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SAMPLE

Portfolio Assessment

for

ART-395

Urban Mural Art

Note from the Office of Portfolio Assessment

Knowledge and background in more “applied” subjects tend to be better suited for portfolio assessment credit because the student’s proof of “doing the work” is viewed as direct evidence of the knowledge. In this portfolio you will see more than a dozen “samples of work” along with several letters of support. In such portfolios those are the two most significant types of necessary evidence to earn credit.

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Urban Mural Art (ART-395) 3.00 s.h.

Course Description

The course discusses the history and practice of the contemporary mural movement. The course couples step-by-step analysis of the process of designing with the actual painting of a mural. In addition students will learn to see mural art as a tool for social change. Combining theory with practice, students will design and paint a large outdoor mural in West Philadelphia in collaboration with Philadelphia high school students and local community groups.

Learning outcomes:

- Develop and understanding of the history and practice of mural design
- Analyze the design process
- Design and paint a mural
- Articulate familiarity with the concept of mural painting as it reflects social change
- Demonstrate the ability to collaborate with groups and individuals toward a finished piece of art

Introduction

My career as an artist predates my career as an educator. At a very young age I experienced the great satisfaction of creativity. After many years as an artist, I learned that I could share my craft by teaching it to members of the younger generation. It is with this in mind that I went on the path of teaching mural arts, and after many years, chose to earn the credit through the portfolio assessment process.

ART-395: Mural Art in Philadelphia

I was 32 years old when I decided to paint my first annual. The idea to do so was prompted by the desire to decorate my toddler son's bedroom with a bright and stimulating large-scale work of art. I had been drawing since childhood and although not an art major in high school, I had been accepted to and attended a semester of classes at Temple University's Tyler School of Art. Despite my failure to continue my formal education at Tyler, I nonetheless continued along the path of self-study and gradually acquired some skill in oil and acrylic painting. This skill was achieved by the practice involved in painting hundreds of original canvases, reading, and copying the works of great masters in painting (e.g. Monet, Van Gogh, Picasso, and Dali.)

I had been selling painting for a few years as well as some signs, calligraphy, commercial window displays, and an occasional cartoon, so I had some confidence that with preparation and planning, I could produce a mural successfully. I completed my first mural, and upon setting the results, one of the previous purchasers of my art commissioned me to paint a 32-foot long mural, I then painted another large mural for a local business.

As a result of my endeavors in the field of theatrical painting, I found myself in the position of art instructor at the middle school level. When a lack of space occasioned the need for an "art on a cart" roomless program, I proposed instead that the curriculum should consist of mural painting. The acceptance of this proposal resulted in a series of mural painting activities by me in a variety of locations for a number of different organizations and has so far resulted in 49 completed murals. With the intent of getting a closer look at all this activity, I shall focus in this paper on two projects: one at the Lower Mayfair Recreation Center in Philadelphia in the summer of 1998 and the other at Philadelphia's Northeast High School in 1998-1999.

In 1997, I was also employed by the Philadelphia Department of Recreation's Mural Arts Program (MAP) in a cooperative effort with the Department's Office of Performing Arts to provide after school cultural enrichment instruction at local recreation centers. I was informed that as I was among the more effective instructors in the project, I was to be "rewarded" with the opportunity of conducting a mural workshop program at one of the centers at which I had taught. I chose the Lower Mayfair Recreation Center and proceeded to enlist 5th to 8th grade volunteers. I sought and was granted permission to speak to students at the local grade school and show them slides of my previous mural projects. I also enlisted help at the recreation center from among both my after school students and area youth. We spent three or four Saturday morning sessions indoors, practicing basic painting techniques, learning to enlarge images by using the method of superimposing a grid on images (e.g. 1" squares) and then transferring that image to a larger surface covered with a grid of the same number of squares, but of a larger dimension (e.g. 1' squares.) We also trained by painting a large-scale poster of Celtic knot-work design to enhance the skills of teamwork and cooperation so necessary to a group mural effort.

I am often asked "how does a muralist come up with the ideas for the designs of murals?" There are myriad of ways to conceptualize an effective design for a mural. All of these methods are

themselves, of course, affected by the needs and desires of the patron or community who will receive the work. Since none of the murals I will discuss in this paper can reasonably be constructed as having political import then these considerations are reduced to those of color ranges, moods, and age appropriateness.

On a level more related to the actual construction of designs, if I am not immediately struck by an overwhelming inspiration for a way in which to visually express the concept for a given mural, I then go through the standard lists of composition types, of which I have knowledge, to find one suited to my needs. For example in the murals described below, the Lower Mayfair dinosaur mural is an attempt to create a radial design with the bodies of the dinosaurs more or less radiating from a central point. The interior archway design for the Lower Mayfair recreation center is a balanced, stable classical-type composition. In both Viking Ship mural and the Rainforest mural, I used the Golden Mean to locate centers of focus.

As to methods of generating concepts, these range from the quite mechanical (e.g. writing lists of words associated with possible topics and this as a point from which to conceptualize) to the open ended basically intuitive method of simply taking some quiet time (or any other kind of time) and just waiting to see what happens in your mind.

During the initial session before beginning any activities at Lower Mayfair Recreation Center, I began by defining what a mural is and instructing the participants about the history of murals while showing examples from early cave paintings, ancient Rome, Egypt, Renaissance Italy, and particularly the works of Diego Rivera, the famed Mexican muralist. And, of course, I always show examples of the wonderfully impressive work of the Philadelphia Department of Recreation's Mural Arts Program.

Ideas for a project of this type can be generated in a number of ways. As a result of my assessment of this particular group's abilities, I decided on presenting them with eight designs by me from among which to choose. They selected a dinosaur design which was most appropriate to the setting: a 14' high, 19' wide wall of the recreation center facing a children's playground, as children of the swings and sliding board set are usually delighted by dinosaurs.

