was first introduced at The Philadelphia Flower Show in 1996. The jewelry pieces were shown in lighted, secure cases that could have come straight from the display windows of Tiffany or Harry Winston – they were an immediate hit and cause of wonder and admiration!! Botanical jewelry is a design challenge that combines creativity with craftsmanship, imagination and all the challenges of traditional floral design on a miniature scale. It is also a lesson in botany and observation..... What is the shape, structure, scale and form of a leaf, pod, branch, root, berry, nut, etc. and how can it be transformed to represent a pearl, jewel, gold, silver, enameled or lacquered metals.

WHERE TO START

When creating a piece of botanical jewelry for a Garden Club of America Show, there are schedules to be read giving Class Titles (normally 4 – 6 pieces in each class) either necklace, brooch, ring, etc. The Class title will follow the theme of the show and will be the inspiration for the piece, e.g. a show entitled “Invitation to a Wedding” might include a botanical jewelry section of brooches entitled “Something Blue”, so you know it’s a brooch and has to incorporate the color blue. The piece must look as if it really can be worn, in other words, the right size and shape with a clasp if appropriate. In a class-room situation, you would not have the same constraints, but it would be a good idea to find a theme so that the exercise has some structure. Perhaps it could be centered around a class project (historical or geographical), holiday (Hallow’Ene, Easter) etc. Giving each student a picture of what they are going to create would help them assemble the components and give them guidelines. It might also be fun to see, given a blank canvas and some materials, where their imagination might take them!!

MATERIALS

Basically, botanical jewelry is just that, i.e. dried plant material. Some material can be bought from the grocery store – lentils, split peas, brazil nuts, beans, macadamia nuts, etc. - but do not use anything processed or treated such as couscous or pasta.

The most fun place to start the hunt for material is in the garden or the park or the school grounds. Take a plastic bag and collect anything useful you find in your nature walk – pods, berries, branches, leaves, vines etc. You will begin to look at everything with a very different eye – what might it become in terms of botanical jewelry? This is where an open mind, curiosity and a good imagination are invaluable!!

WHAT NEXT?

The plant material should be dried. If you collect fresh, lay it out on newspaper to dry. There are other faster methods using silica (available from craft stores), but it could get expensive. I have sometimes used grapefruit skins and dried them in a low oven – the results are unpredictable, but interesting - strange textures and crinkly edges!!! You should try to create your “jewelry” by studying the material and letting horticultural element (the plant material) give you the shape you want to use rather than cutting and manipulating it too much.

MECHANICS

Mechanics have to be used to support or strengthen the design. In a GCA Show, mechanics must not show, but in a class-room situation you have no such constraints. But it might still be more interesting to use twine and string (natural materials) rather than too many manufactured materials. Although having said that, fishing wire and thin wires for threading are very useful!

If you are creating some type of pictorial image using embellished plant material, then a cardboard or wood base is best. A lot of inspiration can be found at craft shops or you can recycle cardboard containers and cut out shapes to be embellished.

TOOLS OF THE TRADE

You will be working on a small scale and so little hands will manage this probably with more skill than adult hands!! Tweezers are useful for picking things up. Small, sharp slippers and scissors are a must – an E-xacto-knife is a fantastic tool, but very sharp so would need supervision if used in a class-room. White glue, Elmer’s or Duco cement all work well. A hot glue gun holds materials firmly, but leaves a “trail” of glue which must be cleaned off..... you want your creations to be pristine, with no obvious glue blobs showing. Sandpaper and nail files are essential, too, for smoothing off rough nuts, etc. A small, soft brush, jewelers magnifying lass with light and jewelers drill are all useful too. When you have assembled all the untreated materials, it’s time to embellish.

EMBELLISHMENT : MAGICAL TRANSFORMATIONS

You will need paint and/or nail polish in the colors you are planning to use (i.e. if you are making emeralds, you will need green, sapphire blue, etc.) For pearls use pearl nail polish, gold or silver for gold or silver (or paints). To add luster, you will need top coat for nails or gloss. There are a great variety of paints at craft stores that would be suitable – you may have your own school supplies that would work very well for this type of project.

I cover the untreated materials with liquid gesso (available from craft stores) because this gives a neutral base, holds the paint and helps to smooth out bumps and blemishes. Allow the gesso to dry thoroughly before applying the next coat.

DOING IT!!!!

This is a time consuming process because after each coat of paint, nail polish, varnish, etc. the material should be allowed to dry.

