The Jefferson Performing Arts Society

Presents

MARY POPPINS

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Everyone’s favorite practically perfect nanny takes the stage in this Supercalifragilisticexpialidocious musical adventure. Featuring all your favorite songs from the movie, plus a few new catchy tunes, this is perfect for the whole family.

This magical family musical is based on the series of children’s books by P.L. Travers and the 1964 Disney film starring Julie Andrews and Dick Van Dyke.

**Story:**

George and Winifred live at Number 17, Cherry Tree Lane with their misbehaved children, whose latest nanny has just quit with a fit. Enter Mary Poppins, the “practically perfect” nanny who teaches with magic and bonds with the children as no other nanny has. When Mary suddenly leaves the position, and Winifred hires George’s childhood
nanny to take on the job, sending George and the children fleeing from the house, Mary becomes more valuable than ever. With patience, kindness, and a little bit of magic, Mary and her friend Bert help the family set things right - maybe more right than they'd ever been before.

RETRIEVED FROM: http://broadwaymusicalhome.com/shows/poppins.htm

This Companion begins with **Background. Becoming Mary Poppins** P. L. Travers, Walt Disney, and the making of a myth explores the literal history of Mary Poppins—the life an inspiration of author P.L. Travers. This section is followed by a series of arts-integrated lesson plans.

**Mary Poppins Set Design: Curves, Angles and New Orleans Gothic Revival** expands on students’ understanding of shapes by exploring them through the lenses of JPAS **Mary Poppins** set designs and architecture.

**Mary Poppins Screeving Narratives: Family Odysseys** guides students as they learn about screevers, the artist that developed the screevings (chalk drawings) for the film **Mary Poppins**, discuss the idea of odyssey, develop their own narrative descriptive essay about a family odyssey and create their own screeves to illustrate their essay. The article **The World’s First Female Pavement Artist (1874-1934)** follows this lesson and provides opportunities for lesson extensions. **Fantastic Dreams Are Made of Strong Elastic** expands on what students learn in **Mary Poppins Screeving Narrative Essays: Family Odysseys** by exploring the history of the artists of Jackson Square and a contemporary international screeving project (chalk drawings) that began in New Orleans. This lesson also gives students opportunities to develop their own **Wishes into Reality** narrative essay and create their own screeves to illustrate their essay.

This Companion concludes with the article **Exclusive: Disney developing new original musical featuring Mary Poppins; Rob Marshall to direct** and a list of additional resources educators can use to prepare their students for the JPAS production of **Mary Poppins**.

*Jane & Michael*

> Stretch your mind beyond
> fantastic dreams are made of strong elastic

*Mary Poppins*

> Take some sound advice and don't forget it

*Winifred, Jane & Michael*

> Anything can happen if you let it
Louisiana Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. The arts are even more critical now with the introduction of Louisiana Common Core. Common Core is replacing the system of Grade Level Expectations and Standards and Benchmarks previously used to measure student achievement. Here is some background information on Louisiana Common Core:

**COMMON CORE STATE STANDARDS**

Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. In 2010, Louisiana adopted Common Core State Standards in English language arts and math. The Common Core State Standards define what students need to learn in reading, writing and math in each grade to stay on track for college and careers. Please visit this site for more information:

http://www.louisianabelieves.com/academics/louisiana-student-standards-review

All Common Core connections were retrieved from:


The 1964 world première of “Mary Poppins” was held at Grauman’s Chinese Theatre in Hollywood, and it was the kind of spectacle for which the Disney organization had become famous. Throngs of screaming fans were greeted by Mickey Mouse, Goofy, Snow White and the dwarfs, as well as by entertainers who gestured toward the movie’s Edwardian setting: a twelve-piece pearly band, chimney-sweep dancers, valets dressed as bobbies, and a bevy of pretty Disneyland hostesses, whose traditional uniforms (kilts and black velvet riding helmets) suggested a general Englishness. Hollywood luminaries arrived in chauffeured automobiles, the women in ball gowns and mink stoles (Angie Dickinson, Maureen O’Hara, Suzanne Pleshette), the men wearing dinner jackets (Edward G. Robinson, Cesar Romero, Buddy Ebsen). The arrival of the movie’s principals aroused muted excitement: Julie Andrews, who played Mary Poppins, had never appeared in a movie before, and Dick Van Dyke—the chimney sweep Bert—became much better known after the film’s release. Then Walt Disney himself arrived, stepping out of a stretch limousine and gallantly reaching a hand into the car to help his wife, Lillian, onto the pavement. Disney was by then immensely famous, appearing on his own television show every Sunday night. He had carefully engineered his entrance: when his car pulled up, the Disney characters mobbed it, and soon afterward clouds of balloons were released into the air.
Inside the packed twelve-hundred-seat theatre, the members of the audience responded to the movie with enthusiasm: they gave it a five-minute standing ovation. In the midst of the celebrating crowd, it would have been easy to overlook the sixty-five-year-old woman sitting there, weeping. Anyone who recognized her as P. L. Travers, the author of the Mary Poppins books, could have been forgiven for assuming that her tears were the product of either of artistic delight or of financial ecstasy (she owned five per cent of the gross; the movie made her rich). Neither was the case. The picture, she thought, had done a strange kind of violence to her work. She would turn the personally disastrous première into a hilarious dining-out story, with Disney as the butt of her jokes. But she had a premonition that the movie she hated was about to change everything for her. Writing to a friend, she remarked that her life would never be the same. Travers’s dreams of becoming a famous writer were realized because of Disney’s movie, but its scope eclipsed everything else that she had or would achieve. She spent the rest of her long life (she died in 1996, at the age of ninety-six) linked artistically and personally to Mary Poppins. It was a persona—spinsterish children’s author, creator of a spinsterish character—that overshadowed the more complicated identity she had devoted her life to creating. The movie also left a deep impression on the generations of children who saw it during its three theatrical releases, in 1964, 1973, and 1980. These were children who grew up in an America in which nannies were as unfamiliar to middle-class neighborhoods as Jaguars and Martians. But they would become adults in an America that had invented a new nanny culture. To an astonishing extent, the way they came to think and talk about their employees was shaped by the movie they had seen so many years earlier.

Nannies have become a force in American life because of the three-decade-long influx of middle-class mothers to the workforce, and the more recent wave of cheap female immigrant labor. “She’s the Guatemalan Mary Poppins!” a working mother will happily announce of her new employee—or the Colombian or the Caribbean one. It’s hard to find a book or an article about hiring a nanny that doesn’t make mention of the old girl. And even
though the culture and experience of a Third World child-care provider are as removed from those of an Edwardian nanny as it is possible to be, we understand what the reference means: the nanny is good, she’s kind, and her ability to transform a chaotic household into a place of order and contentment verges on the supernatural. What people remember about the movie is that the family finds happiness and the nanny is magical. What they misremember is that it’s a film with a surprising moral: fire the nanny. In a sense, “Mary Poppins” is an anti-nanny propaganda film, the “Reefer Madness” of the working-mother set.

The script for “Mary Poppins” was written by a group of men in Burbank in the early sixties, and it is set in London in 1910, in the household of a martinet banker (Mr. Banks), a suffragette (Mrs. Banks), and their two young children, Jane and Michael. But the Bankses’ story opens with an entirely contemporary predicament: a mother with tons of work being blindsided by a crisis more terrifying to the maternal soul than infidelity or financial reversal—nanny trouble. When first we meet Mrs. Banks, she is dancing along the pavement outside her house, triumphant in her day’s accomplishments. “We had the most glorious meeting,” she tells her servants, after she bursts through the front door, singing. “Mrs. Whitbourne-Allen chained herself to the wheel of the Prime Minister’s carriage. You should have been there! And Mrs. Ainslie—she was carried off to prison, singing and scattering pamphlets all the way!” The servants, however, have news of their own: the reason that Katie Nanna, the children’s nursemaid, is wearing her gabardine travelling outfit is that she is about to quit. They finally manage to tell Mrs. Banks, and it is as though they’d stuck a pin in her; we watch her crumple before our eyes. She snatches off her “Votes for Women” sash—“You know how the cause infuriates Mr. Banks”—and then does what any clear-thinking, intelligent woman in her situation would do: she begs. “Katie Nanna—I beseech you. Please reconsider. Think of the children. Think of Mr. Banks.” Speak of the devil—he marches through the door, and becomes apoplectic when he learns of the upheaval. In six minutes of film time, Mrs. Banks is changed from a balls-out feminist—“No more the meek
and mild subservients, we!”—to a surrendered wife. “I’m sorry, dear,” she says. “I’ll try to do better next time.”

What follows is the entirety of what most people remember of the film: Mary Poppins alights calmly from the sky, using her umbrella as a parachute, and begins to set things straight. Her main objective is to transform Mr. Banks from a prig to a loving mid-century American-style dad, with a hankering for kiddie fun and family time. But she’s got half an eye on the missus. By the movie’s end, Mrs. Banks has abandoned the whole crazy suffrage scheme, and proves it by using her “Votes for Women” sash as a tail for the children’s kite. As Mary Poppins slips away, Mrs. Banks goes to the park with her family, embracing her proper role in the household. The story’s happy ending depends on a signal fact: the Banks children will no longer be brought up by servants. Henceforth, their own mother—corralled homeward through the beneficent intercessions of Mary Poppins—will do the job herself.

“Mary Poppins” advocates the kind of family life that Walt Disney had spent his career both chronicling and helping to foster on a national level: father at work, mother at home, children flourishing. It is tempting to imagine that in Travers he found a like-minded person, someone who embodied the virtues of conformity and traditionalism. Nothing could be further from the truth. Travers was a woman who never married, wore trousers when she felt like it, had a transformative and emotionally charged relationship with an older married man, and entered into a long-term live-in relationship with another woman. As she approached forty, she decided that she wanted a child. After a bizarre incident in which she attempted to adopt the seventeen-year-old girl who cleaned her house, she travelled to Ireland and adopted an infant, one of a pair of twins, and raised him as a single mother. Her reverence for the delights of family life was perhaps as intense as Disney’s, but her opinion about the shape such a life might assume was far more nuanced.
Children’s authors are not known for their happy childhoods, and Helen Goff—the little girl who at twenty-one changed her name to Pamela Travers and never looked back—endured one that was almost archetypal in its sadness and its privations. She was born in Australia in 1899, the eldest daughter in a household of girls. Her father, Travers Goff, was a bank manager and a drinker, and he died when she was seven. Valerie Lawson, the author of the only comprehensive biography of Pamela Travers, notes that “epileptic seizure delirium” was given as the cause of death, but says Pamela Travers “always believed the underlying cause was sustained, heavy drinking.” Her mother, Margaret, who was pretty and feckless, soldiered on for a few years, and then, when Helen was ten, she did what a mother is never supposed to do. She gave up.

