

CRAZY ART

TEACHING RESOURCES FOR 10-16 YEAR OLDS



BUBBLEGUM BALLS?



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The Amazing World Of Ripley!

Inspired Resources

This education pack is inspired by one man and the amazing world he lived in. It was, of course, the same planet as the rest of us inhabit, but what set Robert Ripley apart was his curious viewpoint and insatiable appetite for the unusual and different. Some would even say the bizarre! Likewise, the lessons and activity sheets in this resource will enable your students to test and explore their imaginations, creativity and observational powers to the full.

Global Explorer

Millionaire cartoonist, renowned broadcaster, and in the 1930's voted America's most popular man, Robert Ripley was, above all a world-class explorer and collector. Indiana Jones- style, he was relentless in his search for astonishing artefacts to add to his collection of the truly unbelievable. He coined the phrase "Believe It or Not" and founded the 'Odditoriums' that still bear his name.

The Gold Coast's latest new attraction

The latest of these 'Odditoriums' is the showpiece ***Ripley's Believe It or Not!*** attraction at SOUL Centre, Cavill Mall, Surfers Paradise. There, in impressive surroundings, you'll find the renowned exhibits that prompt even the most reserved among us to drop our jaw. Quite simply, you won't believe your eyes.

ODDLY EDUCATIONAL!

Our teaching resource brings you some of the flavour of the world of Ripley and is designed to be used in conjunction with an Oddly Educational! school visit. The whole experience will stimulate curiosity but better still the projects are fun to do and fully in line with curriculum requirements. Combine these with a school visit and not only are the lessons brought to life but it will make learning outside the classroom Oddly Educational!





CHICKEN WIRE?

Welcome to *Ripley's Believe It or Not! Crazy Art*, this teaching resource for art which aims to introduce your students to a wide range of the unusual, odd and unbelievable. The most effective use of this resource is to launch it with a visit by students to Ripley's where they can see for themselves a vast collection of art and sculpture that have been created around the world.

A school visit to Ripley's will make the title of this education pack become clear. Students will be able to see a wide range of artefacts reflecting a variety of conceptual approaches to creativity that will help them extend their thinking and understanding through discussion and application.

The first lesson plan in this project is specifically for school visits. The lesson, entitled *It's Art Believe It or Not!*, leads students to discover some of the more unusual art exhibits in Ripley's. Featured with the lesson explanation, there is an exhibit listing for teachers and adult group leaders, to help ensure that you can guide your students to spot as many as possible during their visit.

Back in the classroom, following a discussion about the visit, the teaching project, *Positively Peculiar Portraits*, can be launched. It is designed to be fun, entertaining and Oddly Educational! Undertaking the whole project will assist students in the exploration of their personal identity. *Positively Peculiar Portraits*, as its title suggests, focuses on likeness starting with students seeking to portray themselves then moving on to a portrait of a chosen famous person. Along with more conventional approaches, students are encouraged to use more unusual formats and techniques to create portraits that are positively peculiar!

The scheme of work has the following stages:

1. Self-portrait
2. Self-portrait in pastels
3. Experiment with materials
4. Go for background
5. Celebrity portraits
6. Go positively peculiar

On conclusion of *Positively Peculiar Portraits* you'll find a range of additional activities which will enhance creative thinking and appreciation.

The project includes a poster for art room display to encourage lateral thinking with photocopyable activity sheets for those activities requiring them. Also enclosed is a set of three colour portraits from Ripley's that can be handed round to stimulate creative thinking.

It's Oddly Educational!



Activity - Your School Visit!

This activity, *It's Art Believe It or Not!*, is specifically to use before a class visit to Ripley's and for subsequent class discussions.

IT'S ART BELIEVE IT OR NOT!

In this activity, introduce your students to some of the materials used for art-based exhibits, sculptures and constructions in **Ripley's Believe It or Not! Surfers Paradise** and ask them to say how likely they think it is that artists would work with such materials. There is a list of some of the key items on the following pages. Just as Robert Ripley collected examples of the extraordinary and the surprising, so the challenge to your students is to find exhibits in Ripley's 'Odditorium' that surprise and challenge their thinking.

