

# FULL THROTTLE

A Short History of Skate Art October 7 - December 30 2012



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## STEPS OF THE THREE-PART-ART GALLERY EDUCATION PROGRAM

### **Resource Guide:**

Classroom teachers will use the preliminary lessons with students provided in the Pre-Visit section of the *Full Deck: A Short History of Skate Art* resource guide. On return from your field trip to the Cannon Art Gallery the classroom teacher will use Post-Visit Activities to reinforce learning. The guide and exhibit images were adapted from the *Full Deck: A Short History of Skate Art Exhibition Guide* organized by: Bedford Gallery at the Leshner Center for the Arts, Walnut Creek, California. The resource guide and images are provided free of charge to all classes with a confirmed reservation and are also available on our website at [www.carlsbadca.gov/arts](http://www.carlsbadca.gov/arts).

### **Gallery Visit:**

At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing works first and learn that visiting art galleries and museums can be fun and interesting.

### **Hands-on Art Project:**

An artist educator will guide the students in a hands-on art project that relates to the exhibition.

### **Outcome of the Program**

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will make art outside of the classroom.
- Students will expand their definition of what art is by viewing a range of artworks.

## HOW TO USE THIS RESOURCE GUIDE

This resource guide allows teachers and students to investigate the artworks on display in the William D. Cannon Art Gallery's *Full Deck: A Short History of Skate Art* exhibition. This exhibit was originally curated by the Bedford Gallery at the Leshner Center for the Arts, Walnut Creek, California.

It is written for teachers to integrate these artworks with additional core content areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art gallery education program and is aligned with the Visual and Performing Arts Framework for the State of California along with State English-Language Arts Standards. By spending time studying the included images, teaching the lessons found in this guide and participating in the tour and art project at the Cannon Art Gallery your students will have the opportunity to take part in a truly comprehensive visual art experience.

### To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

Most lessons have corresponding studio art activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks

## MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

### STUDENT NAME TAGS ARE GREATLY APPRECIATED.

#### Reservation Information:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or via email at [tonya.rodzach@carlsbadca.gov](mailto:tonya.rodzach@carlsbadca.gov) and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

#### Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

**Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the artist educator is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Classroom teachers and chaperones must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation:**

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901 or via email at [tonya.rodzach@carlsbadca.gov](mailto:tonya.rodzach@carlsbadca.gov).

## THE ARTFUL THINKING PROGRAM

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The programs goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

### Benefits of *Artful Thinking* Routines

- help to easily integrate art with other curriculum area especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints and reasoning

### Note:

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at <http://pzweb.harvard.edu/tc/overview.cfm>

## **CURRICULUM CONNECTIONS**

### **Adapted from the 3rd and 4th grade California Content Standards**

This guide is designed to assist teachers with the instruction of Visual Art, English-Language Arts and Science lessons and are aligned with the 3rd and 4th grade California Content Standards. Each lesson concentrates on teaching those content areas through a meaningful exploration of the artworks in this guide.

### **Visual Arts Content Standards for California Public Schools**

#### **Grade 3**

##### **1.0 ARTISTIC PERCEPTION**

1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

##### **3.0 HISTORICAL AND CULTURAL CONTEXT**

3.2 Identify artists from his or her own community, county, or state and discuss local or regional art traditions.

3.3 Distinguish and describe representational, abstract, and nonrepresentational works of art.

##### **4.0 AESTHETIC VALUING**

4.1 Compare and contrast selected works of art and describe them, vocabulary of art.

4.3 Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

##### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

5.4 Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people's lives.

#### **Grade 4**

##### **1.0 ARTISTIC PERCEPTION**

1.2 Describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art.

##### **2.0 CREATIVE EXPRESSION**

2.6 Use the interaction between positive and negative space expressively in a work of art.

2.7 Use contrast (light and dark) expressively in an original work of art.

2.8 Use complementary colors in an original composition to show contrast and emphasis.

##### **4.0 AESTHETIC VALUING**

4.1 Describe how using the language of the visual arts helps to clarify personal responses to works of art.



## **English-Language Arts Content Standards for California Public Schools**

### **Grade 3**

#### **1.0 Listening and Speaking Strategies**

##### **Comprehension**

- 1.1 Retell, paraphrase, and explain what has been said by a speaker.
- 1.2 Connect and relate prior experiences, insights, and ideas to those of a speaker.

##### **Organization and Delivery of Oral Communication**

- 1.6 Provide a beginning, a middle, and an end, including concrete details that develop a central idea.
- 1.7 Use clear and specific vocabulary to communicate ideas and establish the tone.
- 1.8 Clarify and enhance oral presentations through the use of appropriate props (e.g., objects, pictures, charts).

### **Grade 4**

#### **1.0 Listening and Speaking Strategies**

##### **Comprehension**

- 1.1 Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings.
- 1.2 Summarize major ideas and supporting evidence presented in spoken messages and formal presentations.

##### **Organization and Delivery of Oral Communication**

- 1.5 Present effective introductions and conclusions that guide and inform the listener's understanding of important ideas and evidence.
- 1.7 Emphasize points in ways that help the listener or viewer to follow important ideas and concepts.
- 1.8 Use details, examples, anecdotes, or experiences to explain or clarify information.
- 1.9 Use volume, pitch, phrasing, pace, modulation, and gestures appropriately to enhance meaning.

ABOUT THE EXHIBITION:

# FULL DECK

## A SHORT HISTORY OF SKATE ART

The City of Carlsbad’s William D. Cannon Art Gallery presents an anthology of skate art from the 1960’s to the present. The skate artist’s aesthetic—raw, passionate, and personal—is energized by a devotion to the act of skating and a DIY embrace of skate culture.

Since the first graphic was drawn onto a board, the culture of skateboarding has grown hand-in-hand with visual arts movements such as the *Mission School* (Barry McGee, Chris Johanson), Pop Art, and graffiti. The skate culture’s embrace of individual style, approach, and intention is what continues to draw new skaters to this renegade art practice—a hybrid in a realm of its own. And like the inclusive surf community, skaters and skate artists span several generations.

The multimedia skate art community fosters a highly unique blend of graphics, painting, photography, video, music, stickers, magazines, and clothing—the ever-growing creative by-products stemming from this popular sport and alternative mode of transportation. The eye-catching images on the bottom of these skateboards are one of the purest forms of self-expression: highly personal and mostly created without artistic boundaries—just like skateboarding itself.

Many thanks to all of the collectors, artists, and companies who helped make this diverse exhibition possible with their generous loans of decks and skate memorabilia.

—Carrie Lederer

Bedford Gallery at the Leshner Center for the Arts, Walnut Creek, California  
Curator of Exhibitions and Programs

**Full Deck: A Short History of Skate Art** was organized in part by:  
Bedford Gallery at the Leshner Center for the Arts, Walnut Creek, California.



# STREET SKATEBOARDING

## **The origins of modern street skateboarding: the early 1980s**

Technically, street skateboarding has existed since the very inception of the sport itself. For example, in the 1970s skaters would ride skateboards through city streets to transport themselves to popular surf spots. By the mid-1970s, skateboarders in Southern California were actively seeking out spots to skate at local public school playgrounds. Nevertheless, the origins of true street skateboarding did come until the early 1980s when the skateboarding industry experienced a major recession, and many of the skateparks that had been constructed throughout the United States in the late 1970 were closed. The closures meant that remaining hardcore skaters were forced to either construct their own back yard ramps (such as half-pipes) or find somewhere else to skate altogether.

## **The golden age of street skateboarding: mid-1980s**

In the early 1980s, the title “professional skateboarder” was little more than a formality, and “pros” could not make a living through the sport alone. Not surprisingly, contests, demonstrations, videos, and companies were underground and far from mainstream. Vertical Skateboarding (aka, vert) dominated the professional scene and the skate magazines. However, it was at this time that upstarts such as Mark Gonzales (also known as “Gonz”), Natas Kaupas, and other top skaters in and around Los Angeles began experimenting with variations of vert and freestyle tricks on public terrain. The first “streetstyle” contest was held in San Francisco's Golden Gate Park in 1983, at which Tommy Guerrero won an upset victory as an unsponsored amateur. A few years later, Guerrero, from San Francisco, landed a role in the first true street skating video, *Future Primitive* (1985) by skateboard manufacturer Powell Peralta. This video coincided with a boom in skateboarding's popularity and helped introduce street skating to a new generation.

## **Street skateboarding takes over: the early 1990s**

Mainstream popularity of skateboarding declined once again during the early 1990s; by 1993, the sports popularity was at an all-time low. Hardcore skaters, however, continued to practice in any way they could, just as they had following the skatepark crash two decades earlier. Vertical skating nearly disappeared as street skating became the dominant style practiced by successful professional riders, and the new “pros” were take skateboarding to new levels. For example, young street professionals such as Frankie Hill and Ed Templeton borrowed style and tricks from freestyle to push the limits of handrail skating. Plan B Skateboard's production *The Questionable Video* (1992) features some of the best skaters of the era, including Matt Hensley, Pat Duffy, Ryan Fabry, Rodney Mullen, Colin McKay, Danny Way, Sean Sheffey, Sal Barbier, Mike Carroll, Rick Howard, and others.

### **Little flips and small wheels**

Street skateboarding in the early 1990s looked nothing like that which was performed just a few years earlier. Riders now rode both in normal and switch stance and would perform flip tricks and ollie variations (see glossary in back), tricks invented in the 1980s, most notably by world champion freestyler Rodney Mullen. At this time, grace and speed were not encouraged in street skating, and it was not uncommon for a rider to stumble off his board momentarily after landing an extremely technical flip trick. Further peculiar to early 1990s street was the tiny wheels that were preferred as a lightweight solution for flip tricks from 1991 to 1994. Such wheels were often smaller than 45 millimeters, some of which at their lowest point in 1993 were reduced to a tiny, nearly compression bearing size of just 38 millimeters.

### **Street skateboarding goes mainstream: 1995-2001**

The skateboarding industry experienced major growth in the mid-1990s as a new skateboarding-related culture started to form. In 1994, pop punk bands such as The Offspring, Rancid, NOFX, and Green Day began to sell millions of records, which introduced many people to the “alternative” lifestyle and skateboarding. ESPN introduced the Extreme Games (later renamed the X-Games) in the summer of 1995. The games showcased activities such as rollerblading, BMX biking, motocross and other events, including skateboarding. The X-Games played an important role in turning the mainstream population onto the sport, while industry sources that were still focusing on the street scene (such as *Transworld Skateboarding Magazine* and *Thrasher* magazine) grew more influential on potential riders.

### **Street skateboarding today: 2001-Present**

The modern skateboarding industry has now grown and flourished for nearly ten years. During the last five years, skateboarding has taken many interesting turns. Pool skateboarding was revived on a grand scale in the years between 2000 and 2003 and continues to be featured in a number of newly released skate videos. Skateparks, which were a scarce commodity in the mid-1990s, are now present in both small and large communities throughout North America and Europe. Moreover, a significant number of female participants are now participating in the sport, which has been largely male-dominated throughout the course of its history. Not unlike the sport itself, street skateboarding is taking a new shape and a new direction. While handrails and stairs are still major features in skate videos, other approaches have entered the repertoire of both pros and amateurs. Recently, a number of professional street skaters have been seen performing “old-school” tricks all the while incorporating increasingly more unusual terrain – from random banks and oddly-shaped structures – expanding the canvas on which street skaters perform their art from the more traditional ledges, rails, stairs, and gaps utilized by skaters in the 1990s.

Adapted from: *Street Skateboarding*.

Retrieved from [http://www.bookrags.com/wiki/Street\\_skateboarding](http://www.bookrags.com/wiki/Street_skateboarding)

# ARTIST BIOS

The following *Artist Bios* have been primarily compiled from material and resources provided by the artists; in some cases, the sources are noted. In keeping with the raw and personal nature of the skate aesthetic, much of the tone and language of the artist has been retained.

## Jason Adams



Jason Adams currently resides in San Jose, California, and grew up with skateboarding; he states that boards were always present in the garage during his childhood. He eventually became a professional skater and has starred in several famous videos, including Black Label's *Black Out* (2003) and enjoi's *Bag of Suck* (2007).

After years of pro skating, Adams, a new family man, now spends more time designing skateboard graphics for enjoi Skateboards. He states: "I'm stoked on art because it's new and exciting. I'm in that spot where I've made it over the hump and am learning a lot. I remember when I was at that point with skateboarding—sucking for so long, then kinda getting better, then bam! For about a year you learn something new every day without hardly thinking about it; it just flowed so naturally. I still love skating but I've been doing it so long and I've been in the industry so long nothing is new. I've been open to this whole other world and it makes me feel like a kid again."

Source: Williams, K.D. "Jason Adams Interview." *Mumble Magazine* (May 22, 2009). Retrieved from <http://clubmumble.com/2009/05/22/jason-adams-interview/> (July 15, 2010).

## Eric Bird



Eric Bird grew up in Dublin, CA, and currently lives in Berkeley. As a result of a life-changing stroke at the age of 29 in February of 1999, he gave up his pursuit as a professional drummer with the punk band

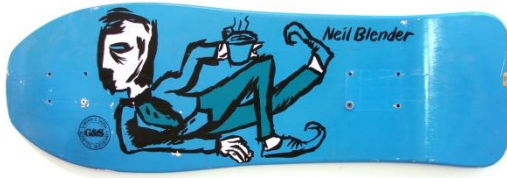
Workin' Stiffs, which had toured the country and produced four notable CDs: "Dog Tired" in 1997; "Liquid Courage" in 1998; "Through Thick and Thin" in 1999; and "Dog Tired and Then Some" in 2001.