In designing this mural, I tried to maximize the use of the large area afforded by the wall so as to convey the size of the dinosaurs. In light of lack of any real evidence as to the actual colors of dinosaurs, I felt liberated in my color choices and thus employed a bold scheme that relied on using adjacent areas of contrasting color. The contrasts used were of value and color temperature, and I tried to use adjacent areas of complementary colors as these produced the most striking contrasts. I also used contrasts of scale by including one very small dinosaur. Basically, I employed intense hues at full saturation. This striking color scheme combined well with the aggressive posture in which the dinosaurs were arranged, including the triceratops that seems to be charging out of the picture plane. The chosen design was approved by the advisory board of the recreation center. I have since learned by observing the experience of others whose murals did not readily gain community acceptance that it is advisable and indeed essential to attempt to secure approval or at least an acceptance from as wide a segment of the

community as possible. Fortunately, none of the murals discussed in this narrative were of a nature such that they would engender controversy or community disapproval.

The kids and I emerged into the early summer light to tackle our first task, cleaning the painted brick wall. We were fortunate in that this wall had nothing to remove (nails, old lights, etc., as I have encountered at other such sites.) We largely accomplished this hoses and after thorough drying applied two coats of exterior white latex paint as a primer, allowing time for drying between coats. We applied the grid with a blue chalk line, the upper ends of the verticals held by me on a ladder. After this, we drew the basic outlines with colored chalk, the kids doing about the bottom 9 feet and most of the top done by me using either a ladder or chalk taped to a 10' telescoping aluminum pole.

We mixed our colors as we went along- on the spot, using a small painting I did as a guide. Initially, I mixed most of the colors, but as the project progressed, the older kids developed the ability to do this.

I tried to avoid letting the children climb more than a couple of steps on the ladders and step ladders so most of the high work was done by me or with brushes on pole extenders, of which we had four. About a dozen children participated, although attendance varied from week to week, and I usually had a group of about eight. I tried to keep the method of applying the paint simple so as to integrate more smoothly the varying skill levels of the volunteers. I also assigned tasks to the participants keeping these skill levels in mind.

We tried to work from the top down to avoid problems caused by drips and also to work from background to foreground. We used hardware store brushes as well as some cheap, educational brushes, because the brick surface is very hard on brushes as the volunteers need to sometimes quite vigorously pound the paint into the spaces between bricks and into occasional holes in the bricks.

We used Nova Color polymer acrylic paints supplied in gallons by the Mural Arts Program, and I tried to use as little admixture of color as possible to keep the colors as intense as they are as they come out of the gallon. When all areas were filled in with the requisite number of coats to ensure an even finish, we applied some modeling, to show form although this was kept simple. After finishing touches, such as, brightening highlights and filling in missed spots, we declared the work completed.

I applied two coats of Duron Max Bond masonry sealer as a protective coating and to bind the work to the wall. A dedication was painted on an adjoining wall, and we celebrated with a pizza party, our many Saturdays of effort having produced a bright, cheerful mural that enhanced the atmosphere of the playground and as such, was an improvement in the cultural life of the children who use the playground. We were gratified to see our work received local press attention and much favorable comment from the neighborhood.

Apparently the recreation center was also happy with the first mural as their advisory board requested that I do a second project with the children. This one was different in that it was an interior mural, and it was financed by the recreation center rather than the Mural Arts Program. I presented some design selections to the advisory board, and they selected a design of a series of three arches that

seemed to pierce the wall and reveal a seascape beyond. This is the sort of trompe l'oeil, architecturally-based, illusionistic mural that I enjoy doing and have done quite a few. This time I employed a color scheme keyed to the existing ochre wall color of the room and suggesting a Mediterranean atmosphere with semicircular arches, terra cotta keystones, the pedestals and tops of the supporting columns being the same color, olive green Doric capitals and bases and a pastel pink and green checkered floor.

This was a demanding project calling for more precision and painstaking care in its execution than the previous effort. Consequently, it seems it was the most skilled, dedicated children from the previous project who supplied most of the work, and we finished by the end of the summer working on the same Saturday morning schedule as the last project. This time we used acrylic paint in pints from the Utrecht Company. The surface was cinderblock. We used high quality interior flat white latex (two coats) as a primer followed by two coats of gesso before the drawing stage. The final varnish consisted of two coats of matte medium followed by 2 coats of aerosol spray picture varnish. I prefer a matte varnish for murals as reflective glare interferes with the illusionistic qualities of the work. Of course, the application of spray varnish and any sanding between applications of paint coats was done by me to avoid exposing children to potentially harmful chemicals.

As with the first project, I was more than stratified with the final result, and I'm sure the kids who participated felt equally gratified as it is an impressive work in the context of the room in which it is situated.

I believe the Mural Arts Program was also happy with my efforts because the next such project that I conducted was initiated by my submitting a proposal to the Mural Arts Program, which they approved. It was to be called the Advanced Skill Level High School Mural Project, and for it I envisioned using volunteers drawn from art students at the high school level. Mural Arts was to provide the instructor (me), and the school was to supply the walls and supplies, and the volunteers would supply the labor and design contributions.

After the approval of this concept, I first attended a meeting of the Northeast Cluster Resource Board, a group of community and institutional leaders concerned with maintaining and improving the quality of education at Philadelphia's Northeast High School. After meeting the school principal and impressing him with the potential value of my plan for his school and its students, he invited me to attend a meeting with his department heads.

At this meeting I was able to show slides of previous projects and explain the proposal. Several department heads vied for selection, and it was with difficulty that I chose Northeast's SPARC program, a small learning community (SLC) devoted to aerospace and science. I then spent a day delivering slide presentations to and soliciting volunteers from among the art classes. They produced a batch of some 30 volunteers. I was given a room to use after school and storage facilities, and we went to work.