Preparation

Book your visit to Ripley's.
Photocopy the activity sheet for every student.
Brief your students on what you want them to do whilst they are at Ripley's.

Lesson

On the day before or morning (time permitting) of your class visit, hand out copies of the *It's Art Believe It or Not!* Activity sheet to all your students. Explain that whilst they are at Ripley's they will see many different art-related exhibits. They will see examples of unusual portraits, the topic for the scheme of work, *Positively Peculiar Portraits*. What makes them unusual is that unconventional art materials have been used. Discuss with your students the materials listed and see if they can imagine works of art in them. Once your students arrive at **Ripley's Believe It or Not!** they will have to find these portraits made with the listed materials during the visit.

Plenary

Once back in the classroom review what students have discovered by discussing the notes they made on their worksheets during the school trip. Which materials do they think are the most surprising to be used for portraiture? Which portraits did they rate most and why? Have any of your students ideas about unusual materials they'd like to work with?



Burnt Toast?

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EXHIBIT	DESCRIPTION
LAST SUPPER ON BURNT TOAST	Completed in 1985, "The Last Supper" a replica of Leonardo Da Vinci's masterpiece is a one of over 40 depictions of famous paintings created by Tadahika Ogawa of Kyoto, Japan created entirely of burnt toast. It was created from 280 pieces of ordinary white bread!
SUNFLOWERS WITH PENCILS	Created by world-renowned artist Frederico Uribe, of Miami, Florida USA "Sunflowers" is just one of a series of pencil portraits Uribe has created and displayed in galleries around the world. All of the colours in the entire picture are in fact, made from pieces of children's coloured pencils, each intricately cut and fitted to form an image of a man in a field of sunflowers.
DAME EDNA IN CHICKEN WIRE	Created by Ivan Lovatt of Robina, QLD, this is just one of several celebrity busts Lovatt has made for Ripley's. Others include the Beatles, Jimi Hendrix, Mick Jagger. Each sculpture contains at least a mile's length of chicken wire!
EGG ART	This unusual and beautiful curio is not made of porcelain or any other conventional material. Believe It Or Not!, it is a real painted chicken egg from China.
POPE SCULPTURE	Enrique Ramos of Mexico City created this sculpture of Pope John Paul II from clorets of chewed gum! Ramos typically chews the gum himself. Over the last 15 years Ramos has created over 200 unique and unbelievable works of art to Ripley's museums throughout the world.
CATHEDRAL IN MATCHSTICKS	This remarkable matchstick building, a replica of the Christchurch Cathedral in New Zealand, was made from 140,000 common matchsticks, by Australia's own matchstick marvel, Len Hughes of Maroochydore, QLD, over the period of a year. Exact in every detail, Hughes' model even has real stain glass windows.
RAY CHARLES IN LINT	Heidi Hopper of Pennsylvania, USA, a handicapped cancer survivor, created this amazing realistic portrait of Ray Charles, entirely from laundry lint! Believe It Or Not!
WOODEN JACKET	This 'leather' jacket, is not actually made of leather at all, and in fact isn't even a real jacket! This jacket is one solid piece of coloured wood, including the zipper, the buttons and even the hanger! Hand created by Fraser Smith of Florida, USA, the coat weighs over 400 pounds and took over 100 days to make.
SACRED PAINTED LEAF	East Indian Leaf Painting: Sacred to Hindus & Buddhists, the leaves of the pipal or bho tree, are often used in India by folk artists as canvasses to paint miniature accounts of everyday scenes. The Indian skeletal pipal leaf shown was gathered from the bho tree under which Buddha achieved enlightenment!
MICHAEL JACKSON IN BUBBLEGUM BALLS	Created by Franz Spohn an art professor in Ohio, USA, this unique portrait of the late great Michael Jackson, the King of Pop, titled "The Thriller," is made from 12,784 gumballs. Using computer technology to create the pixelated portrait, Spohn put the 12,784 gumballs, in 10 different colours, into plastic tubes, he arranged the tubes to create the finished mosaic. The art was unveiled after Michael Jackson's death in 2009. Spohn has done similar portraits of many celebrities including John Wayne, Barack Obama and even Robert Ripley.
TOILET PAPER WEDDING DRESS	Cheap Chic Weddings of Florida, USA, a wedding dress advisor company, hold an annual toilet paper wedding dress contest. Co-sponsored by Charmin toilet paper products, would-be Vera Wangs must create their own wedding gowns using only toilet paper, tape and glue. The dress shown here was created by Katherine Moon of Ontario, Canada, and won the honourable mention of 4 th place in the fourth annual contest in 2009.
COBWEB PAINTING	Enrique Ramous of Mexico City created this rogue gallery of Spiderman scenes from spider man comic books on spider webs. He uses a technique from the ancient Egyptians, by making a watery paste, and then rolling the sheets of web out like bread dough. He then lets the mixture dry and harden before applying tempura paints.
PINHEAD PAINTING	Manual Andrada of Argentina could paint intricate objects and scenes on pinheads. Shown here is what maybe the world's smallest ship, painted without magnification using a one-haired brush.
OWL IN CUTLERY	This whimsical metal sculpture was created by award-winning artist Raul Zuniga, an Aztec Indian, from ordinary knives, forks and spoons.
AUDREY HEPBURN IN FILM	This iconic portrait of Audrey Hepburn, as seen in the 1961 Oscar winning movie "Breakfast at Tiffany's", is made entirely from pieces of movie film! Created by Erika Simmons of Georgia, USA, is one of a series of celebrity portraits she has made called "Ghosts in the machine" in which all the movie star portraits are made from movie film and all the musicians are made from audio cassette tapes!