This might lend itself to a four-week project:

- Week One : you collect and sort the material, leave it for a week to dry
- Week Two : select the material, trim it, give it a coat of gesso, leave it for a week to dry
- Week Three : distribute material to students and let them paint, varnish, etc. & leave it for a week to dry
- Week Four : have fun.....stick and glue the dried material into the form you have chosen!!

By eliminating some of the preparation or buying material already dried (not as much fun as you eliminate the nature walk and the hunt), you could obviously cut down on this timetable.

LAST, BUT NOT LEAST

Have fun with this!! There are many possibilities limited only by our imagination. I hope it might lead students into a more serious study of botany and the wonders of nature as well as the mystery and magic of seeing something in a different light and creating something beautiful.

*Valerie Mead, Susanne de Milt & Wendy McCabe
October 5 2012*

ADDITIONAL BOTANICAL MATERIALS LIST

Coriander seeds	Acorn
Peas	Cork
Aloe	Vines
Alexandria Laurel Nut	Astilbe
Ivy leaves	Cane (bamboo)
Corn husks	Clemetis
Apple Seed	Cymbidium
Brazil nut	Macadamia nut
Nutmeg	Gourd
Lichen	Coconut fiber
Fern fronds	Sunflower (centers)
Holly berries	Protea
Reeds	Day Lilly
Pepper Corns	Jute
Kiwi Vine	Dried Peel (orange, grapefruit)
Magnolia	Mustard seeds
Millet seeds	Garbonzo Beans
Mung Beans	Honey Locust pods
Pistachio	

WHERE TO COLLECT PLANT MATERIAL

- Things such as pods, berries, nuts, etc. can be picked up on the ground in public parks and all around school properties
- Small branches, too, can be found on the ground in public parks and all around school properties – avoid picking branches in public places
- Pick branches and gather interesting material in your own back yard or along the roadside which is a great source of material – wild vines and pods of all sorts are in the hedgerows.
- The beach – driftwood and shells in small quantities can be collected on the beach – you could consider making a botanical beach scene using shells.
- If in doubt, ask permission to pick something.
- Nuts, dried beans, etc., can be purchased in bulk from supermarkets
- Branches of exotic dried material can be purchased from craft shops (i.e. Michael's) and from florists)

About The Stamford Garden Club: (A Garden Club of America Club)

The purpose of The Garden Club of America is to stimulate the knowledge and love of gardening; to share the advantage of association by means of educational meetings, conferences, correspondence and publications; and to restore improve and protect the quality of the environment through educational programs and action in the fields of conservation and civic improvement.

The objectives of The Stamford Garden Club shall be to foster education in horticulture, conservation, flower arranging, photography and related arts and to aid charitable, civic educational and governmental organizations in these fields. Funds of the club shall be used solely in furtherance of the foregoing objectives.

If you are interested in knowing more about The Stamford Garden Club or in becoming a member, please check out our website : stamfordgardenclub.org

Artist Rosa Colon

presents

Pressed Flower Workshop

The objective of this workshop is to introduce the teachers to the art of using pressed flowers. Participants will learn how to create artwork using pressed rose, hydrangeas, carnation, tulip petals and different kind of leaves. In addition, students will learn how to manage, press and store flowers in addition to learning how to create bookmarks, wedding invitations and many other art forms. The possibilities of this art form are endless.

This workshop will also focus on creating a still life Flower arrangement by Lora Eberly Ballou. We will combine floral design with drawing and painting, allowing students to express themselves with the beauty from nature.

The pressed flowers used are in their natural colors and don't include any artificial paints or chemicals, showing the beauty of nature. Pressed flower is a charming and beautiful way to preserve flowers. It is simple and doesn't require expensive materials.

With a little patient and creativity, at any age, with or without previous art training, a person can learn and master the art of pressed flowers. Everyone can enjoy it!
Supplies: acid free paper, oil pastels, crayons, pastels and paper.

Rosa E. Colón Biography

Rosa Colon is graduated from the Jorge Tadeo Lozano University, in Colombia, on 1985 as an Interior Decorator. She also enrolled in extended courses of Architectural Expression at the National University of Colombia and attended private classes of oil painting.

She came to the United States on 2000 and studied under the direction of Enzo Russo master artist, trained in Florence – Italy and enrolled in mixed media and collage classes at the Norwalk Community College with a prominent artist Mercedes Arensberg.

In her artwork she tries to reflect her cultural background, working mainly with oils and pressed flowers and leaves.

Mrs. Colon has had numerous solo and group exhibitions in Stamford, Norwalk, Cos Cob, New York, Danbury, New Haven, Brooklyn, New London and Greenwich galleries and in major corporations and universities.