The primary difference between this effort and the previous one was the skill level of the volunteers. I was astonished! The tenth to twelfth grade students I had recruited were skilled indeed, and brimming over with ideas as well. Once again, I began my presentation with an overview of history of mural painting. Our first session of brainstorming and drawing thumbnail sketches of designs produced the

concepts for two murals and complete design for one mural. We measured the various available interior walls and proceeded to adjust rough designs to the actual available wall surfaces. As the pre-painting sessions progressed, we also engaged in practice, mural technique, and teamwork exercises similar to those described for the last project.

When we were done priming and were ready to paint, we had three paintings I had made as guides. The guide paintings were for each of the three designs produced at the conceptual sessions and modified as indicated:

- 1) A 9' x 36' design of a Viking Ship in Outer Space. The school's football team is called "The Vikings" and we were in the aerospace SLC, hence blending the two. This design was executed by a tenth grader with considerable modification on my part.
- 2) A 4' x 6' logo for the magnet school program on a blazing sun set in space. The design was produced 100% by a tenth grader.
- 3) A 9' x 10' design of an astronaut space walking as others repair a satellite with the space shuttle and the earth in the background. The design was produced by a 12th grader with slight modification by me.

This time we had mixed all colors in advance, although some adjustments and new colors were needed throughout the process. We used higher quality artists' brushes for this project. The walls were cinderblock so the techniques employed were similar to those described for the last project. However, the experience and talent available meant that most team members were capable of handling any work I assigned them. As with all my projects, I participated in the painting process, but in this case, much more of the finishing and varnishing was done by students.

Also, high school aged kids on step ladders could easily reach the tops of the murals, so their input was more total than in the last project for the Lower Mayfair recreation center. The successful completion of these three murals at Northeast High once again attracted local press coverage and a second semester of the project was approved. This time I designed a 9' x 36' Amazon Rainforest mural with the volunteers doing research finding images of the many animals found in the rainforest. I researched appropriate plant forms. We installed this mural outside the main office in the Environmental Sciences Small Learning Community.

For a conclusion to this project, we refurbished a rather weather worn and graffiti defaced mural on an outdoor wall of a recreation center about a mile from Northeast High School. I arranged for the Department of Recreation to provide public transportation tokens to get the kids to the site. The mural to be renovated was a faded, lake mountain scene in a North American setting using drab browns, greens, and blues.

With the approval of the Mural Arts program, I redesigned it with basically the same form except with a much bolder color scheme and a change of atmosphere to an idyllic, classical Arcadia-type of setting complete with a Greek style tholos and Pegasus flying above. It being an outdoor mural the techniques

employed was similar to those on the first mural described at the Lower Mayfair recreation center. Once again, all concerned seemed pleased with the results.

I selected the two projects described in this portfolio narrative because I felt they displayed a variety of methods for generating a mural. I also feel they show what can be achieved by implementing a carefully thought out plan, by harmoniously blending the efforts of institutions and individuals with common needs and goals, and mostly, by harnessing the tremendous talents and energies present in our young people. At this point, I feel I should mention that during the school year the Northeast High School project took place, I also completed six murals at the Farrell School in Northeast Philadelphia where I was employed as a Cultural Enrichment instructor two days a week. I continue to paint murals and other large-scale productions (theatricals) both with and without the assistance of children. I derive great stratification from creating large-scale works that provide aesthetic stimulation to large numbers of viewers on a daily basis.

Annotated Bibliography

Seligman, Patricia, Painting Murals: Images, Ideas and Techniques, 1988

This work contained material on architectural murals, like the one in the interior of Lower Mayfair Recreation Center. Also helpful were its many technical tips with regard to every stage of mural production. A section on designs is inspirational in the conceptual stage of mural painting

Plant, Tim, Painted Illusions, 1994

This book contains numerous sections helpful to painting the Lower Mayfair Recreation Center mural in particular. The section on apertures with views beyond, railings, and trompe l'oeil effects were pertinent to this sort of mural.

Itten, Johannes, The Elements of Color, 1961

The profound writings of the famed Bauhaus colorist, Johannes Itten, have exerted a never-ending influence on all of my paintings as I regard color to be the element with which I best express myself. Therefore Herr Itten's monumental work in this field cannot help but to have a profound and lasting influence on any individual so inclined toward a sensitivity to the importance of color.

THE SCHOOL DISTRICT OF PHILADELPHIA

NORTHEAST HIGH SCHOOL

COTTMAN AND ALGON AVENUES

PHILADELPHIA, PENNSYLVANIA 19111

May 10, 1999

Ms. Jane XXXXXXXXX, Director

Mural Arts Program

Philadelphia Department of Recreation

Dear Ms. XXXXXXXX:

It is with great pleasure that I write this letter of commendation for John XXXXXXX, Coordinator of the High School Mural Arts Project, who just completed a series of exemplary murals at Northeast High School. As per our request, each mural was designed to align with our school-to-career themes related to our small learning communities. Mr. XXXXXXX did thorough research before each mural design and ensured that the mural content was thoroughly researched and accurate!

This outstanding professional did an outstanding job in recruiting students and motivating them with positive reinforcement. He demonstrated an outstanding rapport with our students and his leadership skills were evident in his ability to direct the activities of our resident artists. The net result of their efforts was four murals that serve as a source of pride for our entire school family.

We are so impressed with John's work, that it is our intent to commission him with the creation of six additional murals throughout our building. In closing, it has been a pleasure to work with John and it is my hope that he will remain a member of our schools efforts for years to come.

Sincerely,

Albert

Principal



CITY OF PHILADELPHIA

DEPARTMENT OF RECREATION
ONE PARKWAY - 10th FLOOR
PHILADELPHIA, PA 19102

To Whom It May Concern:

This is a letter of recommendation on behalf of John XXXXXXXX. He has been a seasonal employee of the Department of Recreation since 1997. In that time, he has been of service to the Department in a variety of ways.