Ripley's

Believe It or Not!

ODDITORIUM

SCHEME OF WORK:

POSITIVELY PECULIAR PORTRAITS

Back in the classroom, after a trip to Ripley's talk to your students to recap what they discovered and listen to which materials and executions they liked best. Explain that they are going to embark on a journey of their own as a portrait artist to create a positively, peculiar portrait. First they will focus on themselves and – if there is time – then on a popular icon of their choosing.

Students will create images that reflect their ideas of themselves, working from observation, memory and imagination. Using traditional materials and processes, they develop their own self-portrait. Following completion of a self-portrait from traditional to positively peculiar, students will then select a famous person to portray following a similar process. Throughout the project they will consider what they have learned from the ideas, methods and approaches used by artists featured in *Ripley's Believe It or Not!* as well as other artists you choose to introduce.

At least eight hours of teaching time is delivered through this project, although, of course, you may adapt to meet your students' specific needs. Curriculum mapping for Queensland follows at the conclusion of these teaching notes.

The self-portrait activity is through lessons 1 to 4 with the celebrity portrait activity in lessons 5 and 6. The lessons are as follows:

1. Self-portrait
2. Self-portrait in pastels
3. Experiment with materials
4. Go for background
5. Celebrity portraits
6. Go positively peculiar

On conclusion of *Positively Peculiar Portraits*, you'll find a range of additional activities which will enhance creative thinking and application.



MOVIE FILM?

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Lesson 1 Self-portrait

RESOURCES FOR LESSON

Pencils

'Look in the mirror and study your face' activity sheet for each pupil

LESSON

Explain that your class is going to create self-portraits. Open with a class discussion about the idea of representing who they are to other people. How would they like to be seen by others? What kind of messages would they wish to communicate to others? You might choose to read a description of a person and ask your students to visualise what that person might look like. Ask students how they might represent themselves in words. Maybe get them to write a short profile first. List words that students associate with identity.

The next stage is to give out copies of the A4 worksheet and then ask each student to study their face in a mirror. Explain that they are going to use the activity sheet as a starting point for drawing their features on the oval face. Advise that the eyes are the most important feature to get right and that placing the eyes determines the proportions for other facial features. Take care to get the proportions right is the key message.

