

Art in Nature

Concepts:

1. Nature is a common inspiration for art.
2. Everyone can express themselves through art.
3. Art can take many forms.

Outline:

I. Preparation Before Activity (20 min.)

II. Activity Introduction (10 min.)

- A. Greeting, Grabbing, and Purpose
- B. Names and Introductions
- C. Activity Description
- D. Behavior Guidelines
- E. Task Analysis/Learner Assessment

III. Art In Nature Activities (1 hr.)

- A. Origami
 1. Jumping Frog
 2. Cicada
 3. Turtle
- B. Rubbings
 1. Bark Rubbings
 2. Leaf Rubbings
- C. Leaf Prints (seasonal activity)
- D. Night Sky
- E. Stained Glass
- F. Nature Collage
- G. Mystery Bag Drawing
- H. Butterflies
- I. Snowflake
- J. Pet Rock

IV. Conclusion (10 min.)

V. Clean Up (20 min.)

VI. Appendix

- A. Equipment
- B. Glossary
- C. Activity and Safety Management
- D. References/Resources
- E. Constellation Legends
- F. Animal Stories
- G. Origami Diagrams

Art in Nature

I. Preparation Before Activity

Talk to your groups' Eagle Bluff staff liaison before leading the Art in Nature activity. The liaison is responsible for placing all of the art materials in the scheduled room. They will also set up tables and chairs for the students. There may not be time to try all of the art projects so the liaison can help you decide which projects are the most appropriate for your group. Become familiar with the projects and materials.

II. Activity Introduction

When the students arrive and it is time for the activity to begin, the group should be engaged immediately in the evening's activities. Get to know the students if you do not already, and give them an overview of the next hour and a half. Finally, use the Task Analysis/Learner Assessment to get a feel for the groups' interest and knowledge levels about art and nature.

A. Greeting, Grabbing, and Purpose. Have students brainstorm examples of art that is inspired by nature. This could include paintings, film, books, music, poetry, or other forms of art. Keep a list of student ideas on the chalkboard.

B. Names and Introductions. Introduce yourself and become familiar with each student. Be creative when learning names, use a method that suits your style. Tell the group a little about yourself and find out their interest in art.

C. Class Description. During the next hour and a half, the group will use nature as their inspiration for art and have a chance to express themselves by making art from natural materials.

D. Behavior Guidelines. Discuss clearly and specifically which behaviors you expect from your students during the activity. Explain the need for respect: for you, for each other, for ideas, for Eagle Bluff itself and for the equipment. The materials are provided for the students to use and to create art that they can take with them. Make sure students are using materials respectfully and not wastefully.

E. Task Analysis/Learner Assessment. When asked to list examples of art inspired by nature, do the students easily recall examples? Do they list different forms of art? Are students able to see beauty in nature and nature's role in art?

III. Art In Nature Activities

A. Origami. The art of paper folding began in the early first century when paper was invented in China. Paper was treasured and saved as it was not a common commodity. It was then that the first folded paper forms were created and offered as gifts. From China,

paper and the paper-folding tradition was introduced to Japan around 200 AD. The art of paper-folding was named Origami in Japan from the words Oru, meaning “folding”, and Kami, meaning “paper”.

1. **Jumping Frog.** This origami pattern is a fun and easy introduction to origami. The finished frog will jump when a finger is used to push down on its back. The frog can be decorated and eyes can be added to make a more realistic frog.

Materials:

- 3” x 5” note card
- Laminated instruction cards
- Crayons or colored pencils

Setup. Hand out an instruction card from the 3 ring binder for each table and a note card for each student. Have crayons and colored pencils available.

Procedure. Have the students follow the instructions and be available to answer questions and offer assistance. There is a sample in the 3 ring binder of the finished product.

2. **Cicada.** The cicada is a 1-2 inch long insect with large, clear wings. The cicada’s song is a common sound of summer. When the cicada outgrows its hard outer skeleton, the skeleton is often left almost intact on the trunk of a tree. An origami cicada can be made from a square piece of paper.

Materials:

- Colored paper
- Scissors
- Laminated instruction cards

Setup. Hand out an instruction card from the 3 ring binder for each table. Have colored paper, crayons and colored pencils available.

Procedure. Have the students follow the instructions and be available to answer questions and offer assistance. There is a sample in the 3 ring binder of the finished product.

3. **Turtle.** The turtle is a more complex origami design constructed from a square piece of paper. Step four requires a cut to be made.