One night, in the middle of a thunderstorm, Margaret left Helen in charge of the two younger children, telling her that she was going to drown herself in a nearby creek. As an old woman, Travers wrote about the terrifying experience: “Large-eyed, the little ones looked at me—she and I called them the little ones, both of us aware that an eldest child, no matter how young, can never experience the heart’s ease that little ones enjoy.” Helen stirred the fire and then they all lay down on the hearth rug and she told them a story about a magical flying horse, with the small ones asking excited questions (“Could he carry us to the shiny land, all three on his back?”). As she tried to distract her siblings, she worried about the future. She later wrote, “What happens to children who have lost both parents? Do they go into Children’s Homes and wear embroidered dressing-gowns, embroidery that is really darning?” That predicament—the fate of children whose parents can’t take care of them—haunted her for the rest of her life.

Margaret came back that night, having been unsuccessful in her suicide attempt, but Helen’s mind was made up. She no longer cleaved to her unreliable, dithering mother but, rather, to a formidable maiden great-aunt, Helen Morehead. Aunt Ellie, as she was called, bossed everyone around, but
her fierceness disguised a kindness she would have been embarrassed to admit.

…in the winter of 1933… she succumbed to a bout of pleurisy, took to her bed, and began to write.

Travers chose as her subject one of the great English preoccupations: nursery life. More to the point, within that subject she located a rich and relatively untapped vein of experience—the relationship between a nanny and her charges. Travers was writing at the end of a groundbreaking epoch of children’s literature that included the works of Lewis Carroll, Kenneth Grahame, J. M. Barrie, and A. A. Milne, each of them annexing vast territories of children’s experience. Several years earlier, Travers had published a newspaper short about a comical nanny named Mary Poppins. More recently, A.E.—whose advice usually succeeded only in making her bad poetry worse—had given her an inspired suggestion: he thought that she should write a story about a witch. Now the idea struck her: why not make Mary Poppins into a shape-shifter?

We tend to think of the British nanny—formally trained, bred to the job, imperious, unflappable, and immaculately turned out—as one of England’s oldest traditions. She was actually a relatively short-lived institution. Born in the early days of Victoria’s reign, when industrialization and a population explosion among both the poor and the middle class brought the two groups together in a highly regimented and hierarchical servant culture, she had all but disappeared by the end of the Second World War. The middle-class house that was populated with specialized servants became a thing of the past, and nannies evolved into an accoutrement strictly of upper-class life, associated with the aristocracy.

Travers’s story, which unfolded over the course of an eventual eight books, is set in Depression-era London, and describes a world in decline. The Banks family, though solidly middle class, is racked with financial anxieties,
and possessed of “the smallest house in the Lane,” which is “rather dilapidated and needs a coat of paint.” Nonetheless, they have a retinue of servants: “Mrs. Brill to cook for them, and Ellen to lay the tables, and Robertson Ay to cut the lawn and clean the knives and polish the shoes and, as Mr. Banks always said, ‘to waste his time and my money,’ ” as well as a nurse, Katie Nanna, for their four children. Mrs. Banks keeps busy running the household, going to tea, and, when she can, putting her feet up. Mr. Banks works at a bank.

Obviously, Travers did not write her books to commemorate a happy childhood, but she did seem interested in rewriting her bad one. The Banks family is a reformed version of the Goffs, their charming features magnified and their failures burnished away. Father is a banker, although not a drunk; mother is a flibbertigibbet, although not a suicidal one. And Mary Poppins, like Aunt Ellie, is the great deflater, the enemy of any attempt at whimsy or sentiment. (“‘I smell snow,’ said Jane as they got out of the Bus. ‘I smell Christmas trees,’ said Michael. ‘I smell fried fish,’ said Mary Poppins.”) But she is also an everyday enchantress, a woman who will scold a child for wearing a coat in a warm room but also one who will take her charges to a midnight congress of animals at the zoo, and on an afternoon trip around the world.

The literary Mary Poppins is by no means an untroubling character. Indeed, at the end of the first chapter of the first book—in which she arrives as a shape hurled against the front door in the midst of a gale, assumes the form of a woman, bullies Mrs. Banks into hiring her, snaps at the children, and doses them with a mysterious potion after she gets them alone in the nursery—she earns only a qualified endorsement: “And although they sometimes found themselves wishing for the quieter, more ordinary days when Katie Nanna ruled the household, everybody, on the whole, was glad of Mary Poppins’s arrival.” She is, in fact, very often “angry,” “threatening,” “scornful,” and “frightening.” She calls the children cannibals, jostles them down the stairs, and makes them eat so quickly that they fear they will choke.
She has a habit of saving the children from horrifying supernatural experiences, it’s true, but this would seem more of a boon if she herself hadn’t brought them on in revenge for naughtiness. Often, she seems like someone who doesn’t like children much.

Still, they love her. It is Mary Poppins who puts the children to bed and unbuttons their overcoats and bathes them; Mary Poppins who, familiar to the children simply by her scent—toast and Sunlight soap—comes to their bedsides and comforts them with warm milk and quiet words. It is Mary Poppins who earns the deepest love a child has to offer: that which is bound in his trusting dependence on the person who provides his physical care.

“Mary Poppins,” Michael cries in anguish the first night she has come to care for them. “You’ll never leave us, will you?” It’s the great question of childhood, the question upon which all the Mary Poppins books turn: is the person on whom a child relies for the foundation of his existence—food and warmth and love at its most elemental—about to disappear?

“I’ll stay till the wind changes,” she tells him honestly, and at the first book’s end she leaves abruptly. Mrs. Banks is furious; the children are heartbroken. “Mary Poppins is the only person I want in the world,” Michael shrieks, throwing himself on the floor. His outburst would be doubly wounding to the modern mother: her child would be suffering and she would be reminded of the love she had forfeited to an employee. But Mrs. Banks is untroubled by either fact. Her concerns are for the disruption of her household. She and Mr. Banks have a dinner party to attend, and it’s the maid’s day off.

The “Mary Poppins” books are transfixing and original, trading sharp drawing-room comedy with fantastical adventures and carefully rendered scenes of servant life. Travers wrote the first volume quickly, patching together the episodes of Mary Poppins and the children with those of Mary’s excursions—to her own “Fairyland,” on a private jaunt with Bert. It was likely Madge who sent the manuscript to a London publisher, Gerald Howe. He accepted it immediately, and then Travers chose an illustrator, a young
woman named Mary Shepard, whose father, Ernest Shepard, had illustrated the “Winnie-the-Pooh” books. It was the beginning of a long, fruitful, and often unhappy relationship. Shepard illustrated all of the “Mary Poppins” books, though often with some bitterness: Travers allowed her almost no license in how she composed images. Travers was intimately involved in all aspects of the physical production of her books, including the color of the dust jackets and the typeface.

Travers sent the book to press with some trepidation, fearing that a children’s book might undermine her hard-won literary cachet. She considered releasing the book anonymously, but her publisher wouldn’t hear of it. In the end, she need not have worried. The book, which came out in 1934, was not only popular with children but well received by the audience whose opinion she valued most. T. S. Eliot, who was then an editor at Faber and Faber, expressed interest; Ted Hughes later wrote to tell her that Sylvia Plath had loved “Mary Poppins.” Princess Margaret and Caroline Kennedy were both admirers. Over the course of the “Mary Poppins” run—the last book was published in 1988—the series was increasingly influenced by Travers’s study of spiritualism, myth, and the occult. But domestic scenes were always her strength. A review of the second book in the series, “Mary Poppins Comes Back,” which appeared in this magazine in 1935, observed of the main character: “To our taste, she and her little charges are at their best when they are fixed firmly on the ground, snapping tartly at each other in the very human and cluttery nursery of the Banks family.”

It was through Diane Disney, Walt’s young daughter, that he first became aware of the “Mary Poppins” books, sometime in the early nineteen-forties. He saw their potential. The story was not in the public domain, however, and its prickly author was known to have rebuffed many Hollywood suitors, including Samuel Goldwyn. Disney, who later put his stamp on many of the classic characters from English children’s stories—Winnie-the-Pooh, Peter Pan—turned his attention to persuading Travers, who by this time was again living in London and was in and out of a tempestuous
relationship with Jessie Orage, the widow of the New English Weekly’s founder, Alfred Orage. Of Disney’s courtship, Travers later recalled, “It was as if he were dangling a watch, hypnotically, before the eyes of a child.” Disney’s was a fifteen-year campaign of attention, flattery, and transcontinental telegrams and visits. At long last, Travers succumbed to a deal that gave her a hundred thousand dollars, a cut of the gross, and—unheard of at the Disney studios—script approval. She also demanded that the movie not be a cartoon, and Disney acquiesced; a 1941 strike against the studio by his animators had left him eager to explore other ways of making movies.

The story of “Mary Poppins” depended on the premise that it was normal for a middle-class family to employ a staff, including a servant to raise the children. But to a large segment of Disney’s intended audience this idea would be bewildering or, at least, cold and unpalatable. To solve this problem, he summoned Richard and Robert Sherman to a meeting in his large, corner office on the Disney lot in Burbank. The Sherman brothers were songwriters in their early thirties who had worked on several Disney movies and television shows and had recently written the Annette Funicello hit “Tall Paul.” They had impressed Disney with the way they “thought story” when they wrote songs. He asked the brothers a question that is now a part of the lore that surrounds the making of “Mary Poppins”: “Do you boys know what a nanny is?”

“Yeah,” Richard joked. “It’s a goat.”

Disney realized that translating the story for an American audience would require an explanation of the role of a nanny, as well as a plot that would reward Mr. and Mrs. Banks for choosing to bring up their children themselves.

“We had to come up with a need for Mary Poppins to come to the Banks family,” Richard Sherman told me recently. “We had to make her a necessary person.” Their first thought was to get rid of Mr. Banks. “We were
going to set the thing during the Boer War and have his regiment called up,” he said. “Then you could have had a real happy ending, when he came home.” And then, Sherman said, they had an inspiration: “You could make the father *emotionally absent*.”

Mr. Banks’s journey would provide the narrative arc of the film. The mother would be a matron who had lost sight of her most important calling: raising her children. She, too, would be transformed into a good mother (of the kind recognizable to an American audience in the early nineteen-sixties) through the offices of Mary Poppins, who would leave, never to return, once her work with the parents had been completed. “We made it a story about a dysfunctional family,” Sherman said. “And in comes Mary Poppins—this necessary person—to heal them.”

By the beginning of 1961, a plot had been outlined, there were drafts for several of the songs, and a studio artist named Don DaGradi had created hundreds of sketches on dozens of storyboards to convey the look and action of the film. But Travers still needed to give the plans her blessing—a contractual obligation that suddenly seemed more daunting, because as the Disney team was finishing its work Travers’s own treatment arrived in the mail. “The more I think about it,” Walt Disney wrote her diplomatically, “the more I am inclined to feel that it would be highly advantageous for all concerned if you could come to Los Angeles and spend at least a week with us here in the studio, getting acquainted with the people who will carry the picture through to completion, and giving us the benefit of your reactions to our presentation.” He promised her a lovely trip, with opportunities to tour Disneyland in the company of a hostess and attend a private screening of “The Parent Trap.” She would, in short, undergo the final phase of hypnosis, swimming in chlorinated water beside movie stars at the hotel pool, visiting Sleeping Beauty’s castle, and—almost as an afterthought—approving the Disney script instead of her own.