As part of his recovery from the stroke, Eric began redirecting his artistic talents to painting thanks to the support of the Clinical Director of the Aphasia Therapy Program at Cal State University, East Bay. Having been a long-term skater since youth, his first works expressed the skateboard culture, using acrylic paints on old skateboard decks. His art has expanded to acrylics on canvases, painting primarily in the abstract mode, using acrylics, spray paint, marking pens

and sometimes adding sundry items. He continues to explore the broader and deeper reaches of his artistic expression as he pursues art as a life profession.

A piece of his art work was juror-selected for the Cal State Art Students Exhibition two years in a row; and, in each of the two years he received a distinguished award in the “Most Off the Wall” and best “Mixed Media” categories, respectively. Eric had one of his art pieces selected for the Monterey Museum of Art’s Artists’ Miniatures 2004 exhibit; and, his art filled the retail window space of 510 Skateboards in Berkeley during the month of March 2006.

### **Neil Blender**



Neil Blender grew up in Carlsbad, California, and is one of the most esteemed skateboarders and skate artists of his time. In the early 1980s before the skateboarding industry boom, he stood apart because of his artistic ability, individuality, and raw talent. He set many standards that skateboarders still adhere to today and

earned notoriety for his antics at events, which would often disqualify him though draw a good laugh from the crowd. His most well-known trick, the *lien air* (grabbing the heel edge of the deck with the leading hand and leaning the body out over the nose of the board) was aptly named – “lien” is Neil spelled backwards.

Blender’s influence on skateboarding extends beyond riding to skate art. He is a facile artist who works in various media, including photography, painting, and music, and is best recognized for his unique and personal skateboard graphic designs which he created throughout the 1980s and 1990s. His early decks are still highly sought after today.

Source: *The Autonomous World of Neil Blender*. Copyright Mega Essays, LLC, 2001-2010. Retrieved from <http://www.megaessays.com/viewpaper/4249.html> (July 15, 2010).

### **Todd Bratrud**

Todd Bratrud was born in 1975 in Crookston, Minnesota. He started skating in 1989 and never stopped. He got his big artistic break in 1998 when one of his doodles was discovered on a thank-you letter to skater Billy Kahn. This led to an opportunity to design graphics for Consolidated Boards, and in 1991 he moved to Santa Cruz to become the art director at Consolidated. He has created hundreds of graphics for skateboards, stickers, advertisements, and apparel for companies including Consolidated Skateboards, Flip Skateboards, Birdhouse Skateboards, enjoi Skateboards, Black Label Skateboards, Creature Skateboards, Real Skateboards, and Volcom. Currently residing in Costa Mesa, California, he is also an illustrator and blogger for *The Skateboard Mag*. His skateboarding heroes include: Scott “Horsey” Walker, Ben Raemers, and Fos.

### **Giving Tree series designed for Karma Tsocheff**

The *Giving Tree* for Roots Skateboards—a small brand out of Minneapolis, MN—takes its name and signature graphic from a children’s book (Shel Silverstein, first published in 1964). The deck features a skateboard (the book features an apple) falling from a tree to a child waiting below. Years later, Bratrud’s skateboard in this design was replaced by the consolidated “cube” logo.



When someone mentioned that the first version of this graphic was “too cute,” Bratrud reworked it by crushing and killing the child by the falling “cube” logo. No surprise – people found this image overly “mean” and “sad,” and therefore Bratrud once again reworked his design showing the child happily floating to heaven.

### **Lori D.**



Skater Lori Damiano is a member of Villa Villa Cola, a female skateboard collective which began in 1996 as a skateboard company for lady shredders. The company turned into a collective of

artists, filmmakers, skateboarders, and photographers who worked together to produce videos and zines that would encourage more girls to skate.

Damiano studied at La Trobe University in Melbourne, Australia, and at the University of California, San Diego, where she received her BA in Film and Video in 2000. She recently earned her MFA from the California Institute of the Arts (Valencia) in Experimental Animation in 2004. Currently residing in Portland, Oregon, she now works as an artist (working in mostly acrylic on wood or canvas), an animator, and filmmaker, who produced the recently acclaimed Villa Villa Cola film *Getting Nowhere Faster: The Untold Story of Female Skaters*.

### **Ken Davis**



As soon as Oakland-based artist, Ken Davis started skateboarding in 1994, he became directly influenced by the art that surrounds it. What began as a struggle to learn how to push himself across the driveway as a kid later has turned into a lifelong addiction. Some of his artwork has been featured on Creature

skateboards, in *Lowcard* magazine, and at Caliskatz skate shop. Ken writes, “As a child my grandmother painted hobos among other things. That fascination resurfaced for me once I decided I would pursue writing on freight trains. I got into skateboarding which got me into punk rock—both of which have distinctive art. My family members are all antique and curio collectors, which got me into folk crafts and art techniques that are almost nonexistent now. I grew up in a train town that had many biker bars so I was always inspired by the pinstriped and painted choppers that would blare down First Street every weekend.



I try to pull inspiration from everything I've experienced so far in life and use it to help me create."

The *O'Brien Ode* depicts Ken's favorite graphics from his childhood and is a tribute to skater Corey O'Brien. Davis once found a beat up version of the Santa Cruz Skateboard's *O'Brien Reaper* deck on the side of the road and proceeded to make a day of the dead reaper design. The *Oops* painting developed out of the idea that everything is going fine and then "oops" accidents happen. Some accidents are our own fault, while others are truly a surprise and freakish. In the end we just need to pick up the pieces and turn them into something better.

### **Skip Engblom**



Skip Engblom was born in 1948 in Washington, but moved to Hollywood, California, in 1958. He is the granddaddy of skate culture co-founding Jeff Ho Surfboards and Zephyr Productions Surf Shop in Santa Monica, California.

In the 1970s, Engblom helped to create the Zephyr Surf Team and the Zephyr Competition Team (aka the Zephyr Skate Team and the Z-Boys). The Z-Boys were a group of skateboarders from Venice, California (Dogtown) who are credited with popularizing skateboarding and essentially creating the punk/skater subculture that now exists. Engblom was never a remarkable skateboarder himself, but he was indeed a big influence on the Zephyr team.

Engblom sponsored the Z-Boys and was the reason they started skating competitively. He played a cameo part in the film about the Z-Boys, *Lords of Dogtown* (Columbia/TriStar, 2005) as a race starter, and currently owns and runs the skateboard company Santa Monica Airlines.

As an artist, Engblom likes to experiment. The hand staining on the *Custom Bennet Harada Pro* decks are an ongoing project about pushing the limits of wood and stains. Stain and wood are less precise than paint and work more like watercolor and paper. The three cat boards in the exhibition combine collage, paint, and photos of angry cats reminiscent of the Natas Kaupas *Drunk Kitty*.

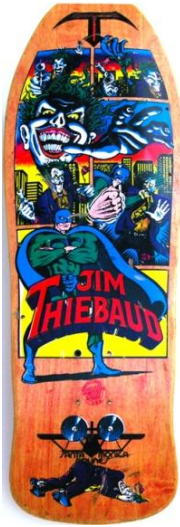
Engblom believes "boards should look like they are moving even when they are not. I try not to over think things. It's really all about feel. How the colors feel. Skateboards should feel happy."

Source: "Skip Engblom." *Wikipedia*.

Retrieved from [http://en.wikipedia.org/wiki/Skip\\_Engblom](http://en.wikipedia.org/wiki/Skip_Engblom) (July 15, 2010).



## Justin Forbes



Justin Forbes spent his childhood in Modesto, California. The artist then moved to New Orleans, Louisiana, until he was personally affected by Hurricane Katrina and was forced to move. He has produced work for *Hustler* magazine, Epitaph Records, Disney Animation, MTV, and *Ben Is Dead* magazine. His canvases depict places where the rest of us have been or feel we have been. Forbes' paintings are collected across the country by museums and celebrities. This board for skater Jim Thiebaud earned skateboard company Santa Monica Airlines a "cease and desist" order for using the copyrighted image of the Joker, which of course makes it a rare find for skate deck collectors.

## Todd Francis



Born in Los Angeles, Todd Francis moved to San Francisco and began working for Deluxe in 1993, where he helped create graphics with Jim Thiebaud and Tommy Guerrero for Real Skateboards. He has continued working in the industry for fifteen years, producing skateboard graphics for companies such as Anti Hero, Stereo, Spitfire, and Element. His Eagle Logo graphic, which he created for Antihero, has become an international skate icon. In 1999, Francis moved back to Los Angeles to work with Element and New Deal. After New Deal closed its doors, Francis focused on clothing and board graphics for Element, one of the largest skate companies in the U.S.

Francis has created numerous illustrations and designs for album covers, show posters, clothing companies, magazines, and newspapers.

As he explains, "The Element boards were all chosen for their environmental bent, with the intention of showing a gamut of approaches to the subject, from the earnest scenic 1930s state park vibe of the *National Preserve* series to the sad desperation of the arctic animals in the *Global Warming* series. The *Element Day After* series is supposed to sneak up on you, looking pretty and tonal and serene from afar until you start to wonder what happened to all the people. Guess what, they're all dead! Nice job people!"

The *Dead Against Hunting* series fits in with the earthy vibe of the other Element boards, though it is more of a visual gag –



what you think are trophy heads are actually live animals sticking their heads through holes in the wall.

Important to note is that most of Todd's board have been created in collaboration with other designers. The boards illustrated here benefit from the talents of two of the best designers the industry: Natas Kaupas and Matt Irving.

### **Mike Giant**



Mike Giant was born in upstate New York in 1971. He was raised in Albuquerque, New Mexico, where he was regularly exposed to gangs, crime, and graffiti art. In 1989, Mike witnessed his first artist writing graffiti. "I started painting the following day," Mike recalls. "At first, I just made letters from my head, but I went right to simple block letters and characters."

Mike says, "Throughout the early '90s, until I left for San Francisco, I painted nearly every single night, sometimes alone, sometimes with a solid partner, and sometimes with a little crew." Albuquerque as a whole instilled in Mike a work ethic. "It was important to do a little graffiti every day during the early years in Albuquerque. And even today, I try to get at least one drawing done to completion. That's how a graffiti writer stays up over the long haul, and how an artist stays in the creative flow."

In 1993, Mike packed up and moved to San Francisco where the graffiti scene was surging and driven by an influx of writers from all over the United States. There, Mike became one of the city's most notorious writers; he also met Joshy D, who ran the popular graffiti website HiFiArt. Josh and Mike later collaborated on a small line of T-shirts, which Mike designed and Josh sold out of his messenger bag! Their small company was known as REBEL8.

In recent years, Mike has gone on retreats led by Vietnamese Zen master Thich Nhat Hanh at his Plum Village site in southern France. The focus of the retreats was mindfulness, the Buddhist practice of being aware of the present moment. "At first, I practiced mindfulness with great faith that it would improve my overall well-being, which it did. And now, I practice to simply enjoy the perfection of the present moment, using my breath to bring me back when my mind takes me for a ride, no matter where I am or what I'm doing." Awareness of breathing was something that Mike had been doing all along, whether he had formally named it mindfulness or not. The razor-sharp lines he had become famous for were simply not possible without it. "Standing at a wall, spray-painting perfectly parallel colored stripes of paint six feet long isn't something one can do by simply holding in one's breath and going for it. It's a physical act that involves harmonizing one's feet, arms, and the subtle up-and-down of the shoulders." Though he goes on retreats with famous Zen masters, Mike doesn't call himself a practicing Buddhist. "I'm just me. Mike. Not Mike the Buddhist. I'm on my own path."

Source: Neelon, C. "Mike Giant." *SWINDLE Magazine* (issue 19).  
Retrieved from <http://swindlemagazine.com/issue19/mike-giant/> (July 15, 2010).

## **Mark Gonzales**



Mark Gonzales, also known as “Gonz,” is a professional skateboarder and artist reputed in the skateboarding world as the pioneer of modern street skateboarding. Gonz came on the skateboarding scene at age 15 with a modern approach to street skating and made the cover of *Thrasher* magazine’s November 1984 issue, riding a board from Alva, by whom he was sponsored at the time. Vision Skateboards, a new company with big ideas, soon offered Gonzales a sponsorship.

In 1986, Gonzales performed a groundbreaking trick at the Embarcadero in San Francisco. The event was so historic that it became forever known as the “Gonz Gap” and helped make the Embarcadero a popular location for skateboarders. In 1986, Gonzales and Nata Kaupas were the first skaters to skate handrails, thus cementing his place in street skating history. In 1987, he became one of the first people to skate switch stance.

Gonz further influenced skateboarding as it modernized with the 1991 video *Video Days* by Blind Skateboards (a company he created around 1989). After leaving Blind Skateboards, Mark to start two new companies: ATM Click and 60/40 Skateboards (which is now out of business). Mark also skated for Real Skateboards before launching Krooked Skateboards, a brand under Deluxe Distribution.

Gonz has also established a parallel career as an artist, having shown at the Alleged Gallery in New York and various galleries worldwide. He designs the “Gonzo Cuntry” clothing line available in Japan and T-shirts for UARM. His fans include Donald Trump and Sean Combs, both of whom have collections of his artwork. Gonz has appeared in a few movies, including Harmony Korine’s cult film *Gummo* (1997) in which he wrestles a chair. He was also the male lead in a Spike Jonze short film, *How They Get There* (1997). In 2006 he was awarded the Legend Award by *Transworld Skateboarding Magazine*.