As part of a collaboration between the Office of Performing Arts and the Mural Arts program, John has participated as a Recreational Specialty Instructor teaching 2-dimensional art as part of the after-school program. This year he will be teaching at his seventh site throughout the City. As an extension of this collaboration, John has conducted three Weekend or After-School mural-painting workshops in Kensington, Mayfair and Northeast High School working with children from 5th to 12th grade level producing fine morals while enhancing the facilities. His students' work has been displayed at two area galleries as part of the "Kids Kulture" program and his mural workshop preparatory work has been displayed at the Pennsylvania Academy of Fine Arts' School Gallery.

For the Mural Arts program alone, John has been a tour guide at the Philadelphia Museum of Art as part of the "Big Picture" program and has designed a mural for Fairmount Park's Horticultural Center.

For the Office of Performing Arts, John has totally or partially designed and painted fifteen theatrical sets. Some examples include "The Wizard of Oz," "Beauty and the Beast," "Little Shop of Horrors," "Annie" and most recently "The Sound of Music." As part of some of these productions he has organized and supervised the participation of student volunteers from the school where he teaches, serving as set painters.

For the Lawncrest Recreation Center, John has also successfully taught an art course he designed for mentally challenged adults.

John XXXXXXXX is hardworking, efficient, conscientious, honest, reliable, intelligent, versatile, educated, punctual, proactive and highly talented. I can strongly recommend him without reservation for any position to which he should aspire.

Sincerely,

Leo

Cultural Manager

UP FRONT

Mural, mural on the wall

By Sunshine Werbock
Times Staff Writer

When 17-year-old Jim Kelly peers at the barren faces of walls, he thinks in color.

Stale taupe hallways become radiant quilts of delicious daubs. Electric colors ignite the candid complexions of walls — crests of violet brindled with blue, shadowless splashes of yellow, drowsy brushes of peach, voluptuous strokes of volcanic crimson — a kaleidoscope landscape blooming with color.

No, Kelly's not on drugs. He's high on art. And he's not alone.

Kelly is one of 19 Northeast High School students who have volunteered to design and paint three murals for the Aerospace Engineering Small Learning Community hallways. After 10 arduous weeks of designing, debating and painting under the seasoned expertise of muralist and Lawndale resident John Siniari, the murals are finally finished.

And they're out of this world. Literally.



Rathana Sin and Jeffrey Meade add finishing touches to a mural that Sin designed at Northeast High School. Below, John [redacted] (left) and Maria [redacted] work on another mural.

JEN DEPEPE/TIMES PHOTOS

Many of [redacted] painting pupils admitted that learning to compromise, cooperate, communicate and work as a team was perhaps the most difficult, and rewarding, challenge that the program provided, since the group was composed of kids from all walks of life and all high-school ages.

And most of the kids had never met one another before.

"I thought it would be fun, working with other people and painting," said 15-year-old Sabrina [redacted], a Mayfair resident.

And it was fun, but she also learned a lot about communication.

So did Burholme resident Veronica [redacted], 17.

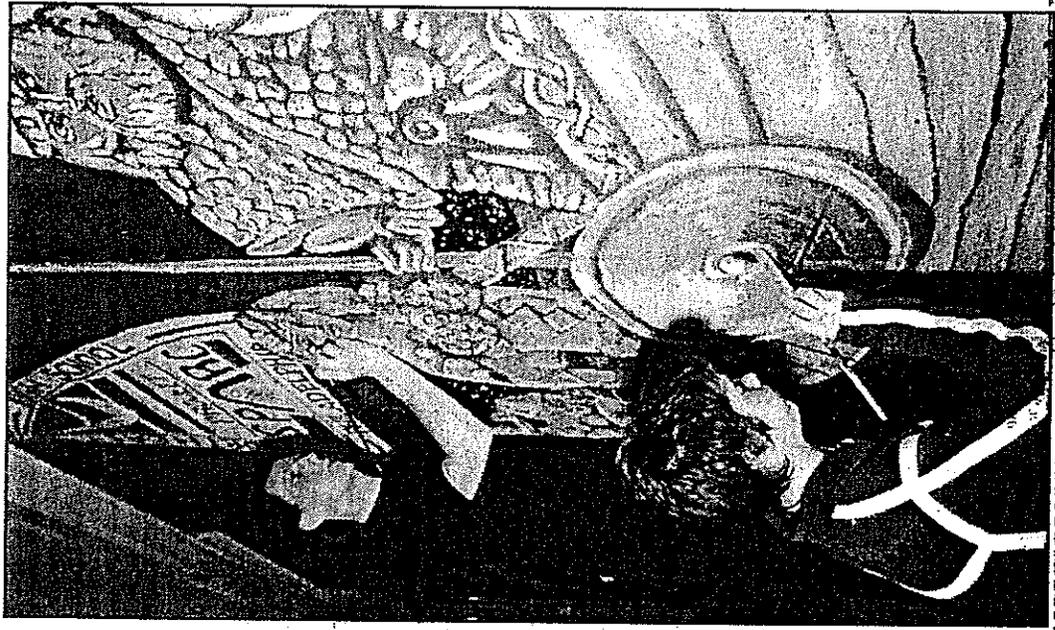
Salber explained that she's not usually a chatty person with people she doesn't know. She had never painted before but thought that the mural idea was interesting.

She has learned so much and become such an outgoing person that she recently got permission from the veterinary office where she works to paint a mural in its puppy room.

"It's all based on individuality," [redacted] said of painting. "It's part of you. I can express myself without even speaking."

Continued on next page

► A group of students at Northeast High School designed and painted a few murals for the hallways under the tutelage of Lawndale muralist John [REDACTED].



COME SAIL AWAY

The largest mural is 26 feet by 8 feet and features a luminous azure Viking ship sailing through space and pinwheels of galaxies. Two smaller murals adorn other halls — a ripe sun swollen with yellow and tan-ginger tones to introduce the Small Learning Community and a spaceship of astronauts working in zero gravity, hovering beside Earth.