Currently she is member of the board of Stamford Art Association, private art instructor and art instructor at the Hall Art Academy in Bridgeport CT.

Artist John Lawson

presents

The Perfect Metaphor for Life

Professional Development Workshop Focusing on the Art and life of Lora Eberly Ballou

FIRST OBJECTIVE: To highlight techniques and/or the subjects used in the paintings of Lora Eberly Ballou.

EXERCISE: Lora began studying her craft at the age of 44 in the year of 1911. She was part of a vibrant and active art community in Montclair, New Jersey. The Montclair Museum would provide educational programs, lectures, workshops and classes of which Lora would take advantage. She would also attend the Grand Central Art School in New York.

Lora began painting in a conventional realistic representational style. In her later years her style became looser and liberated. We will examine and contrast her early representational style and her later looser liberated style.

SECOND OBJECTIVE: To give the art teachers an example of an exercise they can incorporate into a lesson plan and take back to their respective classroom.

EXERCISE: I will demonstrate a floral painting using a wet on wet technique. Canvases will be prepared to illustrate the:

1. Canvas preparation
2. Preliminary drawing
3. Background
4. Background foliage
5. Floral approach
6. Details

THIRD OBJECTIVE: To integrate your own personal style into the exercise and make it fun and interesting for the art teachers.

EXERCISE: Lora's primary medium was oils. How would we approach a floral in pastels? I will show examples of my pastel style as well as interpretation of a floral in pastel. Teachers will be given pastels and allowed to interpret a flower in pastel.

John Lawson Biography

John Lawson is a visual artist who is interested in capturing the human experience on all its various levels. It can be seen in his stunning portraiture or his powerful representation of the human figure. He is relentlessly in pursuit of the essence of the human condition.

John is a native of North Carolina. He has resided in Bridgeport Connecticut for the past thirty years. He received his BFA from Syracuse University. John's work has been collected by institutions, private collectors, churches and homes throughout the east coast.

John is a member of The Stratford Art Guild. The Connecticut Pastel Society, The Cultural Alliance of Fairfield and The Fairfield Arts Council. John actively serves on the Bridgeport Arts Cultural Council. John is the founder of Artlawsproduction, a virtual online art gallery that features original fine art as well as reproductions for the discerning buyer.

John serves in a mentorship capacity to others who seek to grow artistically. He provides art instruction, training and workshops in the Fairfield County area. He is committed to promoting the arts in his local community. He believes strongly that the art serves to improve the quality of our lives.

Artist Mary Louise Long

presents

The Contemporary Still Life: Developing a Narrative with Familiar Objects

The Lora Eberly Ballou Interactive Art Workshop

After a review of the Lora Eberly Ballou exhibition, participants work with colored pencils and pastels, to create a picture from a still life set up of flowers and objects. All are encouraged to include their own small personal memento to their drawing. Each person's work will be unique and tell a story through the composition.

There will be a short critique at the end of the session, as participants view each other's work.

MARY LOUISE LONG - BIOGRAPHY

Mary Louise Long, a painter and printmaker, was born in Omaha, Nebraska. She has lived in New York City, Alexandria, Virginia, Upper Montclair, New Jersey, California and Connecticut. The artist moved to Stamford, Connecticut five years ago, relocating her studio from Rhode Island to the Loft Artist Building in Stamford Industrial Park.

Ms. Long studied liberal arts at Boston University, painting at American University in Washington, DC, and has a graduate degree in printmaking from Montclair State University in Upper Montclair, New Jersey. She was a lecturer in art and curator at Bloomfield College, Bloomfield, New Jersey from 1986 to 1993. As a studio art instructor at the Montclair Art Museum, from 1985 to 1993 she taught courses in contemporary painting, and printmaking/monotypes. Ms. Long was a visiting artist at Trinity College in Hartford, Connecticut, where she taught Printmaking.

As a member of the Arts Consortium in Southeastern Connecticut and Rhode Island, she helped to organize exhibitions and a visiting artist lecture series. Memberships include the College Art Association, the Center for Contemporary Printmaking, in Norwalk, Connecticut, where she has participated in their yearly "Monothon", the New Canaan Society for the Arts, the Loft Artist Association, the Monotype Guild of New England, the Women's Caucus for Art, and the Phi Kappa Phi Honor Society.