Source: “Mark Gonzales.” *Wikipedia*.

Retrieved from [http://en.wikipedia.org/wiki/Mark\\_Gonzales](http://en.wikipedia.org/wiki/Mark_Gonzales) (July 15, 2010).

## **Evan Hecox**



Evan Hecox is an artist and graphic designer best known for his graphic work for Chocolate Skateboards, having created more than two hundred skateboard graphics since 1997. He has also shown work in galleries both in the

United States and abroad, including solo shows in Seattle, Los Angeles, and Tokyo, and group shows in San Francisco, Chicago, New York, Paris, and London. He creates drawings, paintings, and prints based on his observations of city streets, people, cars, and signage. He has an eye for extracting beauty from the grime and dirt of urban surroundings often overlooked or regarded as ugly. Over the last decade, while living in San Francisco, he became known for his paintings of the Mission District and Chinatown. He is currently hiding out with his family in Colorado.

Source: Steimle, J. "Evan Hecox – A Mighty Fine Designer." *Sublimated* (weblog). Retrieved from <http://www.sublimated.net/miscellaneous/evan-hecox-a-mighty-fine-designer.html> (July 15, 2010).

### **Wes "Bulldog" Humpston**

Wes Humpston grew up in Santa Monica, California, where he first started making skateboards from any kind of wood that was available. He was a co-founder of Dogtown Skateboards in the late 1970s with fellow skateboard legend Jim Muir. He currently operates Bulldog Skates and produces radical super high-quality "old school" boards with fresh and amazing new artwork, often drawing from caricatures he picks up from *Zap Comics* or album covers. Humpston has recently published a new book, *Bulldog's Art*, chronicling the history of his legendary Dogtown skate art and classic board designs.

### **Andy Jenkins**



Andy Jenkins was born in Sevilla, Spain, to a Spanish mother and an American father from Jackson, Mississippi. He spent his formative years moving around with his Air Force family, from country to country, city to city, until

finally settling in Wyoming. At 17, Jenkins moved to Denver, Colorado, where he attended art school for two years before departing to California to start work as an editor for a new BMX magazine, *Freestylin'*. In his early career, Jenkins worked in and around magazines, as editor, writer, illustrator, and designer. He began the skate/punk zine, *Dirt Magazine*, which eventually became Bend Press, a small independent publishing company with a couple books under its belt.

In 1994, he went to work for the Girl Skateboard Company where he still resides as art director and member of the infamous Art Dump—a group of like-minded creative misfits who work under the same flat roof in Torrance, California. They are, essentially, the Girl Skateboard Company full-time art department with others who flow in-and-out of the Dump, including creatives such as Spike Jonze, Evan Hecox, Lori Damiano, Thomas Campbell, Chris Waycott, Jeremy Carnahan, Hershel Baltrosky, Christian Morin, Rick McCrank, Brian Anderson, Marc Johnson, Brad Staba, Andrew Pommier, Edith Abeyta, and Shae Johnson.

Jenkins' personal artwork has made its way into several exhibitions across the globe (Japan, England, Australia, and Holland) and has been featured in several books, including *Beautiful Losers: Contemporary Art and Street Culture* (D.A.P./Iconoclast, 2004), *Dysfunctional* (Ginko Press, 1999), *Sky-H* (Ginko Press, 2003), *Blower: Snowboarding Inside and Out* (Booth-Clibborn, 2002), and more. Jenkins has also been featured in several magazines and DVDs over the past few years. He currently lives in San Pedro, California.

Source: *Jenkins, In Brief*. ©2010 Bend Press and Andy Jenkins.  
Retrieved from <http://www.bendpress.com/9-05/aboutbend.html> (July 14, 2010).



## Ian Johnson



Ian Johnson was born 1979, in Syracuse, New York. In 1992, his family moved to San Francisco. He landed his first job at FTC Skate Shop, where he worked there until graduating from high school in 1997. He then went to study art at Pratt Institute in Brooklyn, but quickly realized that school was not his thing and dropped out after one year. After returning to San Francisco in 1998, Johnson approached Kent Uyehara, owner of FTC, with the idea of starting a skateboard company. He launched

Western Edition Skateboards in 1999, and is the primary artist and artistic director for the company.

“Skateboarding is entirely responsible for where I am right now with my art career,” says Johnson. “I’ve always been into art but never really considered it as a career until Western Edition launched.”

Johnson now averages two to four solo exhibitions a year, with a recent solo show at White Walls gallery in San Francisco. Paper Museum Press, a subsidiary of Park Life, has published a book of Johnson’s art entitled *Beauty is a Rare Thing* (2008). He is well-known for his detailed portraits of authors and jazz music icons from the 1940s, ‘50s and ‘60s. His artworks investigate the spontaneous nature of jazz music and the physical structure of the human form. The contrasts between the definitive lines and smudged rainbows are beautiful, and his subjects all have telling expressions.

Source: Jensen, T. “Artist Ian Johnson lands on his feet.” [Published in the *San Francisco Chronicle*, February 14, 2008]. Retrieved from <http://www.travisjensensf.com/sf-chronicle-ian-johnson/> (July 15, 2010).

## Vernon Courtland Johnson (VCJ)



Vernon Courtland Johnson earned recognition for his earliest graphic designs, the *Skull and Sword* and *The Ripper*; the later is an iconic illustration that shaped and represented one of the most influential skateboard brands of the 1980s – Powell Peralta. It was initially used for a Bones T-shirt design, but it became so popular that it was eventually used on a number of decks, T-shirts, catalogs, stickers, Bones Brigade Video introductions, Powell Peralta shipping boxes, and even Powell Peralta pant labels. Indeed, *The Ripper* has become synonymous with Bones, The Bones Brigade, Powell Peralta and skateboarding since the late 1970s. In January 2009, Powell Peralta hosted a show called *RIP The Ripper Art* to celebrate the *Ripper* graphic. For this exhibit, artists were invited to interpret the iconic Ripper graphic in their own style.

VCJ is also responsible for the famous Tony Hawk logo which features a bird skull in front of an iron cross. Powell Peralta developed a signature art style with a skeleton motif and their artwork stood out in the market. Arguably, they were the most popular skateboarding company in terms of deck and wheel sales throughout the 1980s.



### **Bryce Kanights**



Bryce Kanights has been a photographer since he shot his first skate photos as a teen in San Francisco in the summer of 1979. To this day, he still photographs youth culture and works for companies such as ESPN, Quicksilver, Puma, *Thrasher* magazine, and *Slap* magazine. Kanights, who has been a freelance photographer and journalist, a skate team marketing manager, and a production manager/photo editor at *Thrasher*, still finds time to squeeze in skating once or twice a week.

His inspiration comes from the people and lifestyle that consumes his life on a daily basis. He enjoys the use of light, shadow, color, composition, film, and now digital technology in photography. These images reveal a collection of moments from memorable times shared with others. Several of the action images depict classic or unique skate spots while others show slices of time with portraiture and environments.

Bryce has been a skater since 1975 and has not stepped away from skateboarding since. He believes that even though skateboarding is quickly becoming accepted by the mainstream population, it is not just a sport. Rather, he views skateboarding is a lifestyle founded on DIY principles and a unique subculture.

### **Obi Kaufmann**



Obi Kaufmann was born in 1973, in Hollywood, California. In 1995, he received his BA in Studio Art with a minor in Art History at the University of California, Santa Barbara. He currently resides in Oakland, California, where he works as an artist and curator.

Kaufmann is inspired by Islamic calligraphy and prefers to work with pencil and spray paint on the back of vintage skateboards. About his work he states, "My style is quickly defined as an amalgam of illustration and graffiti that reflects an urban life. I don't shy from dark and sometimes violent imagery or subject matter that incorporates cross-disciplinary visual concepts appropriated from contemporary scientific ideas and other narrative references."

The ideas that drive his paintings, drawings, and his role as a supporter of the local art movement, come from observations about commodity, community, and ecology. He says that in the art world, “object becomes property, becomes gift, becomes communication, becomes relationship.” He finds this sentiment runs rampant in the skate world too.

### **Natas Kaupas**



Born of Lithuanian descent in 1969, Natas Kaupas grew up in Santa Monica, California, in the area known as Dogtown. Now a semi-retired American professional skateboarder, Kaupas is often referred to as one of the first true professional street skaters – skaters who utilized their surroundings and preferred not to ride ramps or parks and whose street style, in the mid-1980s, was not considered relevant by competitive skateboarders and companies.

Kaupas began skating and surfing at a young age. In 1983, he won a local Santa Monica surfing contest and received a Santa Monica Airlines (SMA) skateboard as a first place prize. SMA owner Skip Engblom approached Kaupas about becoming a member of his upstart skate team. He then started regularly skating with such skate celebs as Mark Gonzales, Julien Stranger, and Jim Thiebaud and establishing the roots for what would be known as street skating. He played a role in the skateboarding video *Wheels of Fire* (Santa Cruz, 1987) and showed the world how evolved street skating had come in just a few short years.

In September 1984, *Thrasher* magazine photographer Craig Stecyk took a photo of Kaupas riding off a wall that made the (very popular) cover of the magazine. The same year, SMA released Kaupas’s first pro-model board, which featured a panther sketch drawn by Santa Monica artist Kevin Ancell. Jim Phillips, Wes Humpston, Justin Forbes, and Chris Buchinsky all made subsequent boards for Kapas using the panther design. It was Ancell who encouraged Kaupas to make his own art and taught him how to use an airbrush. In 1990 Kaupas created a design called *Psycho Kitty*. In 1991 Kaupas left SMA and began 101 Skateboards. The company would become an outlet for Kaupas to employ his graphic and artistic talents. Natas Kaupas continues to skate and surf and add to his already substantial influence on the world of skateboarding.

Source: “Natas Kaupas.” *Wikipedia*.

Retrieved from [http://en.wikipedia.org/wiki/Natas\\_Kaupas](http://en.wikipedia.org/wiki/Natas_Kaupas) (July 15, 2010).

## **Mike Kershnar**



Irvine-based artist, Mike Kershnar’s interest in art began in second grade, the same year he became interested in skateboarding and rock and roll. He was especially curious about art that appeared deviant, such as the lettering on Corona Extra beer bottles, the Grateful Dead “steal your face” icon, and Egyptian art. Kershnar’s first series of paintings, which he completed in elementary school, were of Egyptian deities. He sold his first piece of art to a friend’s mom for \$80. Currently, he is the co-founder of Elemental Awareness, a nonprofit organization sponsored by Element Skateboards.

Kershnar says, “I try to live my life embodying my core values—purpose, passion, joy, gratitude, and a real relationship with the natural world and its Creator. My artwork humbly seeks to be a signpost pointing the way towards the earth, to healing, and to a more fully awakened state of being. My influences are indigenous art styles from around the world.”

Source: Mike Kershnar: Featured Artist For “The Recess Ends” World Premiere (September 18, 2009). Retrieved from <http://www.therecessends.com/blog/2009/09/mike-kershnar-featured-artist-for-the-recess-ends-world-premiere/> (July 15, 2010).

## **Billy Kroft**



Billy Kroft is a furniture designer and graphic artist. He creates furniture from recycled barn wood and glass as well as other materials procured from old Sonoma estates. Kroft also produces custom and signature paintings using recycled materials. Kroft’s apocalyptic paintings reflect the loss

of the individual amid the advancement of technology, consumerism, and greed in America.

Kroft is a member of the *Thin Ice Collective* – an Oakland-based group of artists that grew out of Auto 3321 Gallery in 2006. The gallery, which Kroft curated with Tracy Timmins, was a founding member of the popular Oakland “Art Murrur” events. Kroft has also shown his work at CELLspace, mina dresden gallery, Blankspace, and Hide Gallery in Santa Cruz, California, and sells furniture at Atomic Garden in Oakland.

## **Tom Ledin**

Concord, California, resident Tom Ledin has been skateboarding for 27 years and making art for small companies since about 2001. He enjoys painting and sculpting, but says, “There is [nothing] cooler than seeing your work printed on a skateboard. That’s a good feeling.” He describes some of the boards he has lent for *Full Deck* below:





### ***The Lebowski 5, 5:AM Skateboards, 2008***

This started as a graphic of John Goodman's character, Walter, which Tom was just doing for himself because he liked the film *The Big Lebowski*. Then he re-did Walter, and filled in the other characters. 5:AM is a tiny company who could only afford a small run, making it a rare set. Ledin gets emails everyday of people asking where they can find this design.

### **Gwen Manfrin**



Gwen Manfrin was born in 1977. She graduated *magna cum laude* from the University of California, Los Angeles, with a BA in Fine Arts: Painting, Sculpture & Graphic Arts. Manfrin works with mixed media in her paintings and drawings, and thematically, she explores human emotions, specifically moments of unguarded angst.

She draws inspiration from observing adolescents who are caught on that gap in life between the innocence of childhood and the dive into adulthood. She has also spent time observing skateboarders and watching the social interplay between them and notes that there is a hierarchy involved that is unspoken but well-respected.

### **Mike Miller**



Mike Miller is a Philadelphia-based illustrator, graphic designer, and art director. His wanderlust has taken him across the country and back; he has lived in Baltimore, Denver and Philadelphia. Michael's range of work includes national advertising campaigns for both MSN and PUMA, branding and design for Capogiro Gelato Artisans, Gilda's Biscotti, and Cadence Cycling & Multi-sport Centers. His illustrations have appeared in publications such as *Time*, *Outside*, *ESPN*, *Harvard Business Review*, *Rolling Stone*, and *US News and World Report*.