But after Disney’s years of fawning attention, Travers arrived in California expecting to be deferred to completely. Moreover, she was not as
awyed by Disney’s achievements as others were. Young Richard Sherman may have considered Walt Disney “the greatest storyteller—maybe the greatest man of the twentieth century,” but Pamela Travers had discussed her poetry with William Butler Yeats and shared a masthead with T. S. Eliot. She thought that “Steamboat Willie” was a fine entertainment for youngsters, but she considered most of the Disney oeuvre manipulative and false. In her mind, he traded in sentimentality and cynicism, two qualities she despised.

Disney’s artistic impulses may be open to interpretation, but he was shrewd. “We had no idea she was coming to town,” Richard Sherman recalled, chuckling. “Walt told us two days before she came—and then he went to the ranch in Palm Springs. He said he had to read some scripts.” DaGradi and the young songwriters were left to deal with her. They could listen to Travers’s ideas, and present their own, but they had no power to agree to anything that she wanted.

The story meeting was punishing. It lasted more than a week, and consisted of the Sherman brothers trying to sell the Disney version, while Travers, whose youthful self-confidence had gathered over the years into an oppressive self-righteousness, interrupted, corrected, bullied, and shamed them. Like countless novelists in Hollywood, Travers sought to salvage every last detail from her original. The sessions were tape-recorded, and on the tapes you can hear Travers’s booming, imperious voice in terrifying counterpoint to the Sherman brothers’ chipper young voices. “But how is that arranged?” she asks of a sequence in which the principal characters jump into the world of a sidewalk chalk drawing. “Walt Disney magic!” one of the young men replies with touching excitement.

At last the meeting ended, and Travers headed back to London, but not before rolling nine sheets of pink stationery from the Beverly Hills Hotel into her typewriter and recounting a slew of anachronisms and unconscionable deviations from the text not sufficiently covered in the story conferences. Back home, she bombarded Disney with a second long assessment of what he was doing wrong. In the end, Travers reluctantly approved a version of the
script, and production began. She continued to lodge objections, however, and, two years after signing off on the project, sent Disney another long set of notes, her intention seemingly to belittle the effort and to distance herself from it—an insurance policy against going down with the ship if the picture was a stinker. In the nineteen-eighties, she laid out her objections most pointedly to her young friend and devotee Brian Sibley. “What wand was waved to turn Mr. Banks from a bank clerk into a minor president, from an anxious, ever-loving father into a man who could cheerfully tear into pieces a poem that his children had written?” she wrote. “How could dear, demented Mrs. Banks, fussy, feminine and loving, become a suffragette? Why was Mary Poppins, already beloved for what she was—plain, vain and incorruptible—transmogrified into a soubrette?”

The première was the first Travers had seen of the movie—she did not initially receive an invitation, but had embarrassed a Disney executive into extending one—and it was a shock. Afterward, as Richard Sherman recalled, she tracked down Disney at the after-party, which was held in a giant white tent in the parking lot adjoining the Chinese Theatre. “Well,” she said loudly. “The first thing that has to go is the animation sequence.” Disney looked at her coolly. “Pamela,” he replied, “the ship has sailed.” And then he strode past her, toward a throng of well-wishers, and left her alone, an aging woman in a satin gown and evening gloves, who had travelled more than five thousand miles to attend a party where she was not wanted.

“Walt Disney’s Mary Poppins” won five Academy Awards. After the movie’s release, P. L. Travers became a cottage industry, something she loved and chafed against in equal measure. By then, children’s literature had become a legitimate academic field in America, particularly popular at women’s colleges, and Smith and Radcliffe invited her to be a writer in residence. It was a mixed blessing. She relished university life and the opportunities for pontificating that it provided, but she found that the kind of young women who studied children’s books were nothing at all like the girl who had escaped from Australia half a lifetime ago. She took to hosting
louche at-homes in her dormitory apartment, sprawling on the couch barefoot, clad in a loosely belted kimono and coming to life only if a male student or professor wandered into the session.

Richard Sherman believes that Travers’s opinion of the movie changed depending on her audience. In private letters, including some to journalists, she mercilessly criticized Disney’s lack of subtlety and what she called his emasculation of characters, but she habitually attached a nervous caveat that her remarks were not for publication. (Disney, she claimed, had once reprimanded her for being ungrateful.) To this day, her estate watchfully guards this correspondence.

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Mary Poppins Set Design:

Curves, Angles and New Orleans Gothic Revival

By Karel Sloane-Boekbinder

Images of JPAS Set Design by Kristin Blatchford and Joshua Frederick

In preschool, students learn about shapes. They learn how to identify them by appearance. As an example, a shape made of straight lines with four equal sides is a square, a shape made of three straight lines is a triangle, a shape made of curved lines is a circle and so forth.

In this lesson, we will expand on students’ understanding of shapes by exploring them through the lens of architecture. To do this, we will start by viewing images of JPAS “Mary Poppins” set designs. Next, we will investigate the inspirations behind these set designs—the Gothic Revival movement in architecture and the work of Charles Locke Eastlake. We will consider architecture in its simplest terms—shapes students already know how to identify (AND introduce words such as “polygon,” “concave,” “convex,” “regular” and “irregular.”) We will also delve into how the Eastlake style has been incorporated into New Orleans architecture. Additionally, once students have investigated the shapes incorporated into Neo-Gothic Revival architecture and the JPAS set designs they will have an opportunity to create their own Eastlake-inspired architectural design.

Set designers use many things as their inspiration to design and construct sets. This inspiration requires research. Inspiration for set designs can come from research of particular time periods, vintage photographs, paintings, genres of visual art and the works of particular visual artists.

The time in history and place can greatly influence the artistic choices a set designer makes. “Mary Poppins” the stage play and subsequent film are based on a series of books by the same name. The series, written by P.L. Travers, contains eight books chronicling the adventures of the title character: https://www.goodreads.com/series/63099-mary-poppins The eight books were published from 1934 to 1988.
The stage play and subsequent film “Mary Poppins” are set in 1910 and situated in an actual place, London. The Eastlake style of architecture was one of the many styles of the Late Victorian Period, which extended from 1850 – 1910. The JPAS production of “Mary Poppins” includes three full production sets (moving units) and six painted backdrops. Three of the backdrops include architectural renderings incorporating the design style of Charles Locke Eastlake. All of the set designs (backdrops and moving units) were co-created by Assistant Technical Director Kristin Blatchford and Marketing/PR Director Joshua Frederick. Mr. Frederick has a Master of Architecture Degree from Tulane University.

To develop and build the sets for the JPAS production of “Mary Poppins,” Kristin Blatchford and Joshua Frederick researched the Late Victorian Period and Charles Locke Eastlake. Eastlake greatly contributed to the Gothic Revival movement in architectural design. Also called Neo-Gothic Revival, this style incorporated careful craftsmanship, geometric ornament and incised linear decoration. Examples of Charles Locke Eastlake architectural designs can be found both in London and in the local architecture of New Orleans.

Begin by explaining to students that they will be using math they already know (their knowledge of shapes) to learn about set design and architecture. Display images of JPAS sets designed by Kristin Blatchford and Joshua Frederick where they can be viewed by the whole class, such as on an ELMO or SMART Board. Explain that these designs incorporate the design style of Charles Locke Eastlake and the Gothic Revival movement in architecture.

Next, display images of New Orleans architecture where they can be viewed by the whole class, such as on an ELMO or SMART Board. Individual images can be displayed, or the whole article Fanciful millwork? That house must be Eastlake style By R. Stephanie Bruno can be reviewed by the class. Ask students if they see any similarities between the JPAS set designs and the images of New Orleans architecture.

Explain the JPAS set designs and elements of New Orleans architecture have both been inspired by Charles Locke Eastlake. As a class, review information on Charles Locke Eastlake and the Gothic Revival movement in architecture. Review the images of JPAS set designs and New Orleans architecture. Ask students to identify the elements of Eastlake design.

Next, examine some of the math concepts Charles Locke Eastlake used to develop his architectural style. Display the Polygons worksheet where it can be viewed by the whole class, such as on an ELMO or SMART Board.
Discuss the term **Polygon** and compare polygons to other shapes such as circles and semi-circles.

Follow this by displaying the **Types of Polygons** worksheet where it can be viewed by the whole class, such as on an ELMO or SMART Board. Discuss the terms **regular**, **irregular**, **concave** and **convex**.

Once students have a grasp of the vocabulary “polygon,” “concave,” “convex,” “regular” and “irregular,” display the **Image of Mary Poppins Set Design** worksheet. As class, identify the polygons and whether they are regular, irregular, concave or convex. During this process, review the **Polygons** worksheet and **Types of Polygons** worksheet as needed.

Next, display the **Image of New Orleans Architecture: Eastlake Design** worksheet. As class, identify the polygons and whether they are regular, irregular, concave or convex. During this process, review the **Polygons** worksheet and **Types of Polygons** worksheet as needed to further reinforce comprehension of math concepts and vocabulary.

Follow this by distributing the **Mary Poppins Set Design: Polygons and Angels** worksheet to each student. Ask them to complete the worksheet.

Conclude this lesson by having students create their own Eastlake-inspired architectural designs. Distribute the **Mary Poppins Set Design: Building Design** worksheet. Ask students to use their understanding of polygons and the Eastlake style to help them complete their designs. Once completed, lead the class in an “art walk”—display the student designs on a wall and ask students to line up and view each one.
Images of JPAS Set Designs
Co-created by JPAS Assistant Technical Director Kristin Blatchford and JPAS Marketing/PR Director Joshua Frederick.
Fanciful millwork? That house must be Eastlake style

By R. Stephanie Bruno
on February 21, 2013 at 1:00 PM, updated February 21, 2013 at 1:02 PM

Greek Revival, Italianate, Eastlake, Craftsman -- by now you have encountered these terms frequently in StreetWalker columns, as I use them to describe the appearance of local houses and to attempt to assign to them an era of development. From time to time, I provide definitions of the terms I use, but I have never provided a pictorial guide to them until now.

The impetus came from a reader, who wrote and asked, "I love reading the stories every week, but I admit I am not always clear on the terminology used. Can you help?"

Rather than focus on elements of various styles, I will be focusing on one style at a time, in several installments. The guide is less a scholarly work than it is a field guide -- and an effort to make architectural terms readily understandable and easy to remember.

I begin with the Eastlake style because it is one of the most picturesque and most exuberant that I encounter on my weekly walks.

When I think of Eastlake, I think "millwork" (your image may be "gingerbread"), for that is what defines it. Popular in New Orleans from about 1880 to the first decade of the 20th century, the style was named for British architect Charles Lock Eastlake, whose book "Hints on Household Style" was printed in Boston in 1872.
Eastlake deplored the fact that his name came to be associated with what he considered excessive application of millwork elements, but for fans of New Orleans’ neighborhoods, Eastlake houses make great house-watching candidates because of their abundance of fanciful features.