The artist's paintings and prints have been exhibited in the Baltimore Museum of Art, the Jersey City Museum, the Trenton City Museum, the Slater Museum, in Norwich, Connecticut, the Fuller Museum in Brockton, Massachusetts, as well as a solo show of monotypes at the Montclair Art Museum in 1992. Her work has been shown at galleries and universities throughout the United States. Pastels of the landscape created by the artist were included in "Contemporary Plein Air Landscapes" exhibition in June 2003 at the Carriage Barn Art Gallery in Waveny Park, New Canaan. Her monotype "Shades of Night" was included in the member's show "Poetry into Print" at the Center for Contemporary Printmaking in July 2003. She exhibited paintings and prints at the Alexey Von Schlippe Gallery of Art, University of Connecticut at Avery Point in March 2003. In September and October 2003 she had a solo show at the Richard and Hinda Rosenthal Gallery, Rich Forum, Stamford Center for the Arts. In January and February of 2004 the artist had a one-person show at the Norwalk Art Gallery.

Among the awards she has received is a Painting Fellowship from the New Jersey State Council on the Arts. Her biography is listed in the Who's Who of American Women. Ms. Long is represented in numerous private and public collections, including the George Washington University Library in Washington, DC, Henry Schein, Inc. Melville, NY, Haines, Lundberg, & Wahler, Architects, NYC, Gerald D. Hines, Interests, NYC, Peckar and Abramson, Law Firm, River Edge, NJ, and the Best Corporation, Sidney Lewis Collection, Richmond, Virginia.

Artist Iyaba Mandingo

presents

Flower Puppet Workshop

- Created using either socks or the arms of sweaters to construct the body and head.
- Each student creates the puppet using various supplies to craft the eyes and other parts.
- Miscellaneous clothes to make the petals which are stuffed with polyfoam and sewn around the head.
- Arms can be made to resemble leaves on the stem be made to resemble leaves on the stem.

Supplies: needle, thread (assorted), scissors, glue gun, poly foam assortment of diff texture and color, old clothes, glue sticks for glue gun, multi size craft eyes, fuzz balls and red felt; Sock puppets using a combination of recyclable objects & crafts.

Iyaba Mandingo - Biography

IYABA IBO MANDINGO (Playwright, Performer) - poet, painter, writer, and playwright - is a native of Antigua, West Indies, who came to the United States in 1980 as a young boy. His earliest exposures to the arts were through his mother, a professional singer, and his grandparents, a tailor and a seamstress who first introduced him to colors and patterns, paving a path to the many ways of expression: drawing, painting, sculpting, writing and performing. Iyaba studied fine arts at Southern Connecticut State University and today teaches in and around the tri-state area as a Master Teaching Artist.

Iyaba is a two-time Connecticut Grand Slam champion and in January 2011 won Yale University's Martin Luther King Birthday Invitational Slam, his seventh such win. He appears regularly as a performance poet in venues across the United States and abroad, including Nuyorican Poetry Café, Brooklyn Moon, and Next Door Café among others in the NY area and was the keynote performer at the 2011 Westchester, NY Poetry Festival.

Iyaba was awarded a national Percent for the Arts Program artist grant, as well as grants from the Connecticut Commission on the Arts, and multiple commendations from the Nassau County African American Museum. His artwork has been included in over a dozen group and individual shows in the tri-state area, most recently at the Culture Project, NYC. He was recently seen at 59E59 as Henry in Deb Margolin's *The Expenses of Rain* (Laura Barnett, director). He is the author of three chapbooks of poetry, *41 Times*, *Amerikkan Exile* and his latest, *40 days & 40 nites of write*. His new novel, *Sins of My Fathers*, will be released in 2012. He was a New York Theatre Workshop Summer, 2011 Artist in Residence.

Artist Barbara Mathis

presents

Lora Eberly Ballou's Floral Paintings and Yours Workshop

During this workshop we will discuss how Ms. Ballou saw flowers, their meanings during her lifetime, and her style of creating her art work. We will then use pastel and water color resist to create our own compositions keeping in mind when and what Ms. Ballou did during her 106 years.

Barbara Mathis Biography

Barbara Mathis is a figurative painter whose works are in many private collections and have been featured in many juried and invitational exhibitions including those at the Katonah Museum; Pen & Brush; Pfizer Corporation; Merrill Lynch; and Greenwich Arts Society; among other venues.

She has won awards from The Putnam Arts Council, NY; Mountain Arts Council NJ; and Nexus Gallery, NYC.

Barbara is a tri-state artist and teacher. She began her art career in the animation industry working on the "Spiderman" cartoon series and later became the first women graphic artist at ABC News.

Barbara is a graduate of The High School of Art & Design and Hunter College, NYC. She also studied at the Art Students League, The School of Visual Arts and Silvermine Arts Guild. She is a member of The Westport Arts Guild, The Greenwich Arts Society, and The Exhibitor's Co-Op.