Materials:

- Colored paper
- Scissors
- Laminated instruction cards

Setup. Hand out an instruction card from the 3 ring binder for each table. Have colored paper, scissors, crayons and colored pencils available.

Procedure. Have the students follow the instructions and be available to answer questions and offer assistance. There is a sample in the 3 ring binder of the finished product.

B. Rubbings. Making rubbings of leaves or bark encourages students to notice the difference in texture between different species of trees and the variety of shapes and sizes of leaves as well as their vein system. Rubbings of leaves or bark can be made into a collage or mosaic.

1. **Bark Rubbing.**

Materials:

- Re-used paper
- Crayons

Setup. Lay out paper, crayons and examples of bark rubbings.

Procedure. Instruct students to collect paper and crayons and walk outside as a group. Pick a tree and place the paper against the tree. Rub the crayon over the paper to give an impression of the pattern and texture of the bark.

2. Leaf Rubbing.

Materials:

- Re-used paper
- Crayons
- Leaves (fresh or laminated)

Set up. Lay out paper, crayons, laminated leaves, and examples of leaf rubbings.

Procedure. If leaves are on the trees instruct students to walk outside as a group. Allow students to pick a leaf and return inside. Remind students to be respectful when gathering leaves; gathering too many leaves from a single tree may harm the tree. Once back inside the leaf can be placed under the paper and the crayon can be rubbed over the paper to gain the impression of the leaf on the paper. Encourage students to share leaves to create a wide variety of art utilizing different species and sizes of leaves.

If leaves are not on the trees use the laminated leaves provided and follow the same procedure without going outside.

C. Leaf Prints. Printing is a very simple and common form of art. Today, printing is used on canvas for paintings, fabric for t-shirts, and paper for newspapers and magazines. Natural substances make very interesting prints and leaf prints are a very effective way of demonstrating all the beautiful colors of fall. This is a seasonal activity that can only be done when leaves are on the trees.

Materials:

- Fresh leaves
- Cloth squares
- Scissors
- Glue
- Wood blocks
- Rubber mallet
- Waxed paper

Setup. Go outside as a group and instruct each student collect several leaves. Unlike leaf rubbings the leaves will not be able to be shared or reused. Have the students assist you carrying the wooden blocks, mallet, cloth squares, and waxed paper outside. The sidewalk by the dorm or the sidewalk by the deck are good places to do the leaf printing.

Procedure. Place wooden blocks on the sidewalk. Put a piece of waxed paper on the block. Arrange leaves on the waxed paper in a creative pattern. Place the cloth over the leaves. Using a rubber mallet, carefully strike the entire surface of the leaf. The plant juices should be getting pounded from the leaf and soaking into the cloth. Make adjustments by adding or removing leaves as needed.

D. Night Sky. The night sky is one of nature's most beautiful and inspiring sights. Paintings, stories, songs, and many other forms of art have been inspired by the stars and moon. The roof of Grand Central Station in New York is a representation of the night sky during winter. The legends behind some of the constellations can also be considered to be a form of art. Consider sharing some of the constellation legends from the Appendix.

Materials:

- Black paper
- White and yellow crayons and colored pencils
- Constellation legends (see Appendix)

Setup. Set out black paper and white/yellow crayons and colored pencils.

Procedure. The students will have an opportunity to make up stories based on the patterns of the stars. If it is a clear night, take the students outside. A good place to go is down by the pond, south of the Discovery Center. Ask if any of the students can notice patterns in the sky (recognized constellations like Orion or made up ones). After discussing some of the patterns they see, tell them to come up with a story inspired by their constellation. Encourage the students to be creative.

Back inside the students can make patterns of the stars on a piece on black paper using white and yellow crayons and colored pencils. They can duplicate a group of stars they saw or know, or they can make up something new.

E. Stained Glass. It is not known exactly when or where stained glass windows originated. However it is thought that the technique came from mosaic building or jewelry making. Stained glass windows are commonly found in cathedrals and churches. By the 10th century, biblical scenes were found in French and German churches and decorative designs found in England. The concept of a stained glass window can be reproduced using colored tissue paper.

Materials:

- Tissue paper
- Wax paper
- Paste mix (1/3 glue with 2/3 water)
- Plastic containers
- Scissors
- Pencils
- Sponge brushes
- Cardstock
- Cardstock patterns

Setup. Mix glue with water in the plastic containers. Set out materials and instruction cards and a sample of a finished product.