Look for these typical Eastlake elements on your next house-watching excursion:

- Turned column: an architectural support that has been turned on a lathe and therefore features rounded elements of varying diameter
- Open frieze: a band of millwork extending between the tops of columns, often with turned spindles as decoration. Solid friezes have wood panels in lieu of spindles.
- Piercwork panel: a flat, square element cut into a pattern by a jigsaw, usually immediately next to the column tops
- Spandrel: a decorative triangular piece of wood, usually jigsaw-cut into a florid motif on one of the three sides, connecting the column top to the bottom of the frieze
- Drop-lap siding: weatherboards consisting of narrow recessed bands and wider, non-recessed bands
- Quoins: small blocks of wood arranged in a vertical pattern on a flat board on the left and right ends of the facade
- Cornice: a protruding wood element that appears above door and window openings
- Gable-fronted roof: a roof that looks like a triangle when viewed from the front
- Gable window: a decorative window that appears in the gable, often surrounded by shingles and other decorative wood elements
- Hipped roof: a roof that slopes downward from the ridge to the front facade
- Gable-over-hip roof: a roof having a gabled end over the main body and a hip over the porch
- Turned baluster: a stair or railing picket that has been turned on a lathe and therefore is rounded rather than square. A balustrade is a row of balusters capped with a handrail.
Louvered shutters like these are common on Eastlake house. The decorative elements atop the cornices above the windows is called "cresting."
More often than not, a stained-glass window appears in the gable of an Eastlake house, but here the element is a fancy attic vent.
Two Eastlake style houses sit side by side and share elements like turned columns, open friezes, piercwork panels and spandrels. The square blocks in green on the white house and in pink on the one to the right are called quoins.

RETRIEVED FROM:
http://www.nola.com/homegarden/index.ssf/2013/02/fanciful_millwork_that_house_m.html
Charles Locke Eastlake

British author
Written by: The Editors of Encyclopædia Britannica

Charles Locke Eastlake, (born March 11, 1836, Plymouth, Devon, Eng.—died Nov. 20, 1906, London), English museologist and writer on art who gave his name to a 19th-century furniture style.

The nephew of the Neoclassical painter Sir Charles Lock Eastlake, he studied architecture at the Royal Academy of Arts, London, which in 1854 awarded him a silver medal for architectural drawing. Giving up that discipline, he studied art on the European continent, then returned to England to write and to design. In 1856 he married Eliza Bailey (d. 1911). In London he was secretary of the Royal Institute of British Architects (1866–77) and keeper and secretary of the National Gallery (1878–98). There he reorganized the classification of paintings and initiated the use of glass to protect the works from the increasingly polluted London air.

As a writer on painting and industrial arts, Eastlake enjoyed a peerless reputation. More of a reformer of furniture style than an originator, he was a leading exponent of Jacobean and Gothic Revival, and he strongly influenced furniture and architectural tastes of the late Victorian and Edwardian eras. He was against the substitution of machine manufacture for quality workmanship. (Nevertheless, after Philadelphia’s Centennial Exposition [1876], American Eastlake furniture was mass-produced.) Eastlake’s influential Hints on Household Taste in Furniture, Upholstery and Other Details (1868) was in its 6th edition in the United States by 1881 and in its 4th in London by 1887. His Lectures on Decorative Art and Art Workmanship (1876) was followed by the progressively published series Notes on the Principal Pictures in such continental collections as the Brera (1883) of Milan, the Louvre (1883), and the Royal Gallery (1888) in Venice.

Gothic Revival, architectural style that drew its inspiration from medieval architecture and competed with the Neoclassical revivals in the United States and Great Britain. Only isolated examples of the style are to be found on the Continent.

The earliest documented example of the revived use of Gothic architectural elements is Strawberry Hill, the home of the English writer Horace Walpole. As in many of the early Gothic Revival buildings, the Gothic was used here for its picturesque and romantic qualities without regard for its structural possibilities or original function. Another early example of the tendency toward ornamentation and decoration was Fonthill Abbey, designed by James Wyatt, a country house with a tower 270 feet (82 m) high. Nothing could more clearly illustrate both the impracticality of usage and the romantic associations with medieval life.

The earliest manifestations of an interest in the medieval era were in the private domain, but by the 1820s public buildings in England were also being designed in the Gothic mode. Perhaps no example is more familiar than the new Houses of Parliament (1840), designed by Sir Charles Barry and A.W.N. Pugin. In that large cluster of buildings, the haphazard picturesque quality of the early revival was replaced by a more conscientious adaptation of the medieval English style. Other structures built around mid-century were within this basic pattern. Later, the desire for more elegant and sumptuous landmarks created the last flowering of the style.
In the United States, the style also can be divided into two phases. The early one, rich but comparatively unscholarly, was exemplified by Richard Upjohn's Trinity Church (New York City, 1840). This style, as in England, was favoured by the wealthy for their country estates. The later style, archaeologically more correct, inspired such structures as Renwick's St. Patrick's Cathedral (New York City, 1859–79) and was to dominate public building.

There were several reasons for the change of direction from Neoclassicism to the Gothic Revival, but three stand out as, by far, the most important. The first, sparked by the general Romantic revolution, was the literary interest in medieval times that produced Gothic tales and romances. By setting their stories in medieval times, authors such as Walpole and especially Sir Walter Scott helped to create a sense of nostalgia and a taste for that period. The ruins of medieval castles and abbeys depicted in landscape paintings were another manifestation of this spirit. The second was the writing of the architectural theorists who were interested, as part of church reform, in transferring the liturgical significance of Gothic architecture to their own times. The third, which strengthened this religious and moral impetus, was the writings of John Ruskin, whose Seven Lamps of Architecture (1849) and Stones of Venice (1853) were widely read and respected. Ruskin stated that the quality of medieval craftsmanship reflected the morally superior way of life of the medieval world and urged a return to the conditions operative in the earlier period.

The writings of the French architect Eugène-Emmanuel Viollet-le-Duc provided the inspiration to sustain the Gothic Revival movement. His own work, however, was often weak Gothic, and his restorations were frequently fanciful.

The Gothic Revival was to remain one of the most potent and long-lived of the 19th-century revival styles. Although it began to lose force after the third quarter of the 19th century, buildings such as churches and institutions of higher learning were constructed in the Gothic style in England and in the United States until well into the 20th century. Only when new materials and concern for functionalism began to take hold did the Gothic Revival disappear.

RETRIEVED FROM: http://www.britannica.com/art/Gothic-Revival
Polygons

A polygon is a plane shape with straight sides.

Is it a Polygon?

Polygons are 2-dimensional shapes. They are made of straight lines, and the shape is "closed" (all the lines connect up).

- **Polygon** (straight sides)
- **Not a Polygon** (has a curve)
- **Not a Polygon** (open, not closed)

*Polygon* comes from Greek. *Poly-* means "many" and *-gon* means "angle".
Types of Polygons

Regular or Irregular

If all angles are equal and all sides are equal, then it is **regular**, otherwise it is **irregular**.

![Regular and Irregular Polygons](image1)

Convex or Convex

A **convex** polygon has no angles pointing inwards. More precisely, no internal angle can be more than 180°.

If any internal angle is greater than 180° then the polygon is **concave**. *(Think: concave has a "cave" in it)*

![Convex and Concave Polygons](image2)
Image of Mary Poppins Set Design: co-created by **Assistant Technical Director** Kristin Blatchford and **Marketing/PR Director** Joshua Frederick

Can you find the polygons? Are they concave or complex? Are they regular or irregular?
Image of New Orleans Architecture: Eastlake Design

Can you find the polygons? Are they concave or complex? Are they regular or irregular?

More often than not, a stained-glass window appears in the gale of an Eastlake house, but here the element is a fancy attic vent. RETRIEVED FROM: http://www.nola.com/homegarden/index.ssf/2013/02/fanciful_millwork_that_house_m.html
Mary Poppins Set Design: Polygons and Angels

NAME__________________________

Circle the correct answer

1. Is it a polygon?  Yes No
   Is it concave or complex?  
   Is it regular or irregular?

2. Is it a polygon?  Yes No
   Is it concave or complex?
   Is it regular or irregular?

3. Is it a polygon?  Yes No
   Is it concave or complex?
   Is it regular or irregular?

4. Is it a polygon?  Yes No
   Is it concave or complex?
   Is it regular or irregular?

5. Is it a polygon?  Yes No
   Is it concave or complex?
   Is it regular or irregular?

6. Is it a polygon?  Yes No
   Is it concave or complex?
   Is it regular or irregular?
NAME__________________________

Design your own building in the style of Charles Locke Eastlake
DEFINITION OF polygon RETRIEVED FROM:
http://www.mathsisfun.com/geometry/polygons.html

DEFINITIONS OF concave, convex, regular and irregular RETRIEVED FROM:
https://www.mathsisfun.com/geometry/polygons.html

Graph paper retrieved from: http://www.math-aids.com/Graph_Paper/

Mary Poppins Set Design: Polygons and Angels worksheet and Mary Poppins Set Design: Building Design worksheet created by Karel Sloane-Boekbinder, JPAS (using graph paper image retrieved from http://www.math-aids.com/Graph_Paper/)
Mathematics Standards » Grade 1


1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes that possess defining attributes.

2. Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) or three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.

Mathematics Standards » Grade 3


1. Understand that shapes in different categories (e.g., rhombuses, rectangles, and others) may share attributes (e.g., having four sides), and that the shared attributes can define a larger category (e.g., quadrilaterals).
Mary Poppins Screeving Narratives:

Family Odysseys

By Karel Sloane-Boekbinder

In this lesson, students will learn about screevers, learn about the artist that developed the screevings (chalk drawings) for the film Mary Poppins, discuss the idea of odyssey, develop their own narrative descriptive essay about a family odyssey and create their own screeves to illustrate their essay.

Begin with a whole class discussion. As a class, read page 18 from the script of Mary Poppins. Display the script page where it can be viewed by the whole class, such as on an ELMO or SMART Board. Introduce the word screever and its definition with the class. Display the word and definition where it can be viewed by the whole class, such as on an ELMO or SMART Board.

screever

[skree-er]
noun, Chiefly British.

an artist who draws pictures on sidewalks, as with colored chalks, earning a living from the donations of spectators and passersby.

Ask students if they have ever used sidewalk chalk. Explain that this is a form of screeving—“an artist who draws pictures on sidewalks.”

Next, introduce the word odyssey and its definition with the class. Display the word and definition where it can be viewed by the whole class, such as on an ELMO or SMART Board.

odyssey

noun, od·ys·sey ˈä-də-sē

• a long journey full of adventures
• a series of experiences that give knowledge or understanding to someone

Ask the class if anyone has seen the film Mary Poppins. If some of the students have seen it, ask them to recall the scene in the park. In this
scene, Mary takes the Banks children out for a walk and they come upon the multifaceted Bert sreeving—at work on some chalk drawings. They admire the drawings and then, magically, at Bert's urging and Mary's magic, jump inside one of the sreeves—chalk drawings. It is then that their odyssey, “a long journey full of adventures,” begins. The journey of adventures unfolds throughout the following scenes—the actors interact with the drawings’ animated characters in such numbers as "Jolly Holiday" and "Supercalifragilisticexpialidocious." Eventually, it begins to rain, the drawings in the real world begin to melt, and the characters are forced back into reality.