"The work is just magnificent," said Tony [REDACTED], director of the school's aerospace magnet program. "I don't know . . . art. I just know what I like. And I like this."

Of course, this is what [REDACTED] and his students had hoped for. "It enriches the academic environment. It makes it less industrial," noted Siniari.

And that's precisely what the new after-school mural program is all about — enriching academics and creating a pleasurable environment. [REDACTED] has been creating environments like these for more than seven years. He has designed and painted a dozen murals for the Baptist Home at Pennypack Circle, two for the Lower Mayfair Recreation Center and several for the Louis Farrell School (with the help of plenty of eager Farrell students), and he has created sets for stage productions at the Chalfont and Ramp playgrounds.

This fall, [REDACTED] thought it would be a great idea to get older kids involved in mural painting. Luckily, officials at Northeast thought so, too. And then lots of young volunteers stepped forward, like Kelly, who spends his free time drawing characters.

FOR PUBLIC EYES

Kelly designed the spacewalk scene, and he had his first taste of artistic editing. Although his original design was altered quite a bit, it taught Kelly to compromise. And he's still thrilled to see his design up on the wall for other students to see.

"It's pretty neat to have something you actually created put up there," he said, smiling.

GREAT MOOD SWINGS

Learning how to express herself that way came from carefully listening to [REDACTED]'s lessons. "He's a great inspiration. You can come in angry . . . and he'll just put you in the right mood," said [REDACTED]. "And he's really encouraging," agreed Ny [REDACTED] 15.

Rafael [REDACTED] already is a professional artist at the age of 16. He has done several murals for businesses in North Philadelphia, and he hopes to stay on the professional artist's path for the rest of his life. But thanks to [REDACTED], even [REDACTED] has learned different techniques with the brush, like blending colors and using a color wheel.

But perhaps the most touching aspect of this first session of the after-school program is the Viking ship mural.

It was designed by 16-year-old Mark [REDACTED], a Mayfair resident who was struck and killed by a SEPTA bus on Nov. 24, just a few days into the mural arts program.

"He said that we should have a Viking ship in space, and that was the biggest inspiration," said Salber.

"He had so many ideas, it wasn't even funny," added 17-year-old Brian [REDACTED]. "He was incredible." A plaque will be dedicated to [REDACTED] and set on the mural later this year to remember the teen and his vision.

These three murals will be just the first ones that Northeast kids will have a chance to create. The next 10-week program will focus on the Environmental Sciences Small Learning Community.

And [REDACTED] hopes to take Northeast students and their talent outside of the school, to recreation centers, where a little beautification might be needed.

"The spirit of volunteerism," he said, "is alive and well in the streets of Philadelphia."

44 TIMES NEWSPAPERS, WEDNESDAY, JUNE 17, 1998 — ZONE 5

A team effort provides color to wall mural at rec center

A 14-foot-tall Apatasaurus, a fierce, 12-foot T-Rex, a Peranodon with an 18-foot wingspan, and a charging blue Triceratops are all to be found in the Edhan Allen Elementary School's lower yard, on the north wall of the Lower Mayfair Recreation Center.

The prehistoric leviathans are the subject of a newly painted mural by Northeast Philadelphia muralist John [redacted] and local student volunteers, mostly from the Allen School.

The work is part of the Department of Recreation's after-school Cultural Enrichment program, working in conjunction with the department's Mural Arts project.

The 14-by-19-foot work in acrylic paint is one of many completed by the artist while working with students this past year, including four murals painted in the Farrell Elementary School, at Bustleton and Castor avenues, where Sintari is a cultural-enrichment instructor.

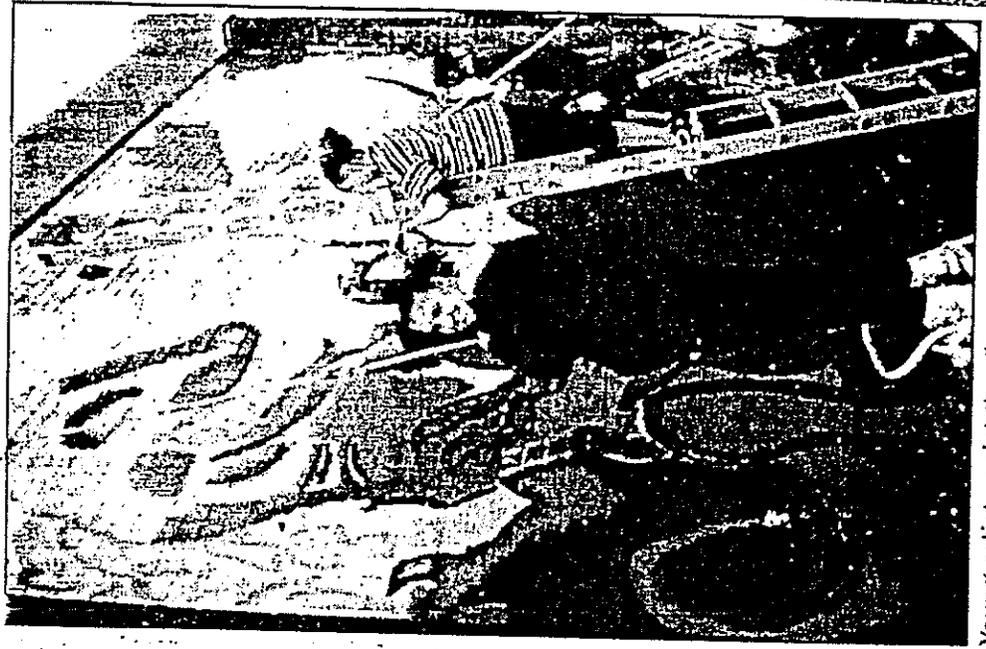
[redacted] with his student volunteers, also completed 12 murals in the Baptist Home on Roosevelt Boulevard. This latest effort, Lower Mayfair's "Dinosaurs," has been completed as a Saturday learning program

for the Mural Arts project, which is directed by Jane [redacted], who has worked in many creative fields, divides his time and talents between various teaching efforts and private art commissions, including signs, oil and acrylic paintings, and murals in homes and businesses.