Procedure:

1. Fold cardstock in half
2. Draw a pattern on the front of the folded cardstock
3. Cutting through both pieces of the cardstock, cut out the outline. Make sure not to cut through to the edge
4. Open up the folded piece of cardstock and cover the pattern entirely with a piece of wax paper. Glue the outer edges of the wax paper so it will stick to the cardstock
5. Tear up pieces of tissue paper and, using the sponge brush, coat them with the glue paste

6. Place the pieces on the wax paper located on the inside of the cardstock
7. When they are done, place a little glue on the corners of the inside of the cardstock and close
8. Allow to dry

F. Nature Collage. A collage is a common way of presenting a variety of materials in one art form. Collages can be made from any kind of pictures or objects. Natural materials make effective collages, giving a good variety of textures, shapes, and colors.

Materials:

- Glue
- Paper background
- Sticks, twigs, leaves, pine needles, etc. collected from outside

Setup. Set out paper and glue and a sample of a completed collage. Know where you will take students to collect materials.

Procedure. Accompany students outside to collect twigs, leaves, pine needles and other materials for their collage. When all material is collected, return inside and create a collage by attaching the objects to the paper. Encourage students to create a picture or to experiment with patterns.

G. Mystery Bag Drawing. This activity allows to students to realize that all senses can be involved in an artistic project, and allows them to interpret what they have only felt with their hands. Students will examine a hidden object using only their sense of touch and then draw the object based in their findings.

Materials:

- Mystery bags (6)
- Paper
- Pencils
- Crayons
- Colored pencils

Setup. Set out materials.

Procedure. Line up the six bags in order of number. Without looking at the bags' contents, have the students take turns reaching their hand in to feel the object. After one minute, give them the opportunity to draw what they believe it looks like. Once all of the students have made a drawing, allow them to peer inside the bags and compare it to their drawings. You may wish to have each student make only one drawing or try all the bags.

H. Butterflies. Butterflies and moths belong to the insect order Lepidoptera which means "scaly wings". The scales on moths and butterflies come in every color imaginable and in unique patterns. With over 170,000 known different species of Lepidoptera they are truly an inspiration for art.

Materials:

- Coffee filters (one for each student)
- Markers
- Plastic cup (one for each student)
- Newspaper

Setup. Distribute materials to each student. Each student needs a sheet of newspaper so when they color their coffee filter the ink doesn't bleed through onto the table.

Procedure. Instruct students to spread their coffee filter flat and color their coffee filter on top of their newspaper sheet. Then they will add water to their plastic cup up to the fill line. Fold coffee filter in half three times and place it inside the cup so that the pointed end is in the water. For the next few minutes the coffee filter will draw water up from the pointed end to the top. The water will carry ink from the marker up as well giving the coffee filter a “tie-die” look. It may take several minutes for the water and the colors to spread to the top. After the water has been drawn up through the entire filter instruct the students to remove the filter and spread it flat on their newspaper to dry. Then have the students rinse and dry their plastic cups. The coffee filters will dry fairly fast. Move on to another activity or two before the final step.

After the coffee filter is dry begin folding it accordion style all the way across. Keep the middle of the coffee filter pinched together and add a piece of pipe clear to act as the antennae, body, and to hold its shape.

I. Snowflake. Each snowflake could be considered a work of art. Sadly, the life of the snowflake is short lived. Create your own snowflake work of art from paper. Use one of the suggested patterns, or like a real snowflake, create a one of kind.

Materials:

- Paper
- Scissors
- Laminated instruction sheets

Set-up. Distribute materials to each student.

Procedure. Have the students follow the instructions on the laminated sheets. The 3 ring binder has actual examples of the different steps if further clarification is needed. Be available to assist and answer questions.

J. Pet Rock. In 1975 Gary Dahl became a millionaire in months by marketing a plain rock as a cheap and easy pet. Unlike Gary’s plain rock, use glue and natural materials to turn your pet rock into a work of art.

Materials:

- Rocks (one per student)
- Glue

Set-up. Distribute glue to each table of students. Spread some rocks from the “Pet Rock” bucket out for the students to pick their rocks.

Procedure. Have the students pick out one rock a piece. Lead the students as a group outside the discovery center to collect items (smaller rocks, bark, leaves, flowers, etc...) that they can glue to their rock.

VI. Conclusion

Ask students to recall their favorite activities from the class. What project was the most fun to make? What projects came out the best? Encourage the group to share their creations with one another or to display their art.