Continue this discussion by reviewing the article Bert's Chalk Drawings in "Mary Poppins" (1964) from The Art of Film, a Blog. Include a discussion of the imagery in Bert’s sreeve odyssey. Follow this with a review of A Little Info on the Artist that Created the Sreeves (the sidewalk chalk drawings) in the Film Mary Poppins. Display the articles and images where they can be viewed by the whole class, such as on an ELMO or SMART Board.

Expand this discussion by reviewing an excerpt from the article London and Paris on the Cheap. Next review information and imagery from Extreme 3D Sidewalk Chalk Art. Both of these articles offer more history on the art of sreeving. Display the articles and images where they can be viewed by the whole class, such as on an ELMO or SMART Board.

Next, explain that students will be creating their own sreeves to illustrate a personal story of a family odyssey (family vacation.) Review the definition of odyssey. Display the word and definition where it can be viewed by the whole class, such as on an ELMO or SMART Board.

[odyssey]

noun, od·ys·se·y \ˈä-də-sē\

• : a long journey full of adventures
• : a series of experiences that give knowledge or understanding to someone

Ask students to recall an odyssey. Initially, let students tell stories of odyssey that reflect either aspect of the definition: a journey, such as a trip to Disney World, a long car trip to another state, an overseas flight, OR a series of experiences they had that helped them get to know someone better. Refine this discussion to focus on a trip they went on with their family.
Distribute a **Mary Poppins Screeving**: Brain Storming Organizer to each student. Ask them to continue brainstorming—think about the details of their family vacation—what did they see, what did they hear, what did they eat/the taste of what they ate and how did they feel. Ask them to use the details they think of to complete their Brain Storming Organizers. Emphasize that this is brainstorming—encourage students to write whatever comes to mind in words and phrases, rather than full sentences. Explain they will have an opportunity to develop their words and phrases into full sentences momentarily. Also emphasize NOT to worry about spelling; they will have an opportunity to correct spelling later.

Once students have completed their **Mary Poppins Screeving**: Brain Storming Organizers, distribute a **Mary Poppins Screeving**: Essay Organizer to each student. Ask them to use their **Mary Poppins Screeving**: Brain Storming Organizer to help them complete their Essay Organizer (converting words and phrases to full, complete sentences.) Once students have completed their **Mary Poppins Screeving**: Essay Organizers ask them to use their organizer to develop a descriptive narrative essay about their family odyssey. Distribute dictionaries and encourage students to look up the spelling of any words they are unsure of.

Once each student has written their family odyssey descriptive narrative essay, distribute construction paper and chalk. Ask students to create a series of five screeves to illustrate their family vacation. Each screeve illustrates one aspect of their family odyssey descriptive narrative essay:

**Illustration 1:** Where did you go on vacation? Who were you with?

**Illustration 2:** What did you see on vacation?

**Illustration 3:** What did you hear on vacation?

**Illustration 4:** What did you eat on vacation—how did it taste?

**Illustration 5 OVERALL EXPERIENCE:** How did you feel over all about your family vacation? Did you learn anything new?

**NOTE:** Once screeves are completed, they can be preserved with hairspray. Lightly spray each chalk drawing. Once the hairspray dries, the chalk will be smudge-proof.
SCENE 4: JOLLY HOLIDAY – Park

#57 – All Me Own Work

BERT

(Park gates reveal the park beyond. BERT paints the scene as he addresses the audience.)

CHIM CHIMINEY, CHIM CHIMINEY, CHIM CHIM CHER-OO.
I does what I likes and I likes what I do.
Today I'm a Screever, and as you can see,
A screever's an artist of highest degree.
And it's all me own work
From my own memory.

(A furious PARK KEEPER hurries towards BERT.)

PARK KEEPER

Oh, Lummy. Not these again!

BERT

Come on, Mr. Park Keeper. It's just me pictures like it always is. There's no 'arm in 'em.

PARK KEEPER

I'll be the judge o' that! This is my park and I say you're interfering with a public railing! I want 'em removed this—

(The PARK KEEPER trails off as he becomes aware of MARY POPPINS, who is with the CHILDREN. She looks firmly at him. BERT continues to draw without lifting his eyes.)

That is — I— er... just you watch it. That's all... just you watch it!

(The PARK KEEPER walks off, muttering. BERT speaks, still without raising his eyes.)

BERT

Stay right where you are. I'd know that silhouette anywhere: Mary Poppins!

MARY POPPINS

It's nice to see you, Bert.

(BERT turns his eyes from his drawing and looks up.)

BERT

Well, I must say you do look swell.

(MARY POPPINS snorts, but as she pats her hair, it is clear she agrees.)
Bert's Chalk Drawings in "Mary Poppins" (1964)

I don't know how tuned in you are to new movie releases, but this December, Disney is releasing a film about the making of one of my favorite Disney movies, *Mary Poppins* (1964). Specifically the film, *Saving Mr. Banks*, deals with the struggles between Walt Disney (played by Tom Hanks) and P.L. Travers (played by Emma Thompson). I've seen the trailer and it will prove to be a very enjoyable movie, I'm sure.
The fact that a movie is being made about it, speaks to the timeless magic and entertainment found in *Mary Poppins*. *Mary Poppins* is obviously a classic. Between its stars, its songs, and its story, it includes all the elements of great family entertainment. In this film, which would prove to be one of Disney's largest successes, indelible images were sunk into our cultural identity. Images like Mary Poppins flying down on her magical, talking umbrella. Scenes like the chimney sweeps performing their awe-inspiring "Stepping Time" routine. Moments like Mary, Bert, and the children jumping into the chalk drawing.

It's that moment I want to focus on in particular. Mary takes the Banks children out for a walk in the park, and they come upon the multifaceted Bert at work on some chalk drawings. They admire the drawings and then, magically, at Bert's urging and Mary's magic, jump inside the drawing. The following scenes are some of the most entrancing of the whole film: the actors interact with the animated characters in such numbers as "Jolly Holiday" and "Supercalifragilisticexpialidocious" Eventually, it begins to rain, the drawings in the real world begin to melt, and the characters are forced back into reality.
There's clearly magic in this scene, which above all strives to capture the magic of a child's imagination. Who can say they've never imagined themselves into a picture? Disney seizes upon this universal child's tendency, that even adults can recognize, to use it as a framework for his animated montage. The animation illustrates the craziness and improbability in such imaginative notions, which for some reason, allows us to accept the scene as we do. If jumping into a picture were possible- it would look like *Marry Poppins*, wouldn't it?

I don't know who chalked these remarkable drawings, but they certainly are most interesting. Most likely, the director just ordered a bunch of low level animators to come down on the set and start chalking away. The scenes vary from the country scene, which they jumped into, to a river scene to an empty picture frame (just right for Mary Poppins head). *(SEE BELOW—this article was UPDATED, the chalk art was created by Albert Gaynor.)*

When I analyze a scene like this, I witness Disney's creative *and* commercial genius. I'm sure that Disney loved animation both because of the magic and the moolah that it brought. *Mary Poppins* could have easily been a solely live-action film, but introducing the animated scenes (much to Travers' dismay, by the way) makes the film much more interesting, fun, (and marketable).
The chalk drawing scene in the film is based on scenes in the book which are based on real history. In London, during the Victorian and Edwardian eras, chalk artists, known as screevers, were common the street. They attempted to make some money for themselves as they exhibited their sometimes crude, sometimes, beautiful artistic talents. Travers (and later Disney) used these artists as frameworks and foundations for magical escapades. They literally provided a jumping point from reality to the magical realm of imagination.

A Little Info on the Artist that Created the Screeves (the sidewalk chalk drawings) in the Film **Mary Poppins**:

**Al Gaynor** (1911–1988)  
**Art Department | Miscellaneous Crew**

**Born:**  **Albert Nathaniel Gaynor**  
**September 23, 1911**

**Died:**  **January 1, 1988 (age 76) in Burbank, California, USA**

**Known For**

<table>
<thead>
<tr>
<th>Art department (7 credits)</th>
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</thead>
<tbody>
<tr>
<td>1986 <strong>Tough Guys</strong> (scenic artist - as Albert N. Gaynor)</td>
</tr>
<tr>
<td>1986 <strong>Down and Out in Beverly Hills</strong> (scenic artist)</td>
</tr>
<tr>
<td>1985 <strong>Back to the Future</strong> (graphic artist) / (scenic artist)</td>
</tr>
<tr>
<td>1982 <strong>Lookin' to Get Out</strong> (graphic designer - as Albert Gaynor) / (scenic designer - as Albert Gaynor)</td>
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<tr>
<td>1973 <strong>Tom Sawyer</strong> (sign painter - uncredited)</td>
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<tr>
<td>1965 <strong>The Sound of Music</strong> (scenic artist - uncredited)</td>
</tr>
<tr>
<td>1964 <strong>Mary Poppins</strong> (scenic artist - uncredited)</td>
</tr>
</tbody>
</table>

**Miscellaneous Crew (1 credit)**

| 2006 **The Magic Treasure** (Short) (titles) |

**Personal Details**

**Alternate Names:**  
Albert N. Gaynor | Albert Gaynor

**RETRIEVED FROM:** [http://www.imdb.com/name/nm0310964/](http://www.imdb.com/name/nm0310964/)
London and Paris on the Cheap

The recent reissue of George's "Down and Out in Paris and London" inspired a modern traveler to get by for less in two of the world's most expensive cities.

By KEVIN CANFIELD Special to the Star Tribune

JANUARY 22, 2011 — 2:27PM

KEVIN CANFIELD, SPECIAL TO THE STAR TRIBUNE

A patisserie in Paris' 3rd arrondissement, where food-shop finds can easily make a meal.

I'd never encountered the term "screever" until I was getting ready for a trip to Europe. My wife and I were modeling our visit loosely on "Down and Out in Paris and London," and it was there, in George Orwell's 1933 text, that I came across the word. His friend, Orwell explains, was a "screever -- that is, a pavement artist" who set up shop near the Thames River, hoping to impress passersby with his drawings of famous statesmen.

When we arrived in London we saw that, at least in one way, nothing had changed. All these decades later, screevers of another kind have annexed their own bit of sidewalk on the South Bank of the Thames, a sort of open-air studio that the city has set aside for graffiti artists and urban portrait painters. Here, the same sense of discovery that energized Orwell's earliest writing fuels artists who work in pinks, greens, silvers and other exotic colors found in the local hardware store.

Like Orwell's pal, these pavement artists labor in the shadow of Waterloo Bridge, where one needn't look hard for Orwell's creative fingerprints.

RETRIEVED FROM: http://www.startribune.com/london-and-paris-on-the-cheap/114360039/
The origins of the modern sidewalk chalk artist can be traced back to Britain where Pavement Artists or “Screevers” as they were called were ubiquitous to UK streets as far back as the 1700’s. Their modern counterparts have truly taken the concept to new heights by adding perspective and dimensionality to terraform flat sidewalks into three dimensional works of art and wonder. Check out these amazing examples!
RETRIEVED FROM: https://knowphotodotcom.wordpress.com/tag/quirky-art/
NAME__________________________

Describe a Family Odyssey

<table>
<thead>
<tr>
<th>What did you see on vacation?</th>
<th>What did you hear on vacation?</th>
<th>What did you eat on vacation--how did it taste?</th>
<th>How did you feel on vacation--did you like it or dislike it?</th>
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Paragraph 1: Where did you go on vacation? Who were you with?