Source: Michael Miller. Retrieved from <http://www.workmill.com/info.html> (July 15, 2010).

## Lance Mountain



Lance Mountain was born in 1964 and became one of the more recognized skateboarders throughout the 1980s. He was one of the five most legendary members of the Bones Brigade, featured in the 1987 classic *The Search For Animal Chin* (Bones Brigade Video Three). Mountain was a top competitor during street skating's first phase, but he specialized at riding vert (on ramps and in pools), where he regularly placed in the top five at competitions. Mountain was first sponsored by Variflex in 1981 before joining Powell Peralta. Mountain is often cited as one of the inventors of fingerboards, back in the late 1970's, which were fashioned out of cardboard, pencil erasers, and a disassembled Hot Wheels toys.

Mountain's artwork for Future Primitive became one of the most recognized boards in the late 1980s. His early caveman image evolved into what is known as his "doughboy" character, which he still likes to work with today. At the age of 42, he is now a member of the Flip skateboarding team.

Source: "Lance Mountain." *Wikipedia*.

Retrieved from [http://en.wikipedia.org/wiki/Lance\\_Mountain](http://en.wikipedia.org/wiki/Lance_Mountain) (July 15, 2010).

## Jim Phillips

Born in San Jose in 1944, Jim Phillips has lived mostly in Santa Cruz, California. His first published artwork was featured in the spring issue of *Surfer Quarterly* in 1962, and his early "Woody" graphic won a surf cartoon contest. His surf art has appeared in many surfing publications since these formative accolades.

Phillips' earliest jobs were in various surfboard shops, making surfboards. In 1965 and 1966, he won a scholarship to study fine arts at the California College of Arts and Crafts, in Oakland, California. In 1971, he worked as a freelance artist, making graphics for rock posters and ads. He then became the art director for Santa Cruz Skateboards, the most renowned company throughout the 1980s. Such fame was due in large part to Jim sitting at the helm of the art department.

Along with V. Courtland Johnson and Pushead, Jim defined the aesthetics of skateboarding of the era. Whereas Johnson drew bold, emblematic skulls and snakes, and Pushead pushed over the top gory pointillism – both of them seminal artists – it was Phillips who established a true graphic lexicon. His graphics were not only synonymous with Santa Cruz but they also managed to become the visual identity of the pro – something notably absent from the majority of skateboard graphics.

Arguably Jim's single most famous graphic is the *Speed Wheels* screaming hand, which he's been working and re-working for about twenty years. He even has a folder filled with photos of tattoos of the hand that people from all over the world have sent him! The latest incarnations of the screaming hand are the alien hand and the rat versions.

Source: Jim Phillips. Retrieved from <http://www.jimphillips.com/jimdoc.htm> (July 15, 2010).

## Pushead



Pushead, a.k.a. Brian Schroeder, is an artist, record label owner, and writer within the hardcore punk and heavy metal field. He has created artwork for Metallica and The Misfits and designed a pair of Nike SB Dunks. His record label, Pusmort Records, has released albums by Poison Idea and Final Conflict. He fronted the band Septic Death, a hardcore punk band formed in Boise, Idaho, during the 1980s that gained reviews in *The Rocket* and *Creem*. Pushead was the main singer, and he designed the band's album covers.

Pushead first started drawing on skateboards around 1964-1965 when he made his first board from hardwood – this at a time when no one had illustrations on their boards, but rather only logos and brands. In the 1970s, he shaped his own boards out of ash wood, sanded them down, and then drew on them using Pelikan inks for color, which would produce a stained look. His first “big” skate job was in 1978 – painting the saucer logo on the original Kona pool in Escondido for the UFO wheels. His favorite artist is Virgil Fenlay, who drew for pulps, sci-fi books, and magazines in the 1930s through the 1960s. Pushead is inspired by Fenlay's mind-boggling black and white designs.

Source: “Pushead.” *Wikipedia*.

Retrieved from <http://en.wikipedia.org/wiki/Pushead> (July 15, 2010).

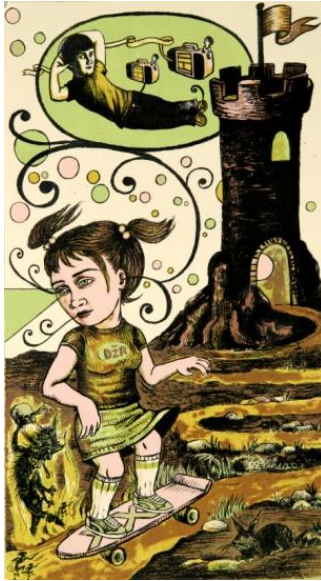
## Matt Ritchie



Matt Ritchie lives in Hayward, California, where he is a well-known stencil artist in the local graffiti scene. He goes by the moniker matt136 and designs for Vertical Smile skateboards and SpinWrench.

The *Moses* board was made for a company called Vertical Smile. The *Hermit* board was made for a company called Spinwrench. The wood burned decks are boards that Matt rode for a couple of weeks and then retired. The *Idiot* boards (flying monkey, angry dudes, matt136 pro deck) are part of a hand painted series. The cutout chick board was done on the broken half of deck from a bad day of skating.

## Jenny Schmid



Jenny Schmid was born and raised on Bainbridge Island, in Washington State. She graduated from the University of Michigan with an MFA in Printmaking and Painting. Her influences range from medieval engravings to contemporary American comic culture. She is also largely influenced by contemporary artists such as street-artist Barry McGee and provocateurs Nicole Eisenman, Paula Rego, and Lisa Yuskavage. Working mostly in lithography and mezzotint, Schmid's work focuses on gender identity within cultures and changing gender roles and expectations. "Ultimately, my prints serve as allegories for my own trials and adventures. Through my work I consider the immediate problems of redefining gender, desire and relationships." In 1997 she received a Fulbright grant to work as an independent artist in Bratislava, Slovakia. Her work is in collections at the Minneapolis Institute of Arts, The Detroit Institute of Arts and the Spencer Art Museum.

Source: *Artists Represented: Jenny Schmid*. KQ Fine Art.

Retrieved from <http://www.kqfineart.com/represented/schmid/index.html> (July 15, 2010).

## Andrew Schoultz



For Andrew Schoultz, art is an uncontrollable passion and obsession. After traveling around the United States, he finally settled down in San Francisco in 1997. His murals, paintings, installations, and drawings tell stories about everyday life in America and filter political commentary through the forms of graffiti art and underground comics. Schoultz uses images of American and foreign currency to heighten thematic content and sentiment. Historical references include medieval drawings and maps that allude to war and the conquering of new frontiers. A major theme in Schoultz's work is the relationship between man and nature, as well as the effects of globalization and capitalism on the world.

Merging self-trained folk art styles and Indian and Islamic miniature painting techniques with contemporary influences of comics and graffiti, Schoultz creates a distinctive art form. He conveys a sense of urgency through stylistic renderings, skewed perspective, vibrant colors, and delicate details. His painstaking care for details elicits a powerful energy and narrative motion. Complex, restless compositions and old drawing techniques further parlay the correlation with current global tensions, contemporary politics, and artistic styles. Ultimately, Andrew Schoultz achieves a cultural worldview from a singular perspective, inviting viewers to draw their own conclusions from each narrative.

Source: *Past Exhibitions: Andrew Schoultz*. Jonathan LeVine Gallery. Retrieved from

<http://www.jonathanlevinegallery.com/?method=Exhibit.ExhibitDescriptionPast&ExhibitID=AD8D0413-115B-5562-AA3245BA40F5C113> (July 15, 2010).



## Kirk Shelton



Kirk Shelton grew up and currently lives in Martinez, California. He works as a graphic artist, illustrator, and font artist, and draws inspiration from many phases of youth – from skateboard art and heavy metal album covers to hot rods and counter culture. Shelton has recently published a book of this work, humorously entitled *Bad Cellphone Photos of Questionable Sketches and Doodles*.

## Stix and Jones



Stix and Jones started drawing years ago on the walls of her childhood home. In 1994, Jones graduated Atlanta College of Art and left her traditional drawing behind for a mouse. For seventeen years, she worked in Hollywood using a computer. Unsatisfied with the creative outlets offered in computer generated animation, she returned to her love for traditional art under the moniker Stix and Jones January, 2007. Her work has appeared in several Los Angeles group exhibitions.

After working in Hollywood, she studied under a Master Painter in the Atelier method of art instruction. Copying artists like Vermeer, Caravaggio, Velazquez, and Rembrandt, she discovered a love for these painters' style. Her latest obsession is with the *vanitas* – a genre of painting which developed in Northern Europe in the 16<sup>th</sup> and 17<sup>th</sup> centuries.

Her skateboard decks reinterpret 17th century Dutch *vanitas* themes. Originally, *vanitas* images were meant to represent meaninglessness of earthly life and the transient nature of vanity and material wealth. Objects such as skulls, spoiled food, a snuffed out or burning candle, and fading flowers symbolized the brevity of life. Instead of focusing on the inevitability of death, she asks...

- What are you doing with your life?
- Are you making the most of your short time here?
- Mortality and making the most of life go hand in hand with the skater mentality.
- It's the same philosophy. "Skate or Die."
- Life is short, go make something happen.

The artist remarks: “A friend of mine got me riding a skateboard these days. It was strange for me to see grown men riding skate boards when I first moved to the west coast fifteen years ago. Back home, only little kids did that. Now, that I know how...I find myself wanting to ride the board more than my bike. When you live at the beach, you rarely get in a car. Everything is just a few blocks away. So, board and bike become your main form of transportation. I am not busting out any ollies, but I can hold my own now.”

Source: Retrieved from [www.stixandjones.com](http://www.stixandjones.com) (July 15, 2010).

### **Chase Tafoya**



Chase Tafoya is an artist and illustrator who often paints directly onto skateboards. He is heavily influenced by people’s faces, which he believes convey the emotions of the soul. “I’ve always been drawn to people’s faces. Large-scale works of people are captivating. Although I know my influences, I try to pull from everyday life, political events, and my own faith. The people are representations of expressions I try to convey, rather than just a face.”

Chase formed a partnership with Greg Carroll and Courtney Smith to create the Positive Movement Alliance (PMA), a “universal lifestyle brand to raise the consciousness of every community around the world.” The following hand-painted graphics were created for PMA, and a percentage of all its sales benefit the various causes and foundations profiled in the artworks.

### **Winston Tseng**



Winston Tseng is a graphic artist and art director for enjoi skateboards. He earned his Bachelors degree in Economics and Applied Math at the University of California, Berkeley. Tseng has worked as a freelance designer at Sole Technology and graphic designer at Giant Skateboard Distribution - Popwar Skateboards, J2 Global Communications, and UC Berkeley Marketing and Communications. Strong, bold color distinguishes his graphics.

“I started skating around age 13. Creating graphics for a skateboard company was a goal of mine long before I started working in the industry, so I’m thankful for the position I’m in today. I don’t skate competitively, and sadly pretty much don’t have time to skate at all anymore. I’ve never really had specific skate heroes...when I was younger I suppose my heroes were any and all pro skaters and today I find inspiration in the career paths of other artists/designers who got their start working in the skate industry and were able to carry that over and find success and acceptance in the fine art world.”

## Jake Watling



Jake Watling spent his early childhood in central Florida, Ohio, and Minnesota. He received his BFA from the College of Visual Arts in Minnesota. After graduation he moved to Northern California, where he spent a few years before moving to Maryland for several years.

He now is back in northern California, where he lives in Berkeley with his wife and dog.

After living in many different areas, it is no surprise that Watling wants to document and absorb the environment that he lives in and interacts with on a daily basis. He records his daily ideas and experiences through drawing, painting, photography, and writing. Watling is concerned about showing and experiencing life from different perspectives. He uses the different perspectives to open his and the viewer's eyes to new ideas about the world. His imagery combined his recorded ideas and experiences with a personal language of signs and symbols. The signs and symbols take many forms, including: architecture, signage, people, and animals, among others. His recent work investigates subjects such as fear, money, myth, and religion. Watling utilizes a graphic style with a bright color palette that is formed by simplifying forms and extracting colors used within the urban environment.

## Derek Weisberg



Derek Weisberg received his BFA in ceramics from the California College of Arts and Crafts in Oakland, California, in 2005. The Oakland-based artist has exhibited works in Pittsburg, Los Angeles, San Francisco, Baltimore, and Guadalajara, Mexico. He also has work in the permanent collection at the Oakland Museum of California.

Weisberg has worked with clay for eighteen years for a number of reasons. For one, he felt strongly about mastering a medium and wanted to pursue that. Second, there are an endless number of processes and ways to use and finish clay in terms of texture, color, and form.

Primarily a figurative sculptor, Weisberg has been working with the human figure for a long time. Weisberg creates works of art that are emotional and psychological self-portraits. He states, "The main concern with my work is to move the viewer through emotion. I feel that our emotions are a huge way of how we process our lives and the world around us. So the style of the figure relates to and is an attempt to express the emotions."

Influenced by Egyptian art, 15th century Christian art, illuminated manuscripts, 14th century Spanish sculpture, Sandro Botticelli, Hans Holbein, Monet, Rodin, Van Gogh, and early Picasso, Weisberg often exhibits themes of death, afterlife, spirituality and the metaphysical in his work.