Art and nature have been connected throughout human history. Nature provided the inspiration for the first forms of creative expression and continues to be an inspiration for modern artwork.

Nature can be enjoyed in many different ways from feeling a cool breeze against our skin to the awe of a mountain landscape. All our senses can be used to enjoy the outdoors. Creating and experiencing art helps us to develop our senses and has the power to change the way we feel about nature. Art can help everyone to learn about and enjoy the natural world around them.

VII. Clean Up

Have the students assist you in cleaning up the room and returning unused supplies. Spills should be cleaned and scraps of paper picked up, tables wiped clean and chairs stacked neatly. Place all materials neatly back into the gray bins according to their labels.

VIII. Appendix

A. Equipment

Kit One

(contains materials for Origami, Butterflies, Mystery Bag Drawings, Night Sky, and Rubbings)

- Lesson Plan
- Quick Reference Guide
- Origami paper squares
- 3 x 5 cards
- Plain white paper
- Laminated leaves
- Coffee filters
- Markers
- Plastic cups (20)
- Pipe cleaners
- Mystery bags (6)
- Black paper
- Example Folder
 - Origami instructions
 - Origami examples
 - Butterfly examples
- Night Sky examples
- Rubbings examples

Not in Kit:

- Pencils
- Crayons
- Colored pencils

Kit Two

(contains materials for Leaf Prints, Stained Glass, Snowflakes, Nature Collage, and Pet Rocks)

- Lesson Plan
- Quick Reference Guide
- Cloth squares
- Rubber Mallets (2)
- Boards (2)
- Waxed paper
- Tissue paper
- Tag board
- Brushes (5)
- Mixing containers (5)
- Plain white paper
- Example Folder
 - Leaf Print examples
 - Stained glass example
 - Stained glass instructions
 - Stained glass stencils
- Snowflake instructions
- Snowflake examples
- Nature collage example

Not in Kit:

- Scissors
- Bucket with rocks
- Glue

B. Glossary

Collage: An artistic composition made of various materials glued on a picture surface.

Constellation: Patterns or configurations of stars.

Mosaic: A surface decoration made by inlaying small pieces of variously colored material to form pictures or patterns.

Origami: The art or process of Japanese paper folding.

C. Activity and Safety Management. During the Art in Nature activities, keep all the students engaged at all times. If a student is not working on a project, direct them to begin a new one. When the group is outside collecting natural materials, give them defined boundaries for exploration. Remind the students to respect plants and wildlife by not collecting any living things. Supervise young students using scissors. When using the hammer to make leaf prints, keep the area clear and ask students to hold the hammer close to the head and not to strike the wooden blocks too hard.

D. References/Resources

www.makestuff.com

www.worldsmart.com/wholesale/Art_Lines/arteindigena

www.ci.riverside.ca.us/museum/exhibit/inuit1.html

www.users.imag.net/~sry.jkramer/nativetotems

www.stainedglass.org

www.paperfolding.com

Aytüre-Scheele, Zula. Beautiful Origami. Sterling Publishing Co. New York.

Diehn, Gwen and Krautwurst, Terry. Nature Crafts for Kids. Sterling Publishing Co. New York. 1997

Erdoes, Richard and Ortiz, Alfonso. American Indian Myths and Legends. Pantheon Books. New York.

Kohl, Mary Ann and Gainer, Cindy. Good Earth Art. Bright Ring Publishing. Bellingham, WA. 1991.

E. Constellation Legends

Draco, the Dragon

Draco the Dragon is the eighth largest constellation in the Northern Hemisphere. Although difficult to see, the faint constellation is made up of swirling galaxies, multiple star systems, and nebulas that if viewed closely will certainly entrance the eye. Draco weaves its way between Ursa Major and Ursa Minor (the Big and Little Dippers) and encompasses Thuban, the brightest star in the constellation, which used to be the North Star.

The legend of the dragon's demise comes from the Greeks. Long ago, there was a fierce battle between the old rulers, the Titans, and the new gods of Olympus. The Titans were odd beings because they had serpent-like feet. When the Titans were defeated, Athena grabbed one of them and hurled him into the sky. She flung his body so that it wrapped around the star Thuban, where the Titan appeared to take the shape of a dragon.