1.
2.
3.

Paragraph 2: What did you see on vacation?

1.
2.
3.

Paragraph 3: What did you hear on vacation?

1.
2.
3.

Paragraph 4: What did you eat on vacation—how did it taste?

1.
2.
3.

Paragraph 5 CONCLUSION: How did you feel overall about your family vacation? Did you learn anything new?

1.
2.
3.
DEFINITION OF screever RETRIEVED FROM: 
http://dictionary.reference.com/browse/screever

DEFINITION OF odyssey RETRIEVED FROM http://www.merriam-webster.com/dictionary/odyssey
Research to Build and Present Knowledge

W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Integration of Knowledge and Ideas

RI.3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

English Language Arts Standards » Literacy Standards » Grade 4

Key Ideas and Details

RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

Text Types and Purposes

W.4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

W.4.1b: Provide reasons that are supported by facts and details.

W.4.1c: Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

W.4.1d: Provide a concluding statement or section related to the opinion presented.

Integration of Knowledge and Ideas
**RL.4.7**: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

**W.4.1**: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

**W.4.2a**: Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

**W.4.2b**: Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

**W.4.2c**: Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).

**W.4.2d**: Use precise language and domain-specific vocabulary to inform about or explain the topic.

**W.4.2e**: Provide a concluding statement or section related to the information or explanation presented.

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**English Language Arts Standards » Literacy Standards » Grade 7**

**Key Ideas and Details**

**RL.7.1**: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as **inferences drawn from the text**.
All My Own Work!

~ A history of pavement art!

The World’s First Female Pavement Artist (1874-1934)

17 Thursday SEP 2015

POSTED BY PHILIP BATTLE IN ART, LONDON, WRITING

THE ALICE COLMAN STORY

The 7th September saw the launch of my first book in print – Lady SCREEVER, the story of Alice Colman, the world’s first female pavement artist.
At the end of the 19th century Alice endured inclement weather, overzealous policing, sexism, physical threats and marriage proposals to support her family by illustrating the streets of London.
As her work captured the public imagination, she became something of a celebrity – not just in London, but around the world. Her work covered the politics of the time, satire and popular culture, and influenced the burgeoning suffragette movement. Bold, distinctive and romantic, Alice was part of a ‘screever’ movement that led to the street art we see today; an instinctive, accessible cultural movement that has shifted from subversive to celebrated, and become an accepted part of the established art world.

Alice Coleman Cir. 1914

I found Alice by complete accident; while researching this blog, I stumbled upon a number of old photographic postcards featuring lady pavement artists. I initially assumed the images depicted different female artists, so with very little information I decided to investigate; it took me almost four years to piece together the information, but eventually I amassed enough details about this remarkable woman to write a book about her. I even met with Alice’s living grandson who offered up family photos and details about Alice’s home life.
Lady SCREEVER launch photo

So the story of a once forgotten Victorian/Edwardian street artist can now be told. Wherever possible, I’ve tried to use Alice’s own words in the hope that her spirit and tenacity shines through.

You can purchase a copy of Lady SCREEVER from any good bookstore (Just quote ISBN: 978-0-9933796-0-4) or directly from Fig Mulberry Press, via Amazon priced £12.99. With the first 150 copies signed by the author (me!)
Written by Philip Battle

Visit Philip Battle’s Artists of The Paving Stone page on Facebook!

RETRIEVED FROM: http://screever.org/
LESSON PLAN: Fantastic Dreams Are Made of Strong Elastic

BY: Karel Sloane-Boekbinder

In this lesson, students will expand on what they learned in Mary Poppins Screeving Narrative Essays: Family Odysseys. To do this, they will explore

- the history of the artists of Jackson Square
- a contemporary international screeving project (chalk drawings) that began in New Orleans
- develop their own Wishes into Reality narrative essay
- and create their own screeves to illustrate their essay.

Begin with a whole class discussion. Introduce an image from the script of Mary Poppins. Display the script sheet where it can be viewed by the whole class, such as on an ELMO or SMART Board. Ask students to consider the lyrics—what do the writers mean by: “fantastic dreams are made of strong elastic?” Record student responses where they can viewed by the whole class.

Next, review the word screever and its definition with the class. Display the word and definition where it can be viewed by the whole class, such as on an ELMO or SMART Board.

screever

[skree-ver]
noun, Chiefly British.

an artist who draws pictures on sidewalks, as with colored chalks, earning a living from the donations of spectators and passersby.

Ask students if they have ever seen artists in Jackson Square. Explain that typically, these artists are not screevers—“an artist who draws pictures on sidewalks.” For those students that have
been to Jackson Square, ask them to describe the styles of art they have seen (paintings, sculptures) to the rest of the class. If none of the students have ever been to Jackson Square, move right into the articles.

Continue the discussion by investigating the following articles:

- Jackson Square Artists
- Revisiting the Jackson Square art colony in New Orleans
- William Aiken Walker
- The Business of Street Painting Art
- Before I Die
- Before I Die, the book

Display the articles and images where they can be viewed by the whole class, such as on an ELMO or SMART Board. As each article is reviewed, ask students to consider the following questions:

1) What inspires the artists?
2) How can they tell?

Hint: analyze the imagery found in the artworks for clues to the artists’ inspirations.

Also ask students to consider the advantages/disadvantages to
- Working in chalk?
- Working in pencil?
- Working in paint?

Next, ask students to consider wishes they have that they would like to turn into reality. Begin by reviewing the students’ responses to the lyrics “fantastic dreams are made of strong elastic” that were recorded earlier. Ask students if they can think of any other wishes they have that they would like to turn into reality. Record and display responses where they can be viewed by the whole class, such as on an ELMO or SMART Board.

Distribute a Fantastic Dreams Wishes into Reality Timeline to each student. Ask them to continue brainstorming—think about something they wish for. Ask them now to also consider the steps they would need to take to make that wish come true. Ask them to use the details they think of to complete their Timelines. Emphasize that this is brainstorming—encourage students to write whatever comes to mind in words and phrases, rather than full sentences. Explain they will have an opportunity to develop their words and phrases into full sentences momentarily. Also emphasize NOT to worry about spelling; they will have an opportunity to correct spelling later.
Once students have completed their **Fantastic Dreams** Wishes into Reality Timelines, distribute a **Fantastic Dreams** Essay Organizer to each student. Ask them to use their Wishes into Reality Timeline to help them complete their Essay Organizer (converting words and phrases to full, complete sentences.) Once students have completed their **Fantastic Dreams** Essay Organizer ask them to use their organizer to develop a descriptive narrative essay about their family odyssey. Distribute dictionaries and encourage students to look up the spelling of any words they are unsure of.

Once each student has written their **Fantastic Dreams** essay, distribute construction paper and chalk. Ask students to create a series of five screeves to illustrate their family vacation. Each screeve illustrates one aspect of their family odyssey descriptive narrative essay:

Illustration 1: Who I am and What is my wish?

Illustration 2: First_What and How?

Illustration 3: Then_What and How?

Illustration 4: Next _What and How?

Illustration 5: Finally_When My Wish Becomes Reality

**NOTE:** Once screeves are completed, they can be preserved with hairspray. Lightly spray each chalk drawing. Once the hairspray dries, the chalk will be smudge-proof.
GEORGE

Look! Wasn't that a shooting star?

MICHAEL

You can borrow my telescope.

(The BANKSES move out of the nursery and stand on the parapet, the whole family united for the first time.)

GEORGE

I was right. Wish on it, children!

(WINIFRED closes her eyes and wishes as GEORGE kisses her gently and purposefully.)

My dearest love.

(JANE and MICHAEL keep their eyes fixed on a shooting star.)

JANE

We won't forget you, Mary Poppins.

MICHAEL

We'll never forget...

(MARY POPPINS flies away. GEORGE BANKS and his FAMILY laugh together for the first time in ages.)

(END OF PLAY.)

ALL

IF YOU REACH FOR THE STARS,
ALL YOU GET ARE THE STARS,
BUT WE'VE FOUND A WHOLE NEW SPIN.
IF YOU REACH FOR THE HEAVENS,
YOU GET THE STARS THROWN IN.

(ANYTHING CAN HAPPEN) ANYTHING CAN HAPPEN, IT'S A MARVEL.
(ANYTHING CAN HAPPEN) YOU CAN BE A BUTTERFLY
OR JUST STAY LARVAL.
STRETCH YOUR MIND BEYOND FANTASTIC.
DREAMS ARE MADE OF STRONG ELASTIC.
GO AND CHASE YOUR DREAMS, YOU WON'T REGRET IT.
Jackson Square Artists

Jackson Square without artists would be like red beans without rice. Every day, local artists show up and line the sidewalks and fences with their original artwork. The colorful canvasses are just as much a part of Jackson Square as the buildings surrounding it. From oil paintings of famous New Orleans landmarks to unique imaginative drawings, the art varies widely. One thing is for sure though – the artwork creates a charming atmosphere that visitors don’t forget.

Some of the artists have been creating and selling their artwork in Jackson Square for decades. Meet a few of the familiar faces that you’ll see around the area, and be sure to stop and say hello when admiring their work. You can find artists around Jackson Square any day of the week, but many more on weekends and in the evenings.

FAQ: How can I become an artist on Jackson Square? Do I need a permit?
ANSWER: Yes, you must have a permit to be an artist on Jackson Square. Only 200 permits are issued annually, and there is currently a waiting list. The permits are renewable in January; those not renewed become available to new artists. Interested persons must contact the Bureau of Revenue, Permits Department, about getting on the waiting list for a permit. The required mayoralty permit and occupational license cost $175 per year. The application fee is $20. These permits allow original hand-painted or "drawn on a plain surface" works only. Reproductions of any sort are not permitted.

RETRIEVED FROM: http://www.experienceneworleans.com/jackson-square-artists.html
With French Quarter Fest 2014 in full swing, now is the perfect time to revisit the Jackson Square artist colony. I’ve never seen the fence more crowded with artists than it was Thursday (April 10). The 1851 cast-iron fence that surrounds the Square is New Orleans’ largest art gallery. It’s the only gallery with mules near the main entrance and periodic steam calliope music. It’s the only gallery that shuts down during a downpour. Dating at least to the 1950s, it’s the city’s oldest gallery.

It may be the Crescent City’s most lucrative gallery as well. This winter, artists lined up overnight in some of south Louisiana’s coldest weather for a chance to buy one of the 200 available licenses to sell their works on the fence. Licenses are $175.

Of course there’s some not so fine work too. But here's the thing, what I call great, you might call awful and vice-versa. If art critics were allowed to choose, they’d cover your walls with a lot of stuff you’d hate, I promise.

Most of the art on the fence is original and hand-made, not prints. Though most Jackson Square artists seem to think that any painting worth doing once is worth doing again and again and again. Many of the Jackson Square artworks seem to be intended as jazz-city souvenirs and nothing more.