"I couldn't do a project like this without the support of the people who want to beautify the local environment," [redacted] said.

He cited Lower Mayfair Rec Center leader Larry [redacted], recreation specialty instructor Liz [redacted], and the student volunteers, including Jill [redacted], Brian [redacted], Jose [redacted], Amber [redacted], Jenny [redacted], Meg [redacted], Christina [redacted], Danielle [redacted], Craig and Amanda [redacted], Amanda [redacted], Faith [redacted], Kelly [redacted], Rachel [redacted] and Eric [redacted].

"I think it stands as a positive contribution both to the quality of life in the neighborhood and to the self-esteem and sense of accomplishment of the volunteers," [redacted] said. "I hope each of the kids who comes to the Lower Mayfair playground enjoys the dinosaurs." **



Young artists paint the dinosaur mural.





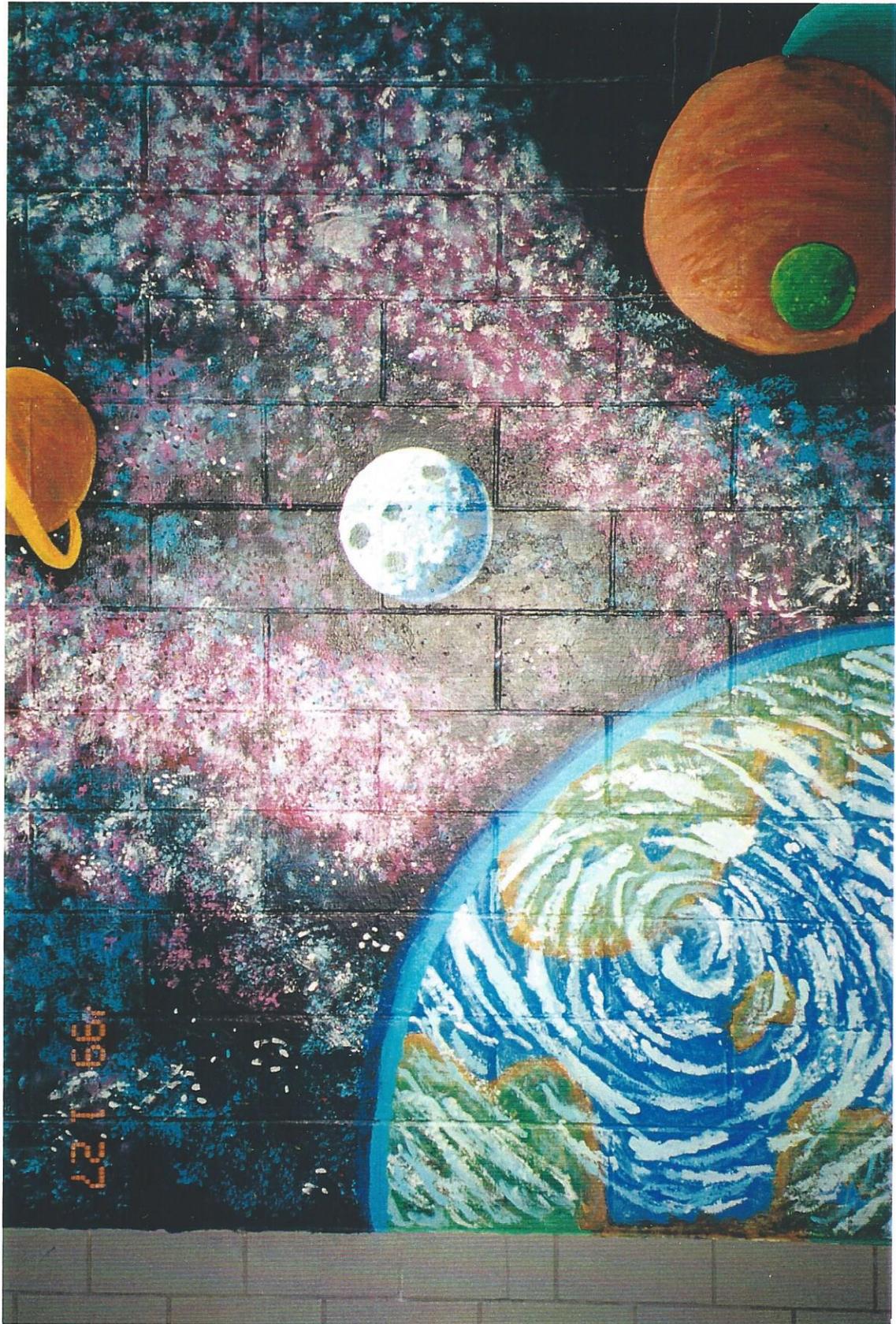
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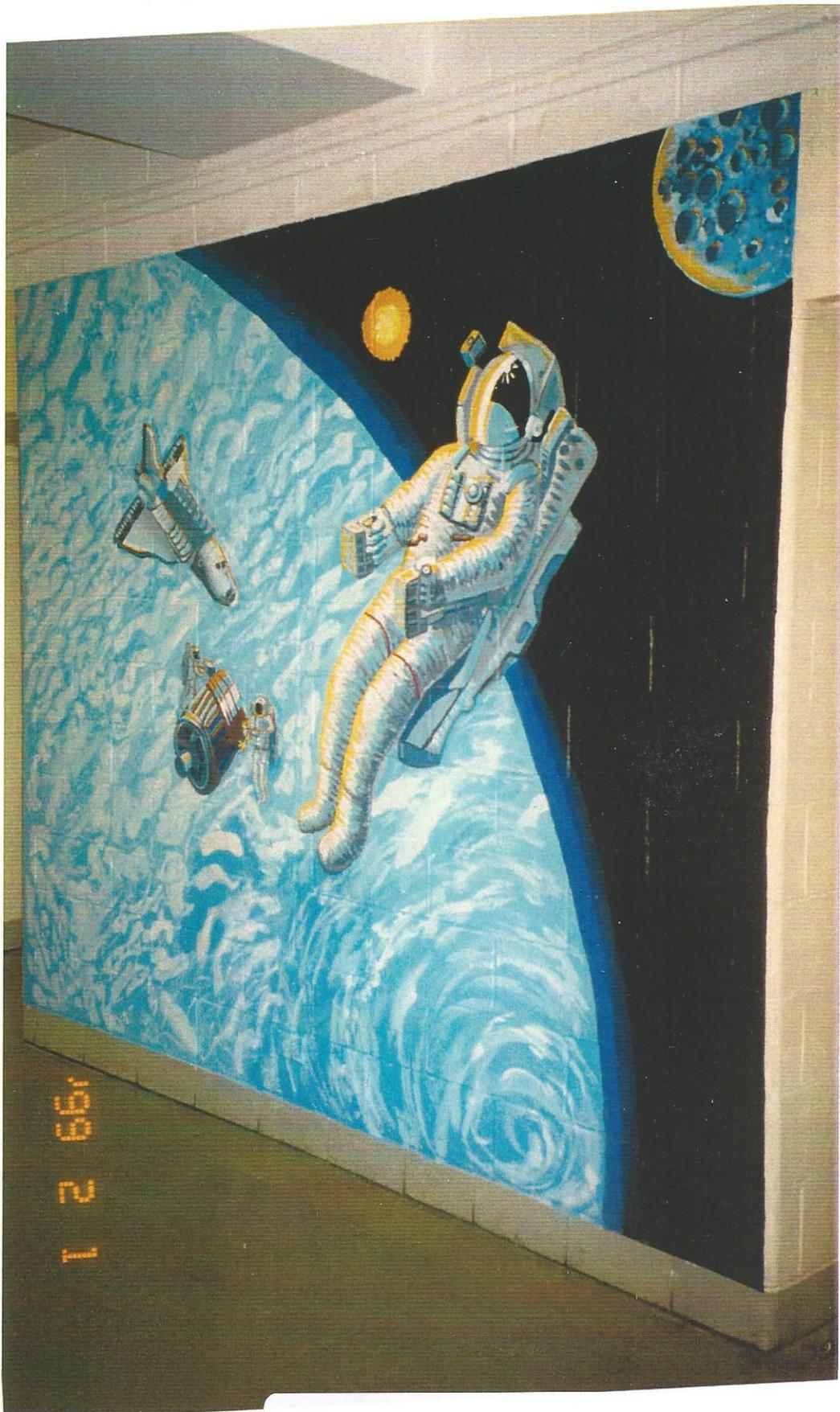
"Vikings in Space" mural at Northeast High School. Completed 1999