Another story characterizes Draco as the sea monster that was killed by Perseus to save Andromeda. Other cultures viewed the dragon as a crocodile, a hippopotamus, and a serpent. No one is really sure what the true identity of Draco is, but certainly it is a prominent constellation in the sky.

Lyra, the Lyre.

The constellation Lyra, the lyre or harp, is a very old constellation. During the beginning of civilization in the Middle East, Lyra was important because its major star, Vega, was the pole star at that time. Today Lyra lies just south of Draco in the summer and fall skies.

The Greek legend of Lyra tells how the instrument was invented by Hermes, the son of Zeus and Maia. When Hermes was one day old, he stole a herd of cattle from his half-brother, Apollo, and fled to a cave on the island of Cyllene. There he found a tortoise shell at the cave's entrance. Hermes cleaned the shell and strung calf intestines across it to form strings, thus creating the lyre.

Apollo soon came looking for his herd of cattle, but as he neared the cave, Apollo spied the lyre. He was fascinated by the musical instrument and traded his herd of cattle for it. Apollo then gave the instrument to his son-in-law, Orpheus, who was a crew member on the ship, Argos.

Orpheus played the lyre for the men on the ship to calm them during storms and to drown out the songs of the Sirens, sea creatures who were half women and half bird, that lured sailors with their beautiful songs. Sailors attracted to the Sirens met their death on rocky shores. After the death of Proheus, the lyre was placed in the sky.

Leo, the Lion

Leo has been a constellation recognized by many cultures throughout history. Middle Eastern and Western cultures most often depicted it as a lion; however the Chinese have seen this group of stars as a horse, the "Red Bird", and the "Yellow Dragon". Leo is the 12th largest constellation and is visible in the early spring. Its most prominent star, Regulus, serves as the lion's heart.

According to Greek myth, Leo was raised by Hera and set loose to terrorize the region of Nemea. This lion monster lived in a cave, and its thick coat could not be pierced by fire or metal weapons.

As a requirement for one of his Twelve Labors, Heracles was instructed to kill the Nemean lion. He was able to corner the lion in its cave and club it to death. Heracles then used one of the lion's own claws to skin the animal so that he could wear the skin as a coat. Leo was placed in the sky in honor of Heracles.

F. Animal Stories

How the Crow Came to be Black *Brule Sioux*

In days long past, when the earth and the people on it were still young, all crows were white as snow. In those ancient times the people had neither horses nor firearms nor weapons of iron. Yet they depended upon the buffalo hunt to give them enough food to survive. Hunting the big buffalo on foot with stone-tipped weapons was hard, uncertain, and dangerous.

The crows made things even more difficult for the hunters, because they were friends of the buffalo. Soaring high above the prairie, they could see everything that was going on. Whenever they spied hunters approaching a buffalo herd, they flew to their friends and, perching between their horns, warned them: "Caw, caw, caw, cousins, hunters are coming. They are creeping up through that gully over there. They are coming up behind that hill. Watch out! Caw, caw, caw!" Hearing this, the buffalo would stampede, and the people starved.

The people held a council to decide what to do. Now, among the crows was a huge one, twice as big as all the others. This crow was their leader. One wise old chief got up and made this suggestion: "We must

capture the big white crow, “ he said, “and teach him a lesson. It’s either that or go hungry.” He brought out a large buffalo skin, with the head and horns still attached. He put it on the back of a young brave, saying: “Nephew, sneak among the buffalo. They will think you are one of them, and you can capture the big white crow.”

Disguised as a buffalo, the young man crept among the herd as if he were grazing. The big, shaggy beasts paid him no attention. Then the hunters marched out from their camp after him, their bows at the ready. As they approached the herd, the crows came flying, as usual, warning the buffalo: “Caw, caw, caw, cousins, the hunters are coming to kill you. Watch out for their arrows. Caw, caw, caw!” and as usual, all the buffalo stampeded off and away – all, that is, except the young hunter in disguise under his shaggy skin, who pretended to go on grazing as before.

Then the big white crow came gliding down, perched on the hunter’s shoulders, and flapping his wings, said: “Caw, caw, caw, brother, are you deaf? The hunters are close by, just over the hill. Save yourself!” But the young brave reached out from under the buffalo skin and grabbed the crow by the legs. With a rawhide string he tied the big bird’s feet and fastened the other end to a stone. No matter how the crow struggled, he could not escape.

Again the people sat in council. “What shall we do with this big, bad crow, who has made us go hungry again and again?”