Source: Nakasone, M. "Q&A with Derek Weisberg." *Examiner.com* - San Francisco (online publication; March 3, 2009).

Retrieved from <http://www.examiner.com/x-533-SF-Art-Examiner~y2009m3d3-QA-with-Derek-Weisberg> (July 15, 2010).

## **Robert Williams**

Robert Williams was born on March 2, 1943. He is a well-known, controversial painter and founder of *Juxtapoz Art & Culture Magazine*. William's formal training in the arts began at Los Angeles City College and culminated at Chouinard Art Institute (Los Angeles). His mix of California car culture, cinematic apocalyptic, and film noir introduced a new genre of psychedelic imagery similar to the work of artists like "Big Daddy" Ed Roth.

Williams' paintings take us into the world of subjective theory – a mock realm of violated graphic physics. This is his theoretic search to pinpoint the exact location where the sky meets the ground, with the golden socket wrench used only by quantum mechanics. His art is the first step on that hypothetical journey, but it is not a hapless sojourn through metaphysical superstition or false mystery. It is simply the next logical step into abstract thought.



Source: "Robert Williams." *Wikipedia*.

Retrieved from [http://en.wikipedia.org/wiki/Robert\\_Williams\\_%28artist%29](http://en.wikipedia.org/wiki/Robert_Williams_%28artist%29) (July 15, 2010).

## **Tobin Yelland**

Yelland was born in Berkeley, California, in 1970. Inspired by his artist parents, Yelland has been steadily documenting the shadowy existence of youth and its vestiges in day-to-day life with his



camera from a very early age. At age 15, he was first published in *Thrasher* magazine, and a year later he shot his first advertisement for Venture Truck Company. Yelland's work has expanded beyond the world of skateboarding to become a collection of images that lend voice to an entire generation and transcending many locales and social identities. "My main passion is to capture the unpredictable moments of life on earth," he says. Yelland currently lives and works in New York.

He writes, "I love skateboarding. I shot skate photos for ten years and it was a blast. The inspiration for these images comes from being a skateboarder and watching skateboarders and wanting to make them look good. I started skating when I was thirteen years old and I still skate at 38, although I just cruise around now. My personal skate heroes are JJ Rogers, Wade Speyer, Snaggle, Ricky Windsor, and Doggin."



# PRE-VISIT ACTIVITIES

## LESSON ONE:

# EMPHASIZING COLOR

### Related Subjects:

Visual Arts; English-Language Arts

### Class Time Required:

Two 60-minute class sessions

### Lesson Overview

Students will be introduced to the Elements of Art as they appear on the skate decks and by working with them in *Color* and *Line* hands-on activities. The hands-on activities include creating a color wheel, a line and complementary color drawing and play the “What’s My Color” Game.

### Materials/Resource Guide Images

- Image 1: Mike Kershner, *Good Medicine: Margera*, 2007, Element
- Image 2: Todd Bratrud, *Giving Tree*, n/d, Roots Skateboards
- Image 3: Winston Tseng, *Superheroes Series*, 2007, Enjoi Skateboards
- Image 5: Color Wheel
- Class set of unlined 3” x 5” white index cards
- \*Tempera Paints or Oil Pastels
- Paper Towels (Two per student)
- Box of Crayons (Eight or more) for demonstration of varying tints and shades
- Large sheets of white or light colored construction paper (11 x 17”) for each student

### Appendix:

- Student Color Wheel, one copy for each student
- Artful Thinking Routine: Colors, Shapes, Lines: What are they like? What do they do?
- Elements of Art bulletin board materials

\* Tempera paint will achieve color mixing results but require extra clean up time. Oil pastels can also demonstrate color mixing results but may require experimentation so that students understand the correct amount of pressure to place to get the oil pastel thick enough for blending. Provide scraps of paper for practice.

### Procedures, Session One:

1. Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency or smart board, or post the Elements of Art terms (which may be found in your appendix) for your class to review as you discuss. Consider creating or having the students create hand motions to go along with each Elements of Art to encourage embedding their meaning into the students' long term memory. All works of art incorporate one or more of the Elements of Art. This art lesson will focus on an introduction to *Color* and *Line*.
2. Artists choose to use these elements depending on how they want their artwork to "look," or the way that they want the viewer to experience their work.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

3. Engage your students in a conversation about the selected group of images included in the *Full Deck: A Short History of Skate Art* resource guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-minutes per image. The Artful Thinking Routine: Colors, Shapes, Lines: What are they like? What do they do? is located in the Appendix (Page 54). You may also lead the students' in the Artful Thinking questioning strategies on the back of each image.
4. Begin the art hands-on art portion of this lesson by introducing the Color Wheel (Image 5).

**Primary Colors:** Refers to the colors red, yellow, and blue. From these all other colors are created.

**Secondary Colors:** Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet

Yellow + Red = Orange

Yellow + Blue = Green

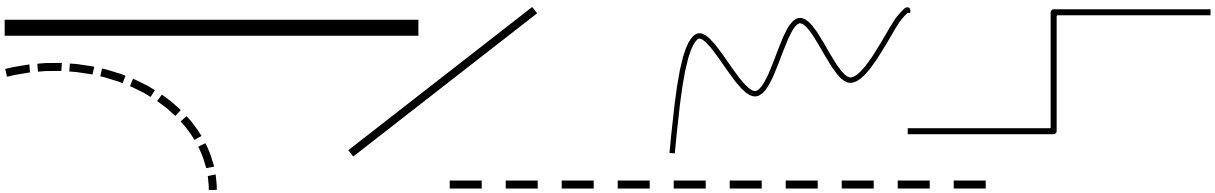
Blue + Red = Purple

5. Pass out blank copies of the Color Wheel xeroxed from the master (Page 55). Direct students to color in the three primary colors in their labeled areas.
6. Next demonstrate how to create the three secondary colors (orange, green and purple) by mixing the two appropriate primary color combinations. Show students how to layer one color over another and blend with their finger or paper towel. (Blending spreads out the oils pastel, so have students' leaves some extra space so it can take up the space of the circular shape.)

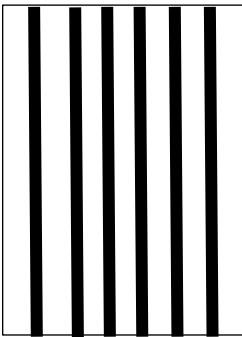
7. Once students have finish applying the color on their color wheels, direct them to list primary and secondary colors in pencil at the bottom of their page. Encourage them to check other’s work as they proceed. When they are completely finished, have another student check their color wheel and labels, if correct have the students sign their name at the bottom.

**Procedures, Session One:**

1. Next distribute 11 x 17” sheet of paper. Have students fold in half, then half again and then fold the rectangle in half. Have students open up the sheet of paper and they should have eight sections.
2. Ask the students for naming off different type of line qualities, such as; zig-zag, vertical, horizontal, diagonal, dotted, dashed, thick, thin, wavy, spiral, etc.



3. Using the crayons, have students create eight different types of lines drawing on type of line multiple times in a repetitive manner in each section. For instance, all thick vertical lines in one section. See example below.



4. Once students have finished drawing lines. Revisit the Color Wheel and identify the pairs of complementary colors. Direct students to color squares across from each other with pairs of complementary colors will be repeated twice.

**Complementary Colors**—Colors opposite one another on the color wheel.

Red/green, blue/orange, and yellow/violet are examples of complementary colors.

Yellow ↔ Purple

Green ↔ Red

Blue ↔ Orange

**Extensions**

- Before students begin to play game students must draw a picture or design using ONE COLOR, primary or secondary on an index card. For the purpose of this activity they may choose a secondary color instead for creating it. When card drawings are finished, play “What’s My Color?”
- If time permits, play *What’s My Color?* Game (See Page 53).

# POST-VISIT ACTIVITIES

## LESSON TWO:

# GET BOLD WITH DESIGN

### Related Subjects:

Visual Arts and English-Language Arts

### Class Time Required:

One 60-minute class session

### Lesson Overview

The *Full Deck: A Short History of Skate Art* explores how the skate cultures blends with graphic design. In this lesson, students will explore the Elements of Art and get to design their own skateboard deck selecting two Elements of Art to focus on in their design composition.

### Materials/Resource Guide Images

- Image 1: Mike Kershner, *Good Medicine: Margera*, 2007, Element
- Image 2: Todd Bratrud, *Giving Tree*, n/d, Roots Skateboards
- Image 3: Winston Tseng, *Superheroes Series*, 2007, Enjoi Skateboards
- Image 4: Ian Johnson, *Miles Davis 1959 Quintet*, 2009, Western Edition
- Pencils
- Erasers
- Colored Pencils or Assorted Colored Markers
- Stencils, Rulers
- Copy Paper or Drawing Paper for thumbnail sketches

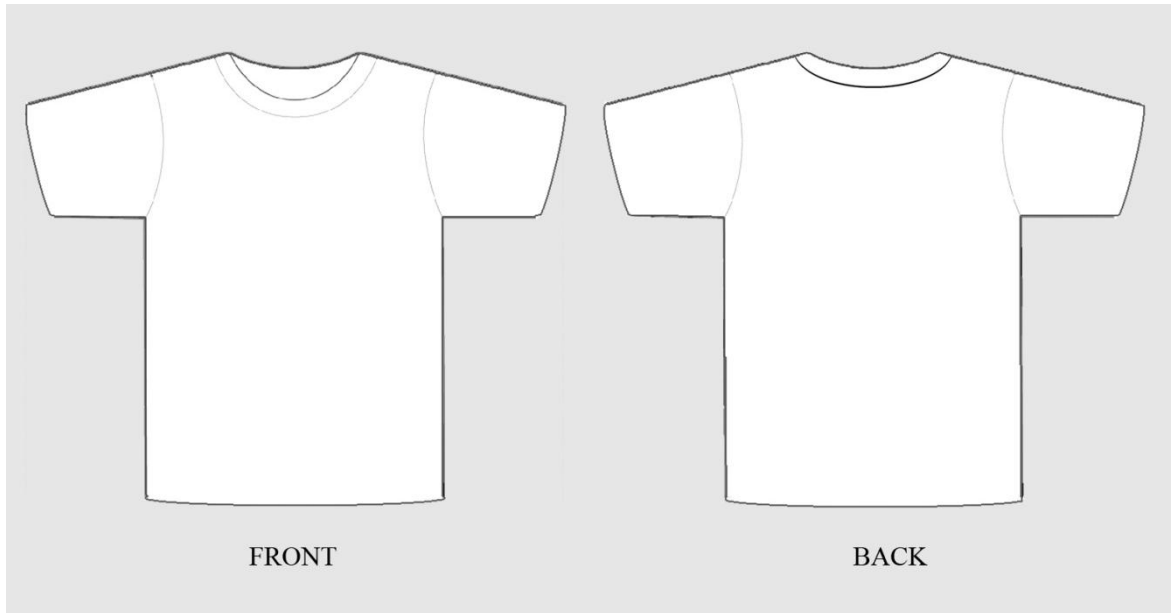
### Appendix:

- Copy of Skateboard Deck, one copy for each student
- Student Color Wheel, one copy for each student
- Elements of Art bulletin board materials

### Procedures

1. Begin this lesson with a discussion of Careers in Art, Graphic Design. See Page 44 for a definition.
2. Share the laminated images of *Full Deck: A Short History of Skate Art* with your class.
3. Ask your students to describe their experience of the work of art during their visit to the William D. Cannon Art Gallery. *What was their experience of viewing the skate decks?* Guide students to describe what they saw incorporating their use of the Elements of Art in their discussion.
4. Next introduce the art project that will be taking place today. Explain to your class that they will work in groups to create their own skateboard deck emphasizing the use of two Elements of Art in their design.

5. Next, distribute one copy of the skateboard deck template to each students, assorted colored pencils, markers, stencils and rulers.
6. Ask each student to first create four thumbnail (small 2" x 2") designs. These may be done quickly—just to place an idea down. Once all four have been completed, then ask students to select one thumbnail design to create as a group for their final.
7. Next, direct students to begin lightly sketching on their blank template their overall design. Then have them begin to add details. Depending on the number of students in each group—students not working on a skate deck can use the groups selected design to draw how it might appear on a T-shirt or bumper sticker.



8. On conclusion of lesson ask students to describe what they learned, liked or noticed about this art lesson.

### **Extensions**

- Direct students to write an artist statement about their finished skateboard deck design. Once the class has finished with their designed decks place on display in the classroom.
- You may also want to take photos of completed works of art. Then create a powerpoint to share with you class. Have them participate in an Elements of Art rating to see which image was created emphasizing which element. Then share tallies with the class.



## LESSON THREE:

# USE TEXT

### Related Subjects:

Visual Arts

### Class Time Required:

One 60-minute class session

### Lesson Overview

Many skateboard designers incorporate the use of words and text into their design. Students will get to create their own skateboard deck using the letters from the first name. This lesson will emphasize the use of *Line* and *Pattern* within their composition.

### Materials/Resource Guide Image

- Image 2: Todd Bratrud, *Giving Tree*, n/d, Roots Skateboards
- Pencils
- Erasers
- Black makers (fine and broad point)
- Stencils, Rulers

### Appendix:

- Copy of Skateboard Deck, one copy for each student
- Elements of Art bulletin board materials

### Procedures

1. Begin the art lesson by introducing *Line* and *Pattern* to the students.

**Line:** A line is an identifiable path created by a point moving in space. It is one dimensional and can vary in width, direction and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Pattern:** Anything repeated in a predictable combination.