Things are different than they used to be on the Square. Things are always different than they used to be on the Square. When I first visited the colony, 44 years ago, portrait artists were the rage. On Thursday, there was only one. The contagious compulsion to imitate James Michalopoulos’s captivating cityscapes has diminished.
after ten years of aesthetic domination. Almost nobody cares about capturing the morning sunlight on St. Louis Cathedral these days, and you're more likely to find a painting of a mermaid than Andy Jackson. Much more likely.

The sun still casts dappled shadows on the slate, however. Tourists still imagine that Jackson Square artists are living the dream. And they are.

One young woman artist wore a tattoo portrait of her heroine, the Mexican symbolist Frida Kahlo, on her shoulder. One artist indignantly insisted that no one take photos of his art. I'm not sure Jackson Square is the place for anyone with a photo phobia. The performance artist at the edge of the Square was not an official, license-carrying member of the colony. But he was brilliant, nonetheless. He has trained his dog to play dead in a little doggy casket for the amusement of passersby.

Despite the legend, John James Audubon probably didn't sell his bird sketches on the fence. But the exact genesis of the custom is a bit unclear. In 2003 a younger but inarguably astute art critic wrote a brief history of the colony. Join me on a walk down a turpentine-scented memory lane:

A sketchy history of the art scene on Jackson Square

By Doug MacCash, Art writer

Friday, June 20, 2003

The story of how artists became a fixture around Jackson Square is as murky as a pastel portrait in the rain. But there are some facts. The current cast-iron fence around the square was erected in 1851 at the direction of the Baroness Pontalba as part of an overall revamping of the Place d’Armes, which transformed the old military parade ground into a genteel, urban promenade.

Legend has it that Civil War widows displayed their drawings and paintings on the Baroness’ fence, hoping to sell them to help make ends meet. That’s possible, although historians at the Historic New Orleans Collection have never heard about it. Those same historians are certain, though, that the practice of producing art on French Quarter streets had begun by the 1890s, when an itinerant artist named William Aiken Walker painted cartoonish Southern genre scenes, which he called
"potboilers, " on the corner of Royal and Dumaine streets, selling them to passers-by. There’s no evidence Walker ever hung a potboiler on the fence.

At about the same time, the legendary Woodward brothers, Ellsworth and William (founders of the Newcomb art school and Tulane school of architecture, respectively) began preaching the ideals of Impressionism to New Orleans art students. Plein-air painting (painting outside) became the rage, and capturing the fading glories of French Quarter architecture on canvas became a rage within the rage.
A panoramic photograph of Jackson Square taken circa 1920, included in a ‘97 book on Louisiana architecture, shows no evidence of artists, though they could be outside the reach of the lens. But soon, art would become one of the most visible features of the Vieux Carre. Newcomb art students continued painting the Quarter after they graduated, and they rubbed elbows with struggling artists such as Knute Heldner, George Castleden, Alexander Drysdale and Alberta Kinsey, who’d come to the Quarter in search of inexpensive studios and an informal lifestyle.

In 1922 several such artists formed the New Orleans Art League.

According to an exhibition catalog from Jean Bragg Antiques, titled "Knute Heldner and the Art Colony in Old New Orleans," the Art League sponsored the first outdoor French Quarter art exhibit in 1927 in the alleys beside St. Louis Cathedral (Pirate and Cabildo alleys). That exhibit inspired an annual outdoor show through the 1930s and 1940s, held during the Spring Fiesta, a yearly celebration of historic architecture that continues to this day.

A photo from the late 1930s (which can be found on the cover of the Knute Heldner book) shows a contingent of artists gathered on the St. Peter and Chartres streets corner of the square, (probably during the Fiesta) their paintings and drawings on the fence behind them. A painting by New Orleans impressionist Clarence Millet titled "The Spring Fiesta Art Show," from roughly the same time, shows the Decatur Street side of the fence crowded with still-lifes, portraits, landscapes and nudes.

Cats in the alley

Though no one’s sure of the exact chronology, it was probably during the 1930s that two important evolutionary processes took place. Artists began showing their work in the alleys regularly, even when there was no organized exhibit. And alley artists began spilling onto the square.

The die was now cast. The image of a Bohemian artist, earnestly drawing portraits of passing tourists or dabbing paint on Impressionist-flavored French Quarter-scapes, quickly became a New Orleans icon.

Nester Fruge began painting in the French Quarter in 1945, and he can still frequently be found creating his gentle watercolor paintings in a patch of shade on the St. Ann
side of the fence. He recalls that in the ‘40s most artists preferred Pirate Alley to the square. "There would be only one or two artists sitting around here, back then," he said.

George Grunblatt, who received a master’s degree in fine art from Louisiana State University, where he studied under regionalist master Conrad Albrizio, began painting in the French Quarter in the early 1950s and continued until 2000. He also recalls that Pirate Alley was the preferred mid-century spot for artists.

"When it got too crowded on Pirate Alley," he said, "we started moving out on the square, mostly on St. Peter Street in the summer, because that was the coolest place. Eventually the (number of) artists increased until they were all around the square. I think the artists back then (1950s-'60s) made fairly good art. The artists were serious people doing serious painting. It was a wonderful life . . . free. I’d just sit there and paint. I developed a set of 10 paintings that I could do out of my head -- I still can. The scene of the coffee shop (Cafe Du Monde) was my strong suit. I could never finish one; people would buy them before they were quite done. I made as much money as I ever wanted. I made a good living all those years. The relation between the artists was casual, cordial, we’d say, ‘Hi, how you been,’ that’s it."

Cantankerous creativity

The cordiality recalled by mid-century Jackson Square veterans evaporated in the 1970s, a decade characterized by the ascension of the tourist industry and art-colony growing pains. The trouble was the fence -- it was becoming too short. The first system of divvying up the fence dates to the mid-1950s, according to the recollections of Jackson Square old-timers, when then-councilman and future mayor Vic Schiro proposed an artist licensing program (only licensed artists could show on the fence) and suggested that the square artists elect a self-governing committee. The seven-member committee devised a lottery system to assign artists permanent spots along the fence. Spots were reserved only until 2 p.m. (it was later changed to 10:30 a.m.), so those who hadn't arrived by then lost their places. Artists who did not occupy their spots often enough (4 hours per day, 16 days per month, 11 months per year) were in jeopardy of having them taken away.

The system worked until the mid-'70s, when the number of licensed artists grew to more than 200 and the number of spaces decreased to 95 (the 1975-'76 construction
project that converted the streets surrounding the square into a flagstone pedestrian walkway displaced the artists temporarily and permanently eliminated a tier of spaces on the Chartres Street side). Territorial rivalries among artists resumed. The committee tried to relieve some of the tension by setting aside several first-come-first-served spaces, but nothing was resolved; instead, the squabbling took on a revolutionary tone as the spot-less rebelled (mostly verbally) against the spot holders.

Again, the artists went to city government for a solution. This time, French Quarter Councilman Mike Early proposed a moratorium on the issuance of licenses, allowing natural attrition to reduce the number of artists. The artists also voted to eliminate the reserved spot system. Heated debates ensued.

A counter committee of artists (Jackson Square Artists Equity Inc.) formed to fight the proposal, suggesting instead that the city should restrict artists to a single 7-foot stretch of fence instead of the customary 14-foot stretch, thereby allowing twice as many artists to sell their wares, but their proposal was voted down. A 1978 article in The Times-Picayune reported that a small group of artists protested the proposed new ordinance, picketing the square with signs reading "ART IS DEAD."

Classy art

The new policy, which went into effect in 1979, restricted the number of Jackson Square artists (who are issued Class A licenses) to 200, and allowed other artists (who are issued Class B licenses) to sell their work in Pirate Alley and a block of Royal Street behind the Cathedral while they wait for a Jackson Square spot to open up. The system is still in effect today.

One of the Class B artists would go on to international fame. James Michalopoulos, known for his expressionist cityscapes, cut his teeth in the outdoor colony at the end of the 1970s, casting a keen eye at the Class A artists.

"The A licenses were choice and hard to get at the time," Michalopoulos said. "There was a bit of a relationship between all the artists on the street. I kept up with the square artists. The street was a very good school. It looked to me like a place where people were working on becoming better painters. It looked like a place where I could spend a whole day at my art, learning from a group of older, more experienced artists. When you're really poor and you don't have a studio, it is your studio."
Michalopoulos recalls that there was a blend of styles. "There were always great portraitists, able to capture people with penetrating psychological studies or just excellent craftsmanship. You’d see pockets of expressionism and watercolorists doing begonias on fences. It was very collegiate and fraught with interesting rivalries. There was a certain (artistic) political correctness at the time, a strong disposition toward Impressionism."

Michalopoulos pursued his French Quarter street-painting career for a few more years with a Class C license, which allowed him to paint on a section of city-owned fence on Bourbon Street. Though he never appeared on the square, his style certainly has. At least two current Jackson Square artists offer French Quarter-scapes that seem strongly influenced by Michalopoulos’ successful paintings.

The sound and the fury

The Jackson Square/Pirate Alley/Royal Street colony swelled to more than 400 in the 1980s, an era that some artists recall as the golden age of art sales. But the decade was not without strife. Groups of street musicians, some equipped with portable amplifiers, began gathering on the square in the 1980s, particularly near the cathedral, where they loudly competed with one another for tourist attention.

The sometimes frenetic bands drew attention away from the placid artists, who resented the competition and distraction. In a 1981 Times-Picayune article, an artist named Rick Smith is quoted complaining: "The street musicians should be somewhere else. When they perform near your cart, the people crowd all around so that you can’t work. They put their drinks and film packages on your cart. The bands are OK, though some of them aren’t very good and play the same songs over and over, but they should not be allowed to have loudspeaker systems."

Eventually the bands quieted of their own accord and relative peace returned to the square, but not for long.

The mystical New Age movement, which swept popular culture in the 1990s, brought a new threat to the Jackson Square artists. Self-styled soothsayers, armed with folding tables, umbrellas, tarot cards, collections of crystals and other metaphysical accouterment, appeared along the borders of the square. At first, the few fortunetellers blended easily with the artists, enhancing the Bohemian ambiance.
But as the decade wore on, their numbers mushroomed, until, in the 21st century, dozens of psychics competed for territory with the artists, bringing new tactics to bear on the never-ending battle for fence space. Artists accused tarot readers of unfair competition for their habit of staking out sections of fence overnight. They also accused readers of surliness, slovenliness and, in general, eroding the 70-year tradition of art on Jackson Square. Like Greek city states in the time of Xerxes, the artists had finally set aside their ancestral animosities toward one another, uniting in their struggle against the common enemy.

Earlier this month, victory came in the form of a new city ordinance, championed by councilwoman Jacquelyn Brechtel Clarkson. On a fateful day in mid-May, New Orleans police officers swooped into the square, shooing the psychics from Decatur, St. Peter and St. Ann streets, confining them to a strip of Chartres Street, no nearer than 20 feet from the fence. In the days after the new ordinance went into effect, the artists quietly reveled in their victory, anticipating a new golden era of Jackson Square art.