“I’ll burn him up!” answered one angry hunter, and before anyone could stop him, he yanked the crow from the hands of his captor and thrust it into the council fire, string, stone and all. “This will teach you,” he said.

Of course, the string that held the stone burned through almost at once, and the big crow managed to fly out of the fire. But he was badly singed, and some of his feathers were charred. Though he was still big, he was no longer white. “Caw, caw, caw,” he cried, flying away as quickly as he could, “I’ll never do it again! I’ll stop warning the buffalo, and so will all the Crow nation. I promise! Caw, caw, caw.”

Thus the crow escaped. But ever since, all crows have been black.

Why the Owl has Big Eyes *Iroquois*

Raweno, the Everything-Maker, was busy creating various animals. He was working on Rabbit, and Rabbit was saying: “I want nice long legs and long ears like a deer, and sharp fangs and claws like a panther.”

“I do them up the way they want to be’ I give them what they ask for,” said Raweno. He was working on Rabbit’s hind legs, making them long, the way Rabbit had ordered.

Owl, still unformed, was sitting on a tree nearby and waiting his turn. He was saying: “Whoo, whoo, I want a nice long neck like Swan’s, and beautiful red feathers like Cardinal’s, and a nice long beak like Egret’s, and a nice crown of plumes like Heron’s. I want you to make me into the most beautiful, the fastest, the most wonderful of all the birds.”

Raweno said: “Be quiet. Turn around and look in another direction. Even better, close your eyes. Don’t you know that no one is allowed to watch me work?” Raweno was just then making Rabbit’s ears very long, the way Rabbit wanted them.

Owl refused to do what Raweno said. “Whoo, whoo,” he replied, “nobody can forbid me to watch. Nobody can order me to close my eyes. I like watching you, and watch I will.”

Then Raweno became angry. He grabbed Owl, pulling him down from his branch, stuffing his head deep into his body, shaking him until his eyes grew big with fright, pulling at his ears until they were sticking up at both sides of his head.

“There,” said Raweno, “that’ll teach you. Now you won’t be able to crane your neck to watch things you shouldn’t watch. Now you have big ears to listen when someone tells you what not to do. Now you have big eyes – but not so big that you can watch me, because you’ll be awake only at night, and I work by day. And your feathers won’t be red like Cardinal’s, but gray like this” – and Raweno rubbed Owl all over with mud – “as punishment for your disobedience.” So Owl flew off, pouting: “Who, who, who.”

Then Raweno turned back to finish Rabbit, but Rabbit had been so terrified by Raweno’s anger, even though it was not directed at him, that he ran off half done. As a consequence, only Rabbit’s hind legs are long, and he has to hop about instead of walking and running. Also, because he never got the claws and fangs he asked for in order to defend himself. Had he not run away then, Rabbit would have been an altogether different animal.

As for Owl, he remained as Raweno had shaped him in anger – with big eyes, a short neck, and ears sticking up on the sides of his head. On top of everything, he has to sleep during the day and come out only at night.

Butterflies *Papago*

One day the Creator was resting, sitting, watching some children at play in a village. The children laughed and sang, yet as he watched them, the Creator’s heart was sad. He was thinking: “These children will grow old. Their skin will become wrinkled. Their hair will turn gray. Their teeth will fall out. The young hunter’s arm will fail. These lovely young girls will grow ugly and fat. The playful puppies will become blind, mangy dogs. And those wonderful flowers – yellow and blue, red and purple – will fade. The leaves from the trees will fall and dry up. Already they are turning yellow.” Thus the Creator grew sadder and sadder. It was in the fall, and the thought of the coming winter, with its cold and lack of game and green things, made his heart heavy.

Yet it was still warm, and the sun was shining. The Creator watched the play of sunlight and shadow on the ground, the yellow leaves being carried here and there by the wind. He saw the blueness of the sky, the whiteness of some cornmeal ground by the women. Suddenly he smiled. “All those colors, they ought to be preserved. I’ll make something to gladden my heart, something for these children to look at and enjoy.”

The Creator took out his bag and started gathering things: a spot of sunlight, a handful of blue from the sky, the whiteness of the cornmeal, the shadow of playing children, the blackness of a beautiful girl’s hair, the yellow of the falling leaves, the green of the pine needles, the red, purple and orange of the flowers around him. All these he put into his bag. As an afterthought, he put the songs of the birds in, too.

Then he walked over to the grassy spot where the children were playing. “Children, little children, this is for you,” and he gave them his bag. “Open it; there’s something nice inside.” he told them.