2. Ask students to create large block letters to write your name, beginning with the first letter touching both the bottom and left side of their paper.
3. Next, ask students to draw their next block letter so that it touches both the first letter and the top edge of their template design. Continue with that pattern for the next block letter in the same way, this time touching the second letter and the bottom edge of their template design.
4. Repeat this process, alternating with touching the top and bottom edges, finishing with the last letter also touching the right side of their template design.

5. Now, ask students to draw an outline around each block letter and fill it in with black marker, so the letters have a bold and thick quality.
6. Lastly, ask your students to use your fine point marker to fill in the negative spaces inside and around the bold letters with line patterns. Remind them about all of the various types of line qualities.
7. At conclusion of lesson, ask students to describe what they learned, liked or noticed during this art lesson.

**Note:**

This “Use Text” was first written and originally named “Name Tangles” by Teach Kids Art a blog that emphasizes “successful art lessons for kids.” It has been adapted for the use in the *Full Deck: A Short History of Skate Art* resource guide.

## CLASSROOM EXTENSIONS

- The X Games has posted many street and vert competition videos online, including those featuring local skater legend, Tony Hawk. These may be found online at YouTube.com.
- The City of Carlsbad's Skate Park offers a fun, safe area for skate enthusiasts of all ages and abilities to practice their skills located next to the City's Safety Training Center. Safety equipment is required at all times.

City of Carlsbad, Skate Park  
2560 Orion Way  
Carlsbad, CA 92010

For more information, visit  
[www. http://www.carlsbadca.gov/services/departments/parksandrec/parks-facilities/parks/pages/skatepark.aspx](http://www.carlsbadca.gov/services/departments/parksandrec/parks-facilities/parks/pages/skatepark.aspx)

- Watch for more information about the city's newest park currently under construction, Alga Norte Community Park.  
Designed by Action Sports Design, the Alga Norte skate park will accommodate a variety of ages and skill levels. The skate park is in the northeast corner of the park and will be lighted to extend its hours of use. The skate park at Alga Norte Community Park will be larger than the Carlsbad Skate park, currently used by many local skaters. The skate park will include a straight "street course" section, an area with challenging elements for more skilled skateboarders and a beginners' area. The beginners' area will be located next to the playground, in response to community feedback requesting these two areas to be located close together to accommodate families with both older and younger children.

For more information, visit  
<http://www.carlsbadca.gov/services/departments/parksandrec/parks-facilities/future-projects/Pages/alga-norte-park-amenities.aspx>

- Skateboard safety and conduct  
Remember you can avoid injuries when skateboarding by always wearing the appropriate safety gear which includes; helmet, elbow pads and knee pads. (Wrist guards recommended.) Have fun and be respectful of others.

# GLOSSARY

## GLOSSARY

### Connecting to Visual Arts

**Acrylic Paint:** This water-soluble paint is made from synthetic materials and has good adhesive qualities. It is fast drying, and can be diluted with water and easily mixed to make a variety of colors.

**Abstract:** Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

**Additive:** Additive refers to the process of joining a series of parts together to create a sculpture.

**Balance:** The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry and radial.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is) and intensity (how bright or dull it is).

**Complementary Colors:** Colors that are opposite one another on the color wheel. Red and green, blue and orange and yellow and violet are examples of complementary colors.

**Composition:** The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

**Content:** Message, idea, or feelings expressed in a work of art.

**Contrast:** Difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

**Elements of Art:** Sensory components used to create works of art: line, color, shape/form, texture, value and space.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Graphic design:** The practice or profession of designing a variety of forms of visual information, as for an advertisement, publication, website or company brand. It is a creative process most often involving a client and a designer undertaken to convey a specific message or idea to a target audience.

**Intensity:** Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray or an opposite color on the color wheel.

**Line:** A line is an identifiable path created by a point moving in space. It is one dimensional and can vary in width, direction and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Line direction:** Line direction may be horizontal, vertical or diagonal.

**Line quality:** The unique character of a drawn line as it changes lightness/darkness, direction, curvature or width.

**Medium:** The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

**Monochromatic:** A color scheme involving the use of only one hue that can vary in value or intensity.

**Mood:** The atmosphere or feeling of a work of art.

**Motif:** A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

**Negative space:** Negative space refers to spaces that are or represent areas unoccupied by objects.

**Pattern:** Anything repeated in a predictable combination.

**Positive space:** Positive space consists of spaces that are or represent solid objects.

**Primary colors:** Primary colors are the basis for making all other colors (red, blue, yellow).

**Secondary colors:** Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

**Shape:** A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

**Space:** The emptiness or area between, around, above, below or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them. See two-dimensional and three-dimensional.

**Still life:** Arrangement or work of art showing a collection of inanimate objects.



**Style:** Characteristics of the art of a culture, a period or school of art. Also known as characteristic expression of an individual artist.

**Subject:** In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt or otherwise create.

**Subtractive:** Refers to sculpting method produced by removing or taking away from the original material (the opposite of *additive*).

**Texture:** The feel or appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Three-dimensional:** Having height, width and depth. Also referred to as 3-D.

**Two-dimensional:** Having height, and width but not depth. Also referred to as 2-D.

**Value:** Lightness or darkness of a hue or neutral color.

## GLOSSARY

### Connecting to Skate Culture

#### Types of Skating

**Half pipe:** a U-shaped ramp of any size.

**Street Skating:** freestyle skating that incorporates all of the elements found in urban and suburban settings. Includes skating on and over steps, curbs, rails benches, etc.

**Vert Ramp:** a half pipe, at least 8 feet tall.

**Vert Skating:** skating done on ramps including the halfpipe and superpipe; includes progressively more complicated aerial tricks and jumps in addition to some of the more basic elements.

#### Parts of the Board

**Board:** the deck, this is the main part of a skateboard, the portion that is used to skate on

**Grip Tape:** sandpaper affixed to the top of the board with adhesive; grip tape provides traction so movement from the feet is transferred to the board

**Hardware:** nuts, bolts, and screws that hold the trucks, bushings, and base plate onto the board

**Nose:** the front of the skateboard

**Rail:** the edge of the skateboard

**Tail:** the rear of the skateboard, usually measured from the rear truck bolts to the end of the board (usually curved up at about a 10 degree angle from the rest of the deck)

**Trucks:** the collective name for the front and rear axle assemblies that connect the wheels to the deck and provide the turning capabilities for the board

#### Parts of the Truck

**Axle:** metal rod that runs through the hanger and extends from it on either side; wheels are inserted on either end and secured with the axle nut

**Wheels:** usually made of polyurethane and sized between 39 and 70 millimeters in diameter; their hardness is measured by durometer, a number ranging from 0 to 100; soft wheels have a durometer of about 85; hard wheels have a durometer of 98 or higher

**Wheelbase:** the distance between the front and back wheels, measured between the two sets of innermost truck holes; a wider wheelbase essentially adds stability as the board gains a wider center of gravity

**Kingpin:** a partially threaded pin placed through the base plate and truck and secured with the kingpin nut; the Kingpin holds the bushings, truck hanger, and base plate together

**Bearings:** allow for the smooth turning of a wheel on its axle; bearings consist of 6, 7, or 8 balls enclosed in races between two shields encased in a disc-like body; bearings can be measured by an ABEC rating; two bearings for each of the four wheels.

**Bushing:** a type of bearing; bushings are donut-shaped polyurethane pieces that are inserted onto the kingpin of a truck; there are two bushings per truck, one above and one below where the hanger fits onto the kingpin; adjusting the kingpin nut to tighten or loosen the bushings will adjust the turning radius and response of the truck itself; lighter bushings mean stiffer trucks and less chance of wheel bite, while loose bushings make for easier turning but a greater chance of wheel bite

**Pivot Cup:** a raised and hollowed receptacle on the base plate opposite the kingpin that holds the pivot bushing

**Pivot Bushing:** a plastic cup-shaped piece which rests in the pivot cup of the base plate and supports the truck's hanger at the pivot point allowing the truck to pivot smoothly; the pivot bushing prevents frictional contact between the truck and the base plate and provides a cushioned pivot point

**Crown:** crowns are also called retainers or cages and are usually made of Delrin; crowns hold and separate the individual balls in a bearing

**Bearing Shield:** the two walls that hold the ball bearings and prevent Delrin crowns from falling out; the bearing shield plays an important role as well in keeping dirt from getting into the bearing and slowing it down; some bearings have only one shield and can be taken apart for maintenance

**C Clip:** a mechanism for locking bearing shields in place; it is essentially a thin C-shaped wire that fits tightly into a groove around the outside perimeter of the bearing shield to hold it in place against the bearing casing; not all bearings have a C clip, but those that do can usually be taken apart for cleaning and maintenance

**Casing:** the body of the bearing. It holds the ball bearings, crown, and shield in place

## **Maneuvers**

**5-0 Grind:** grinding on only the back truck

**50-50 Grind:** grinding on both trucks

**Air:** riding with all four wheels in the air

**Alley-Oop:** A trick that is performed while turning in the opposite direction of where the skater is traveling

**Caballerial:** a 360-degree turn while riding fakie; the Caballerial was named after Steve Caballero, who invented the trick in the early 1980s

**Carve:** to skate in a long, curving arc

**Crooked Grind:** grinding on only the front truck while sliding

**FS 540:** a front side 540-degree turn

**Fakie:** skating backward; the skater is standing in his or her normal stance

**Goofy-Foot:** riding with the right foot forward

**Grab:** To grab the board with one or both hands

**Grind:** scraping one or both axles on a curb, railing, or other surface

**Nosegrind:** grinding on only the front truck

**Kickflip:** a variation on the ollie in which the skater kicks the nose of the board then into a spin before landing back on it

**McTwist:** a backside 540-degree turn usually performed on a ramp (generally a mute grab)

**Mongo-Foot:** a style of pushing where the back foot is kept on the board

**Nollie:** an ollie performed by popping the nose of the board instead of the tail

**Ollie:** a jump performed by tapping the tail of the board on the ground; the basis of most skating tricks; named after Alan "Ollie" Gelfand

**Pop Shove-it:** The same as a shove-it but popping the tail to make the board

**Regular Foot:** riding with the left foot forward

**Shuv-it:** spinning the board 180 degrees beneath the feet without the skater spinning

### Tricks

**Indy:** describes a specific type of grab, where the skater reaches his or her back hand down and grabs the toe side of the skateboard or snowboard between the rider's feet; the Indy is the most common type of grab in skateboarding and snowboarding

**Japan Air:** a skateboarding grab trick; while airborne, the skateboarder grabs the toe edge of the skateboard between the trucks with his or her front hand; while grabbing the board like this, the skater twists their body so that the chest faces away from the board, and the skateboard is pulled back behind the skater; the free arm is flung out wide.

**Rock and Roll:** when a skateboarder rides up a ramp onto the lip, or coping, and then rides away; the front trucks go over the lip, and the bottom of the deck rests on the lip

**Bomb Drop:** a skateboarding trick probably best described as a jazzy way to mount your board; the skater begins with the board held behind him with his front hand and jumps into the air, putting the board under his feet with his hand and slamming down to the ground; can be performed stationary, rolling, or into a half pipe, bowl or other obstacle

**Eggplant:** an invert done with the front hand planted and the board grabbed Indy instead

**English Handstand:** one of the harder handstands, this trick is basically nothing more than a standard handstand with both hands in the middle of the board, gripping onto the sides of the deck, which means that your body is parallel with the board during the handstand – making it a lot harder to balance. English handstand flips can be done with practice – working much like a classic kickflip

**Emerald Flip:** another name for a 360° inward heelflip

**Coffin:** when street skating first came about, it was far from great; one of the early "tricks" was the coffin, which simply consisted of lying down on your back on your deck, crossing your arms across your chest, and rolling around

**Impossible:** a very difficult trick originating in flatland skateboarding involving the vertical end over end rotation, or backflip, of the skateboard around the riders back foot; like a pressure flip, in an impossible the front foot does nothing except get out of the way; if you watch one, the back foot scoops forwards as the rider pops, to start the backflip motion, and then whips around in a circular motion, as the board literally has to roll around the back foot to complete the trick; this trick was invented by Rodney Mullen in the 1980's after he was told that it would be "literally impossible" to get the board to flip end over end; after landing the trick, there was really no other name he could give it

**Glossary** connecting to Skate Culture was compiled from the following sources and were adapted from the *Full Deck: A Short History of Skate Art Exhibition Guide* organized by: Bedford Gallery at the Leshner Center for the Arts, Walnut Creek, California:

*About.com: Skateboarding*. Copyright About.com / New York Times Company, 2010. Retrieved from

[http://skateboard.about.com/od/skateboardingdictionary/Skateboarding\\_Dictionary\\_Glossary\\_of\\_Skateboarding\\_Words\\_and\\_Terms.htm](http://skateboard.about.com/od/skateboardingdictionary/Skateboarding_Dictionary_Glossary_of_Skateboarding_Words_and_Terms.htm) (July 15, 2010).

*The Official Skateboarding Dictionary*. Copyright 2009-2010. Retrieved from

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*Skateboarding: Glossary of Terms for All you Newbies*. Retrieved from

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*Sports Dictionary* Copyright 2008. Retrieved from

<http://miscellaneous.sportsdictionary.org/Skateboarding-Glossary/> (July 15, 2010).