Well, not everyone reveled. True to form, a few artists dissented from the prevailing view. Barbara Muscutt, who has occupied a spot on the square more or less continually since 1970, says the mystics were mistreated. Muscutt gave up her brushes and turned to the tarot deck in the 1990s, telling tourists’ fortunes for a few years before returning to her easel.

"I’m one of the few who doesn’t believe we should have set them out in the sun (the fortunetellers are banished to a shadeless stretch of Chartres Street)," Muscutt said. "Look at all these open spaces (indeed, there were several empty spots along the fence on that recent sunny Sunday afternoon). They bring the mules out of the sun, for heaven’s sake."

RETRIEVED FROM:
http://www.nola.com/arts/index.ssf/2014/04/revisiting_the_jackson_square.html

IMAGE OF WORKS BY William Aiken Walker RETRIEVED FROM:
http://www.the-athenaeum.org/art/full.php?ID=36484
William Aiken Walker

Born in Charleston, Walker was a successful itinerant artist who spent much of his life traveling around the South between Maryland, North Carolina, South Carolina, Georgia, Florida and Louisiana, creating paintings of rural and urban genre scenes, figures and landscapes. Following a route of major port cities, railroad towns, resort spots and hotels in the southeast, from Baltimore to Charleston to New Orleans, he found an eager and sustaining audience for his work among tourists and notable patrons throughout the region.

Little is known about Walker's early artistic training, but he first exhibited at the South Carolina Institute Fair in Charleston in 1850, at age twelve, and continued to show his work in the city. In 1861 he enlisted in the Confederate Army, and saw action in Virginia, where he was wounded. Walker was subsequently transferred back to Charleston, where he resumed art work as a draftsman and cartographer in the engineering corps until 1864.

After the Civil War, Walker turned his attention to genre and landscape scenes of life, business and work in the South during Reconstruction. A virtuoso and prolific painter, with a charming, cultured personality, he was perhaps the most active chronicler of the post-bellum South, which he envisioned in a traditional picturesque mode of idealized scenes of city and country life, with sentimental figures, mostly black and rustic. Walker worked in a precise and detailed realism that he adapted to figure, genre or landscape subjects. He portrayed cabin scenes, field workers, and cotton pickers, as well as their city counterparts—market views, with fruit vendors, dock workers and newsboys. Most of his paintings were small-scale, making them portable and less costly for tourists.

With an eye for the journalistic, descriptive view, Walker also painted large, detailed panoramas of southern working plantations, as well as city and river scenes in Charleston and New Orleans, several of which were published as lithographs by Currier and Ives. From the 1890s until his death in 1921, Walker concentrated his travel and work between Arden, North Carolina, Charleston, and Ponce Park, Florida.

October 22, 2009

**Taste of New Orleans - 3-D Street Painting Project for GE Healthcare by AfAH artist Michael Macaulay**

I have just returned from New Orleans with Michael Macaulay, who creates attractive and fun 3-D style street painting art for us at [Art for After Hours](#) who just completed an illusionary 3-D street painting for GE Healthcare.

The 3-D street painting featured the CARESCAPE Monitor B850 in a playful New Orleans setting of popular themes such as trumpeteers, jesters, and the Bourbon Street sign with an intertwining with the imagery of GE Healthcare with positive results from the attendees and onlookers.

Here is an image from this successful event:

![Image](imageURL)

The finished image by Michael Macaulay that measured 10’ x 16’ in size and took three days to produce onsite.
Before I Die

What matters most to you

*Before I Die* is a participatory public art project that invites people to contemplate death, reflect on life, and share their personal aspirations in public. After losing someone she loved, Chang initiated this project on an abandoned house in her New Orleans neighborhood to restore perspective and find consolation with her neighbors. She covered the crumbling house with chalkboard paint and stenciled it with the prompt, “Before I die I want to ______.” The wall quickly filled up with responses and gained global attention, and thanks to passionate people around the world, over 1000 *Before I Die* walls have now been created in over 70 countries, including Iraq, China, Brazil, Kazakhstan, and South Africa. Revealing the community’s longings, anxieties, joys, and struggles, the project explores how public space can cultivate self-examination and empathy among neighbors and compassionately prepare us for death and grief. It has also inspired dozens of remixes that offer new ways to engage with the people around us. The *Before I Die* book is a celebration of these walls.
and the stories behind them. See much more on the project site and follow the latest Before I Die walls and responses on Twitter, Instagram, and Facebook.

2011, New Orleans, LA. Chalkboard paint, spray paint, chalk, abandoned house. 41’ x 8’. With permission from the property owner, residents of the block, the neighborhood association’s blight committee, the Historic District Landmarks Commission, the Arts Council, and the City Planning Commission. Installation assistance by Kristina Kassem, Cory Klemmer, Anamaria Vizcaino, James Reeves, Alan Williams, Alex Vialou, Earl Carlson, and Gary Hustwit.
CERTIFICATE OF APPROPRIATENESS
New Orleans
Historic District Landmarks Commission

THIS DOCUMENT MUST BE POSTED AT ALL TIMES

PROMISEE: 90 AMONG ST
BUILDING/PLANNING COMMISSION

WORK APPROVED:

Note: An additional permit may be required from the Department of Safety and Permits, New Orleans City Hall. All work must be in accordance with all Building Codes and Zoning Regulations.

This certificate expires on [insert date] after the date of issuance. If work is to be continued, an extension must be obtained from the Department of Safety and Permits.

RETRIEVED FROM: http://candychang.com/before-i-die-in-nola/
Before I Die, the book

Global perspective

After losing someone she loved, artist Candy Chang painted the side of an abandoned house in her neighborhood in New Orleans with chalkboard paint and stenciled the sentence, “Before I die I want to ______.” Within a day of the wall’s completion, it was covered in chalk dreams as neighbors stopped and reflected on their lives. Since then, more than one thousand *Before I Die* walls have been created in over 70 countries and over 35 languages by passionate people around the world. This hardcover book is a celebration of these public walls and the stories behind them. Filled with hope, fear, humor, and heartbreak, *Before I Die* presents an intimate portrait of the dreams within our communities and a chance to ponder life’s ultimate question with the people around us. Publishers Weekly calls it, “a powerful and valuable reminder that life is for the living, and it’s never too late, or too early, to join the party.”

Click the icon to buy the book at these stores and beyond:
Follow the project on Facebook, Twitter, and a monthly newsletter.

A glimpse of some of the spreads:
Fantastic Dreams Are Made of Strong Elastic:

Image from the installation at the Ogden Museum of Art
Fantastic Dreams Are Made of Strong Elastic:

Image from the installation at the Ogden Museum of Art
Fantastic Dreams Are Made of Strong Elastic:

Image from the installation at the Ogden Museum of Art
Fantastic Dreams  Wishes into Reality Timeline

Name______________________________

<table>
<thead>
<tr>
<th>My Wish</th>
<th>What I need to do</th>
<th>Wish becoming Reality</th>
</tr>
</thead>
</table>

Beginning: Who and Why

Middle: What and How

First
Then
Next
After that

Finally

Ending: Where and When
Fantastic Dreams  Essay Organizer  Name__________________________

Paragraph 1: Who I am and What is my wish?
1.
2.
3.

Paragraph 2: First_What and How?
1.
2.
3.

Paragraph 3: Then_What and How?
1.
2.
3.

Paragraph 4: Next _What and How?
1.
2.
3.

Paragraph 5: Finally_When My Wish Becomes Reality
1.
2.
3.
English Language Arts Standards » Literacy Standards » Grade 3

Research to Build and Present Knowledge

W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Integration of Knowledge and Ideas

RI.3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

English Language Arts Standards » Literacy Standards » Grade 4

Key Ideas and Details

RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

Text Types and Purposes

W.4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.
W.4.1b: Provide reasons that are supported by facts and details.

W.4.1c: Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

W.4.1d: Provide a concluding statement or section related to the opinion presented.

Integration of Knowledge and Ideas

RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

W.4.1: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.4.2a: Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

W.4.2b: Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

W.4.2c: Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).

W.4.2d: Use precise language and domain-specific vocabulary to inform about or explain the topic.

W.4.2e: Provide a concluding statement or section related to the information or explanation presented.

English Language Arts Standards » Literacy Standards » Grade 7

Key Ideas and Details

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
MOVIES

Exclusive: Disney developing new original musical featuring Mary Poppins; Rob Marshall to direct

BY MARC SNETIKER • @MARCSNETIKER

One of the world’s most cherished characters is about to take flight once more.

EW has learned that Disney is developing a new original live-action musical film featuring the beloved magical nanny, Mary Poppins. The studio is bringing back *Into the Woods* director Rob Marshall and producers John DeLuca and Marc Platt, who
successfully shepherded Stephen Sondheim’s Broadway tuner to the big screen for Disney last year.

The new Poppins film will take place in Depression-era London, some 20 years after Disney’s classic Mary Poppins, and will draw from existing Poppins tales in the rest of author P.L. Travers’ 1934-1988 children’s book series. The practically perfect 1964 screen adaptation starring Julie Andrews pulled its story primarily from the first installment in Travers’ eight-book series; the new project (which is decidedly not being developed as a sequel) will explore Mary’s further adventures with the Banks family and beyond as illustrated by Travers’ seven additional novels.

With Marshall helming, songwriting duo Marc Shaiman and Scott Wittman (Hairspray, Smash) are on board to compose original songs and a new score; David Magee (Finding Neverland, Life of Pi) is attached to write the screenplay.

Disney and Marshall are collaborating with the Travers estate and have already earned support from Poppins’ co-composer Richard Sherman, who penned the original film’s famous songs like “Chim Chim Cher-ee” and “Supercalifragilisticexpialidocious” with his late brother, Robert.

Marshall, DeLuca, and Platt remain some of Hollywood’s most active musical players. Marshall’s 2002 Oscar-winning Best Picture, Chicago, is largely credited with ushering in a modern resurgence of the genre; he and DeLuca also collaborated on 2009’s Nine before taking on Into the Woods in 2014. Platt is presently producing Fox’s Grease: Live and another original musical, La La Land, starring Emma Stone and Ryan Gosling. As a key producer of Broadway’s Wicked, he has also long been involved in developing a feature film adaptation of the show.

The world of Mary Poppins was most recently revived onscreen with 2013’s Saving Mr. Banks, which told the story of Travers’ meetings with Walt Disney in the early ’60s as he persuaded her to put Poppins to film.

RETRIEVED FROM: http://www.ew.com/article/2015/09/14/disney-mary-poppins-rob-marshall
ADDITIONAL RESOURCES

https://jr.brainpop.com/math/geometry/patterns/


http://www.mathinenglish.com/worksheetsgeometry.php

http://comerecommended.com/5-perfect-career-lessions-from-mary-poppins/


https://www.pinterest.com/pin/522417625496464723/


https://www.teacherspayteachers.com/Product/Mary-Poppins-Activities-for-the-Music-Classroom-289085

http://www.teachingbooks.net/tb.cgi?tid=4407&a=1


http://www.lessonplanet.com/search?keywords=mary+poppins

http://ymiclassroom.com/lesson-plans/mary-poppins/