The children opened the bag, and at once hundreds and hundreds of colored butterflies flew out, dancing around the children’s heads, settling on their hair, fluttering up again to sip from this or that flower. And the children. Enchanted, said that they had never seen anything so beautiful.

The butterflies began to sing, and the children listened smiling.

But then a songbird came flying, settling on the Creator’s shoulder, scolding him, saying: “It is not right to give our songs to these new, pretty things. You told us when you made us that every bird would have his own song. And now you’ve passed them all around. Isn’t it enough that you gave your new playthings the colors of the rainbow?”

“You’re right,” said the Creator. “I made one song for each bird, and I shouldn’t have taken what belongs to you.”

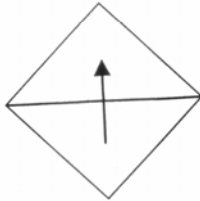
So the Creator took the songs away from the butterflies, and that's why they are silent. "They're beautiful even so!" he said.

G. Origami Diagrams

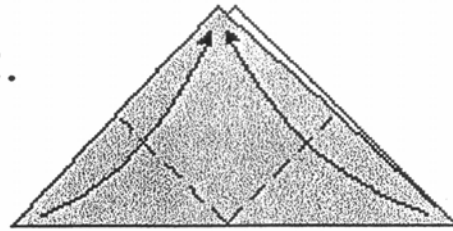
The Cicada, Whale, and Jumping Frog diagrams are on the following pages.

How to Make an Origami Cicada

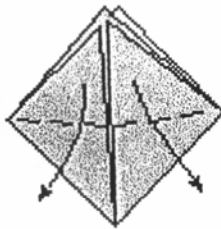
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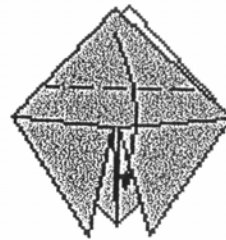
2.



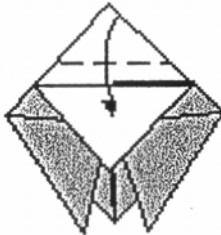
3.



4.



5.



6.