# APPENDIX

## WHAT'S MY COLOR? GAME

### Procedures

1. There is no talking during this game. If students talk, they are out and must return to their seat. When standing, the student must hold your card in front of your chest so that all students can see it.
2. Give students directions on how to move through the room dependent on the color they used to create their picture or design on their index card.
3. Before starting to play, have all students hold up their cards and have the class check that only primary or secondary colors were used (one color only, varying values if allowed by teacher). Any student that did not comply must make a new card and join the game once it is completed.

### For Example:

- All secondary colors, get under the desk
  - All primary colors, sit on table
  - All secondary colors, crawl around the perimeter of the room
  - All primary colors, find a student card with one of the secondary colors they can blend and stand back to back with them
  - All secondary colors, find one of your primary colors and shake their hands
  - All secondary colors, give a shoulder rub to a different one of your primary colors
4. After several rounds of play, ask students to find their complementary color. After all possible partners have matched up have those without a complementary partner hold up their card and allow them to say (it's ok to break the no talking rule) what color of complement they needed to find.
  5. Before ending the game, stop the no talking rule because each student must say what color they used on their card, aloud before returning to their seat.

## THE ARTSFUL THINKING ROUTINE

### COLORS, SHAPES, LINES

**What are they like? What do they do?**

*A routine for exploring the formal qualities of art.*

1. Take a minute to look at the artwork. Let your eyes wander over it freely. What do you see? Take a few observations from students and then move on to the next step.
2. Observe and describe the colors, shapes and lines in detail. Make 3 columns.

COLORS What colors do you see? Describe them.	SHAPES What kinds of shapes do you see? Describe them.	LINES What kinds of lines do you see? Describe them.

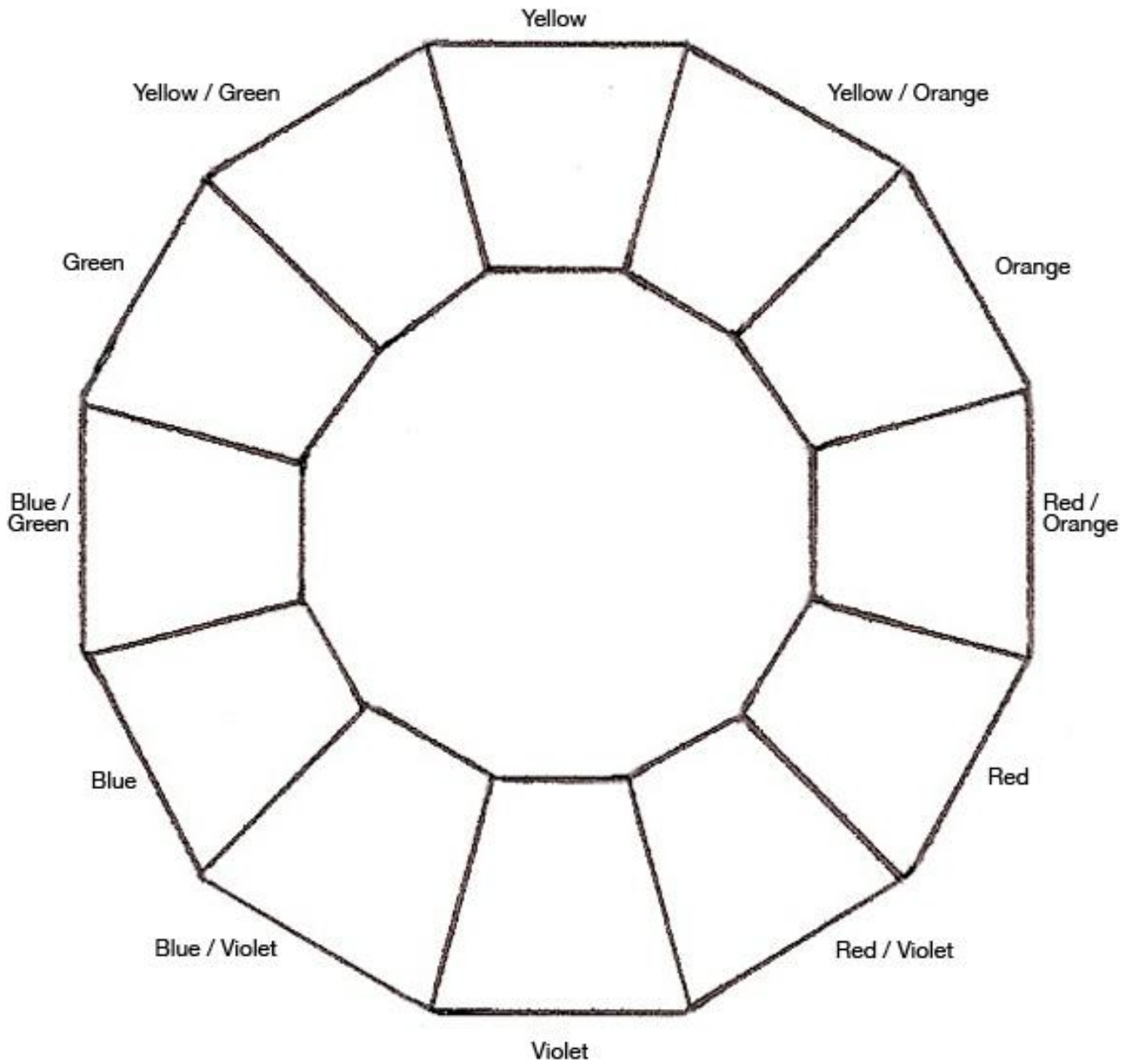
3. Choose a kind of color, shape or line that you listed.  
\* How does it contribute to the artwork overall? (How does it help the artwork “work?”)

**Consider:**

- How does it contribute to how the artwork feels?
  - How does it contribute to the mood of the artwork?
  - How does it contribute to how the artwork looks?
  - How does it contribute to the story the artwork tells?
  - How does it contribute to the ideas in the artwork?
- \* Do this with at least two elements. They can be chosen from any column.

4. What new ideas do you have about the artwork? What do you see now that you didn't see before?

# Blank Color Wheel



Use this Blank Color Wheel to experiment with  
Color Schemes and Paint Mixtures



# ELEMENTS OF ART

are sensory  
components used to  
create works of art:  
line, color, shape,  
form, texture, value  
and space.

**COLOR**: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**LINE**: A line is an

identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.



**FORM:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**SHAPE**: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

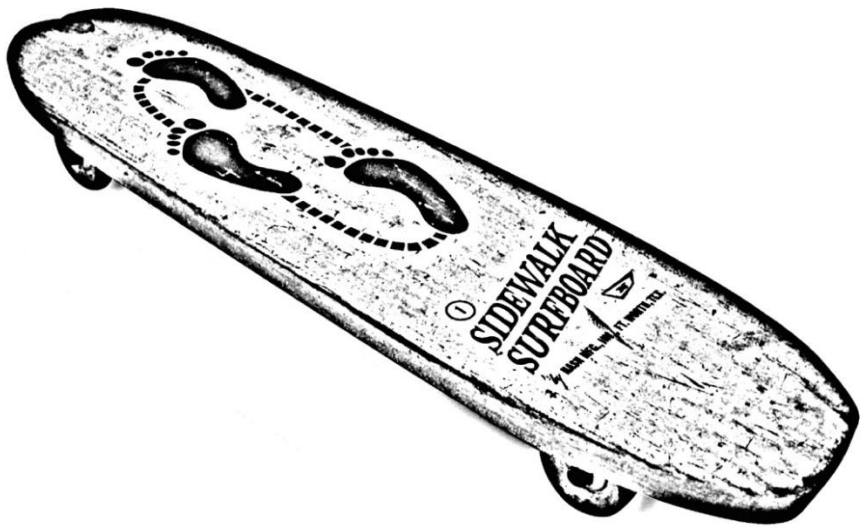
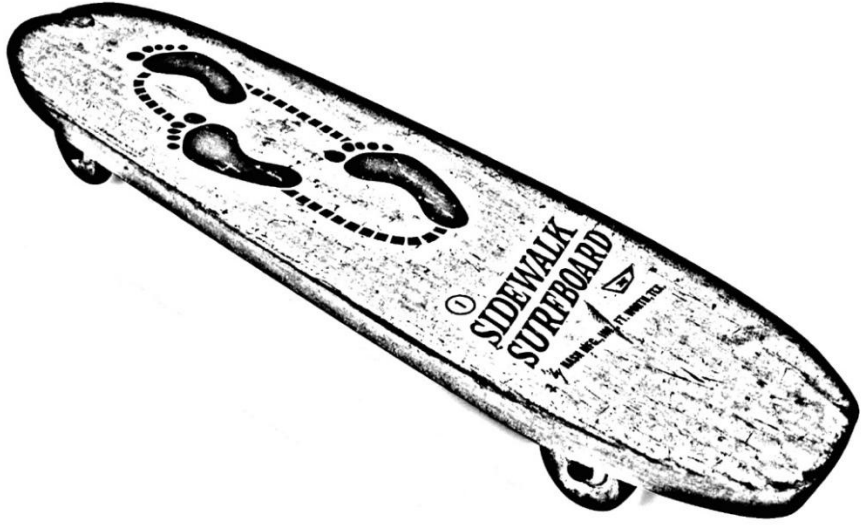
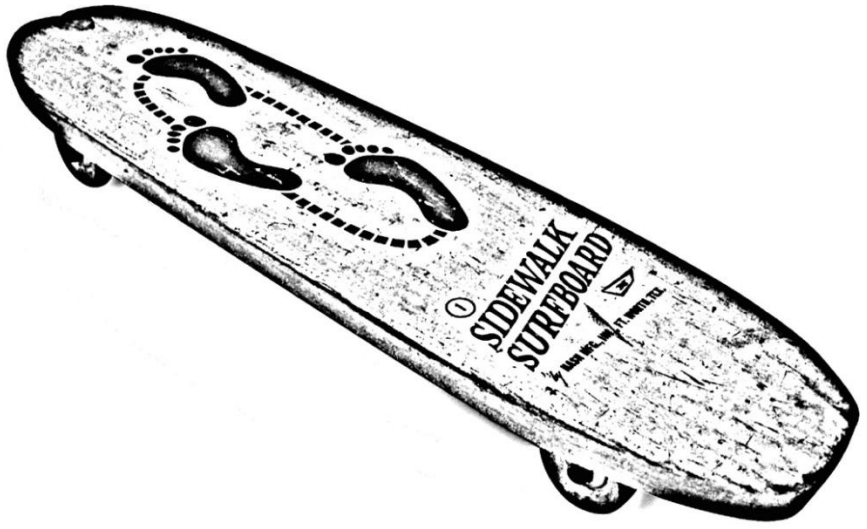
**SPACE:** The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

**TEXTURE**: The feel or appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**VALUE:** The lightness or darkness of a hue or neutral color.

# PULEFEE

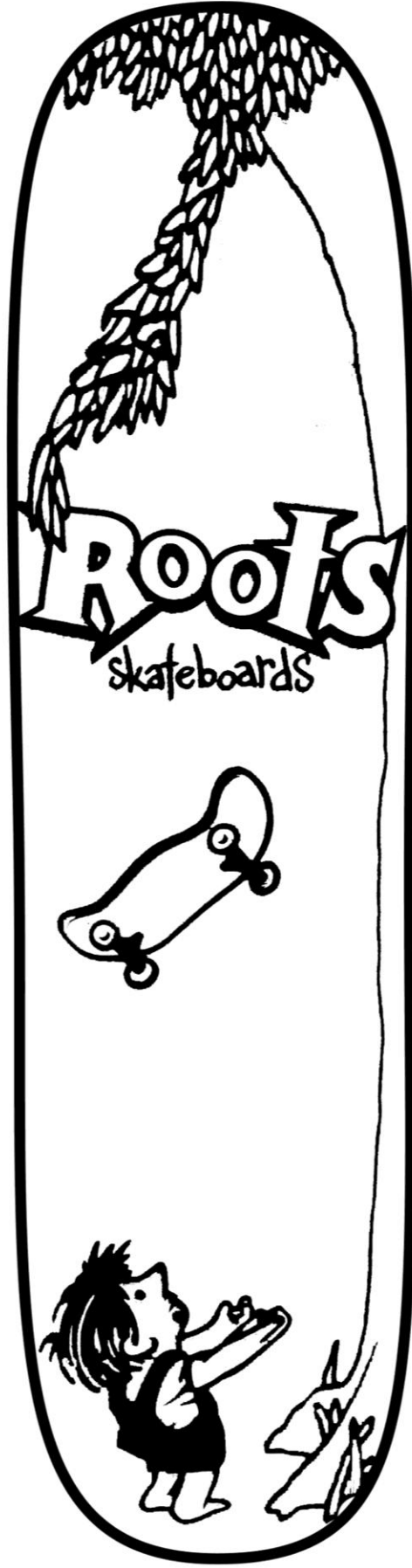
## A Short History of Skate Art COLORING BOOK