"Vikings in Space" (detail) at Northeast High School - 1999



"Vikings in Space" (detail) at Northeast High School - 1999



"Spacewalk" mural at Northeast High School - completed 1999



"Rainforest" at Northeast High School
Completed May 1999



"Rainforest" (detail) May 1999



"Rainforest" (detail) May 1999



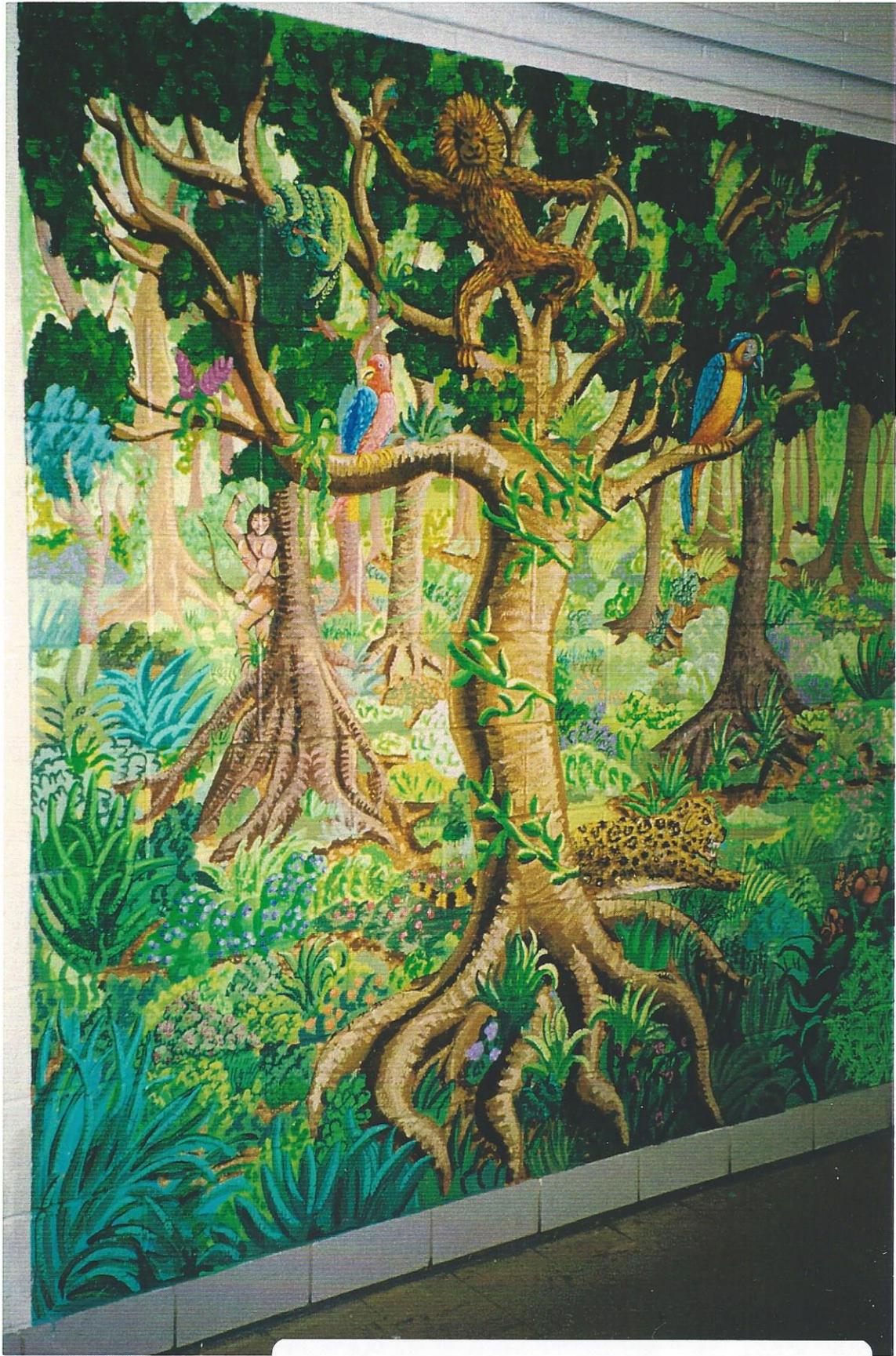
"Rainforest" (detail) May 1999



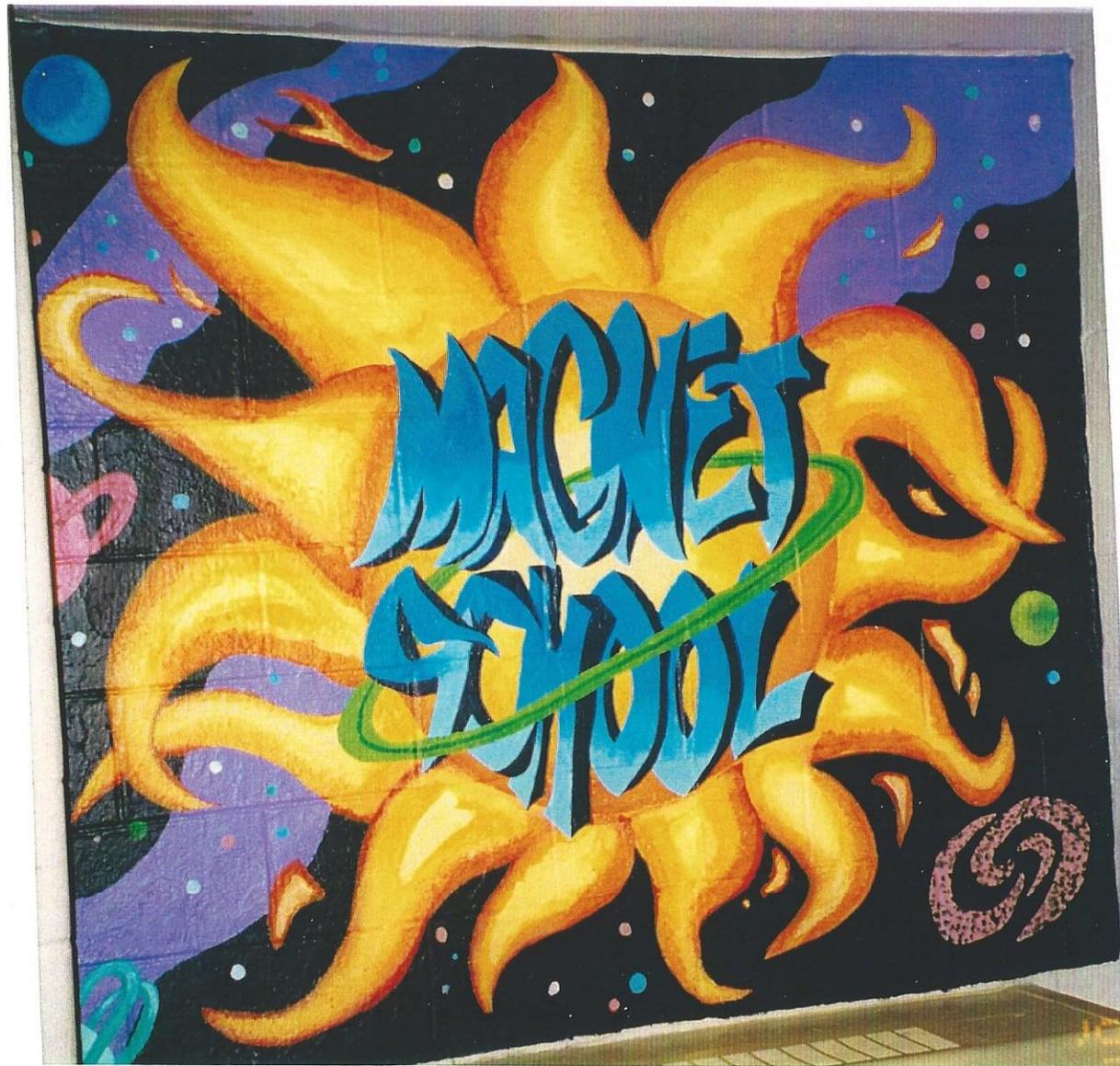
"Rainforest" (detail) May 1999



"Rainforest" (detail) May 1999



"Rainforest" (detail) May 1999



"Magnet School" at Northeast High School
Completed winter 1998



BEFORE PICTURE - showing defaced mural done by other artists 10 years earlier to be refurbished at Lawncrest Rec. Center by my mural painting team from Northeast High.



AFTER PICTURE
"Arcadian Scene" redesign and renovation of
previous photo. Completed June 1999



"Arcadian Scene" (detail) June 1999

Summary

I developed my artistic talents over a period of years. I taught many of these techniques to interested high school students over a period of months. The murals had great impact on their community and the feeling of accomplishment had great impact on the student artists.

I am grateful to those who provided cooperation and support for this program.