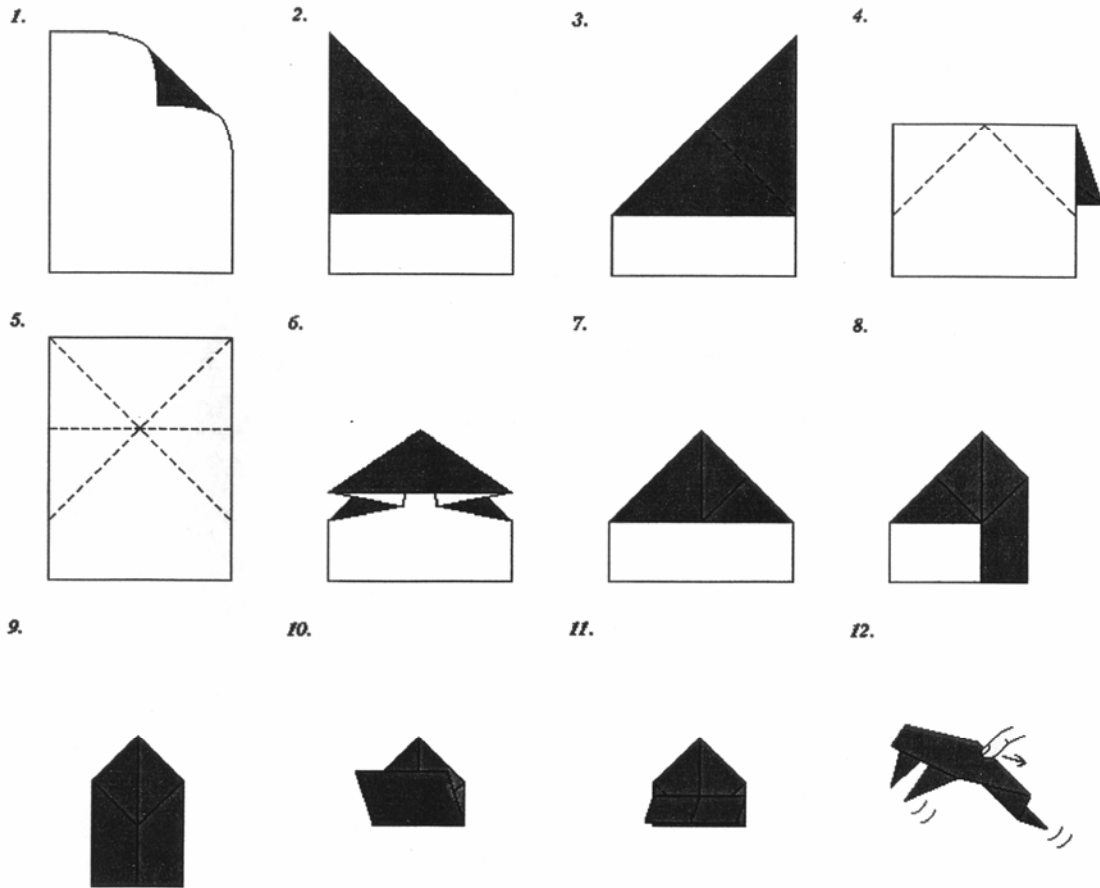


7.

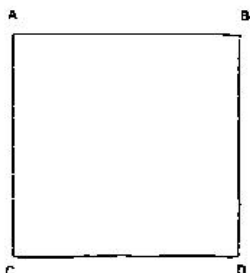


How to Make an Origami Jumping Frog

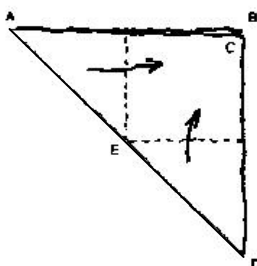
Use a 3" x 5" Index Card



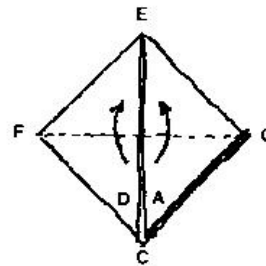
How to Make an Origami Turtle



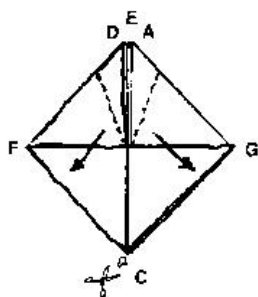
1. Begin with a square piece of paper.



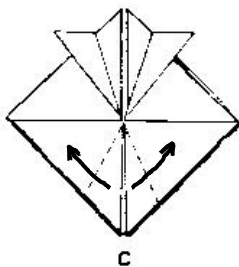
2. Valley-fold diagonally bringing C across to the right to meet corner B. Valley-fold point A to the right to meet point B. Valley-fold point D upward to meet point B.



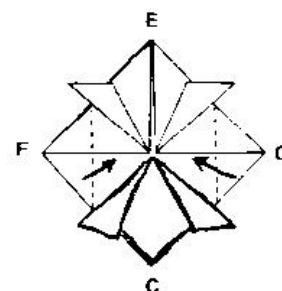
3. Rotate the shape so that F is pointing to the top and corners A and D are pointing downward. Valley-fold the top layer only, bring points D and A up to meet point F. Points D and A will become the turtle's front legs.



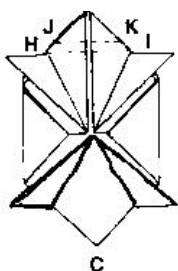
4. Diagonally valley-fold points D and A as shown at the dotted lines. Their top edges should be parallel to the edge of your work surface. Starting at bottom point C, cut the top layer only, stopping at line FG.



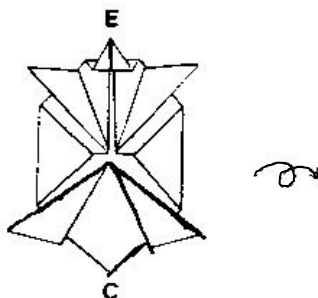
5. To make the turtle's back legs, valley-fold along dotted lines, using the same technique as described in step 4.



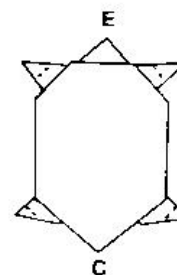
6. Valley-fold points F and G to meet at the center line EC



7. Valley-fold point E as shown at dotted line HI; then mountain-fold a scant 1/16 inch to create an accordion-like pleat.



8. This move shapes the turtle's head. Turn the paper over.



9. Mountain-fold the front and rear legs. To make the turtle stand correctly you may need to lightly mountain-fold along EC and sharply redefine the crease of the head.