SEE IF YOU CAN FIND THESE  
**SKATEBOARDS**  
IN THE EXHIBITION TO  
**INSPIRE YOU!**\*

GET  
**comfortable**  
AND  
**color!**

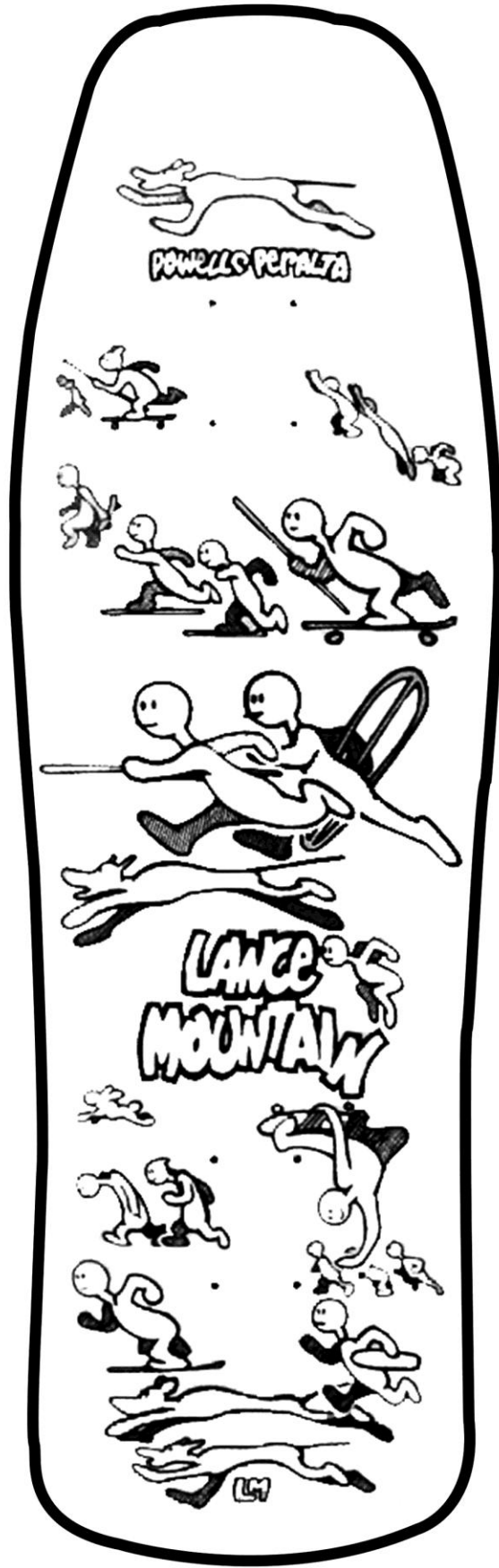
WE HAVE CRAYONS AND A CARPET SQUARE READY FOR YOU TO USE,  
JUST ASK THE ATTENDANT AT THE DESK.



Todd Bratrud for Roots Skateboards, *Giving Tree*, 1998



Lance Mountain for Powell Peralta, *Doughboy 2*, 1991

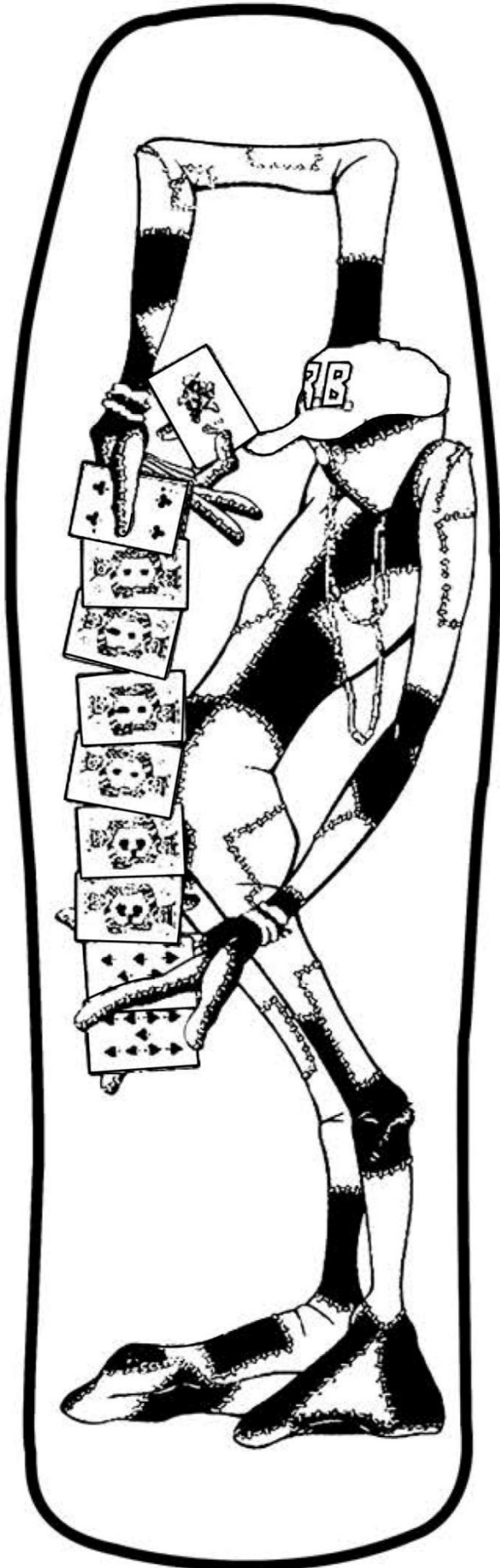




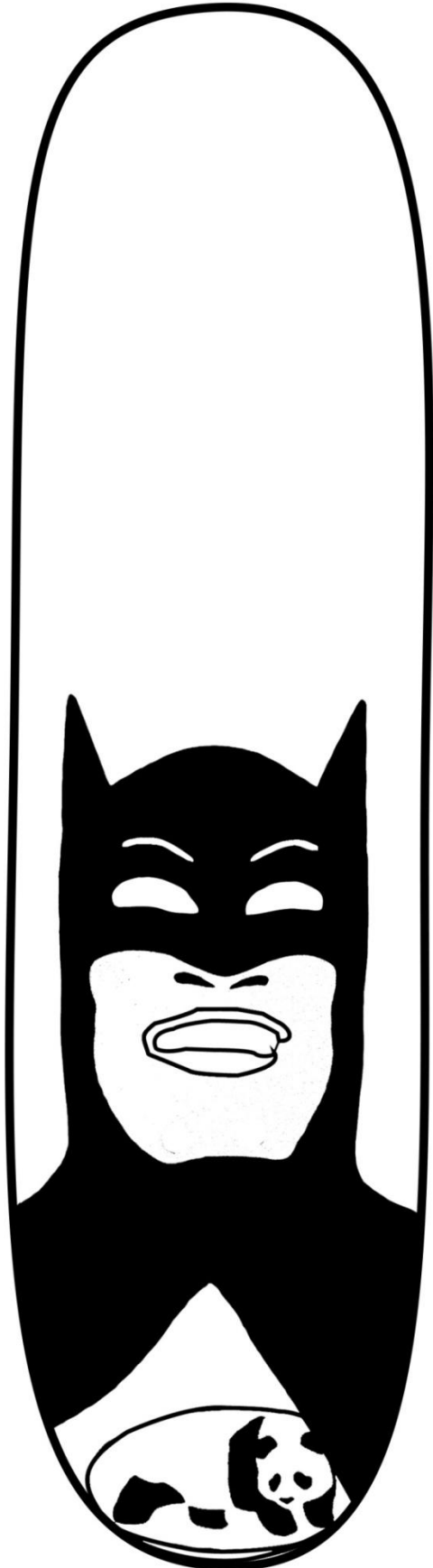
V. Courtlund Johnson for Powell Peralta, *Lance Mountain*, 2005 reissue

Todd Bratrud for Brimley, *Elmo*, 2007



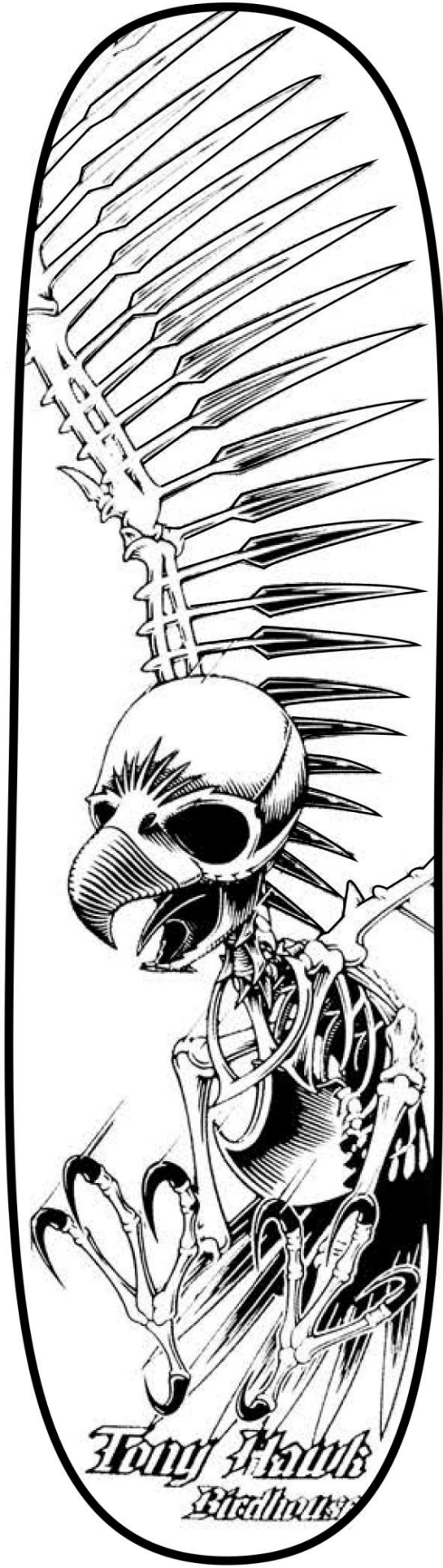


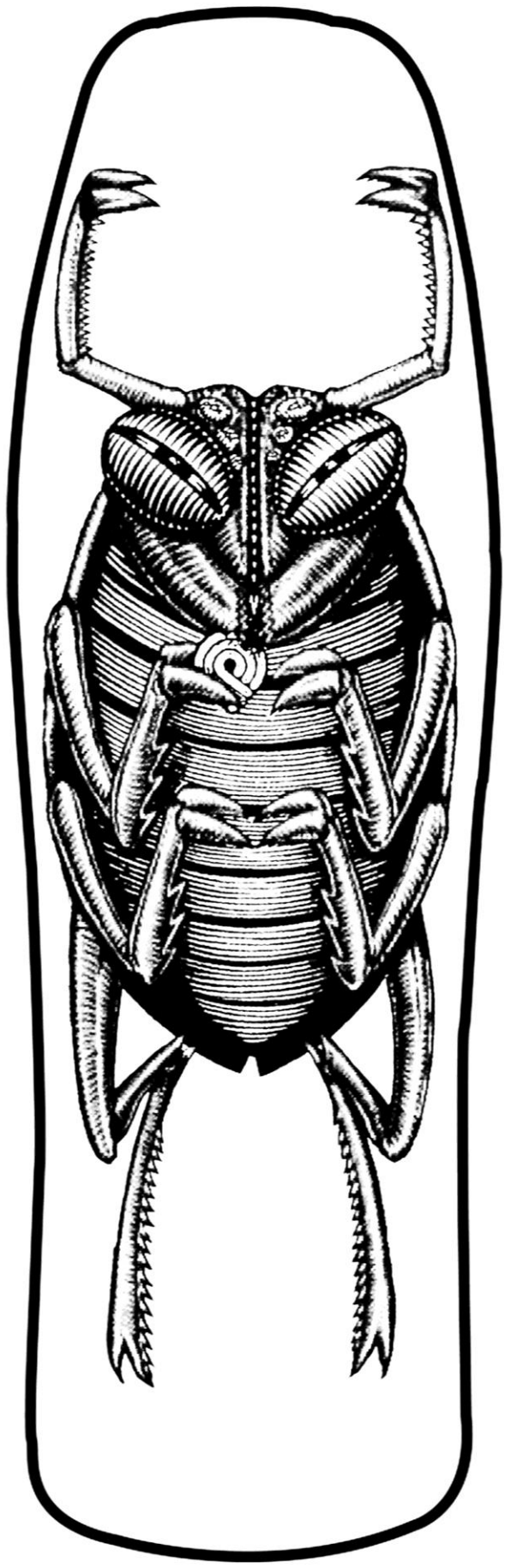
Sean Cliver for Powell Peralta, Ray Barbee Deck, 1989





Sean Cliver for Birdhouse, Tony Hawk "Full Skull", 1997





V. Courtland Johnson for Powell Peralta, *Bug Team Deck*, 1988



Jim Phillips for Santa Cruz, *Jason Jesse Neptune*, 2006 reissue





Jim Phillips for Hosoi, *Monk Fake* (unreleased graphic)

CREATE  
**YOUR**  
OWN  
BOARD



THINK OF  
**SHAPES**  
COLOR  
**IMAGES**  
& DESIGNS



This coloring book was printed in conjunction with the exhibition  
**Full Deck: A Short History of Skate Art**  
Organized by the William D. Cannon Gallery  
Cultural Arts Office / City of Carlsbad  
October 6 - December 30, 2012

Front page: Nash Manufacturing, *Sidewalk Surfboard*, c.1960

Design by Jillian Buccola

# WILLIAM D. CANNON ART GALLERY



The William D. Cannon Art Gallery's Three-Part-Art gallery education program for the fiscal year 2012-13 is funded in part by Mrs. Teresa M. Cannon, The Cannon Endowment Fund of the Carlsbad Library and Arts Foundation, and the Carlsbad Friends of the Arts. Funds for busing are provided in part by a donation from Mrs. Graciela Quesada.

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William D. Cannon Art Gallery  
Carlsbad City Library complex  
1775 Dove Lane  
Carlsbad, CA 92011