CHECK OUTCOMES

Students ask and answer questions using appropriate terminology

Students listen with maintained attention and show understanding of what they hear

HOMEWORK

Later in this project, students will be creating portraits from unusual materials so suggest that students need to start collecting the items they are thinking about using to produce their portraits. This might be sweet wrappers, leaves, fluff, newspapers, tissues *etc...*



**KNIVES, FORKS
& SPOONS?**

they

are thinking about using to produce their portraits. This might be sweet wrappers, leaves, fluff, newspapers, tissues *etc...*

Art	Craft	Design	2-D	3D	Individual work	Collaborative work		
	Line	Tone	Colour	Pattern	Texture	Shape	Form	Space
	Painting	Collage	Printmaking	Digital media	sculpture	Textiles		

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Lesson 2 Self-portrait in pastels

RESOURCES FOR LESSON

Soft Pastels Oil Pastels

LESSON

Time is now devoted to the creation of a self-portrait in traditional mode. Each student will work at their own pace. Using soft pastels, faces should be shaded in, add darkness to the edges and different shades to give a realistic skin tone.

Encourage discussions between students that will develop confidence in the direction taken with their work. On completion of all the portraits create a class display. Think about inviting other members of staff to visit the display to see if they recognise the subjects of the portraits in traditional formats.

Explain to students that the next stage will be to make their self-portraits positively peculiar.

HOMEWORK

Look at the work of Turner prize winner Chris Ofili, what unusual substance has he been known to use in his paintings?

Find an example of his work.

Art	Craft	Design	2-D	3D	Individual work	Collaborative work		
Line	Tone	Colour	Pattern	Texture	Shape	Form	Space	
Painting	Collage	Printmaking	Digital media	sculpture	Textiles			

Lesson 3 Experiment with materials

RESOURCES FOR LESSON

Mounting boards Glue Collected materials

LESSON

Begin by having a class a discussion, give students the opportunity to question critically a range of visual and other information to help them develop ideas for independent work and learn what kinds of materials they are collecting.

Show the class the three portraits from *Ripley's Believe It or Not!* provided and discuss how the unusual materials add to the portrait. Now explain that students will take their self-portraits, photocopy their originals, scale up to A3 and mount on boards.

Students should then begin applying chosen materials to build up their image, explain to the class that they should still try and show tonal values of their features, give the portrait real definition and experiment with shading.

HOMEWORK

Find an artist who uses found objects in their work.

Art	Craft	Design	2-D	3D	Individual work	Collaborative work		
Line	Tone	Colour	Pattern	Texture	Shape	Form	Space	
Painting	Collage	Printmaking	Digital media	sculpture	Textiles			



Lesson 4 Go for background

RESOURCES FOR LESSON

Mounting board Glue Soft Pastels Oil Pastels

LESSON

In this lesson students begin to work on the background of their portrait. Suggest they use brightly coloured oil pastels to create a funky background. Blend the colours to create a graduated effect, which will make portraits stand out. Mount portraits on black card. These portraits make a great display for all your students to guess who is who now images are becoming positively peculiar.

HOMEWORK

Find a picture of a popular icon for next lesson.

Art	Craft	Design	2-D	3D	Individual work	Collaborative work		
	Line	Tone	Colour	Pattern	Texture	Shape	Form	Space
	Painting	Collage	Printmaking	Digital media	sculpture	Textiles		

Lesson 5 Celebrity portraits

RESOURCES FOR LESSON

Scissors Glue Black markers Acetate Images of icons MDF boards

LESSON

Open with a class discussion about the icons your students have selected to portray. Why have they selected them? Who else do they think will be interested in their icon and why? What kind of messages would they wish to communicate about the icons?

You might ask your students to find a description of their icon to read out first, before naming, so others can see if they can guess who the subject is. Direct students to alternative ways of describing people, such as news stories, reports and blogs.

CHECK OUTCOMES

Students ask and answer questions using appropriate terminology

Students listen with maintained attention and show understanding of what they hear

SPLIT THE CLASS INTO FOUR GROUPS

Each student should split the image of their icon into four sections. As a group choose one section from each icon to make a full portrait. Paste the image back down on to boards with separation and twists. Overlay the image with acetate and re-join the linework so icon is made positively peculiar.

Art	Craft	Design	2-D	3D	Individual work	Collaborative work		
	Line	Tone	Colour	Pattern	Texture	Shape	Form	Space
	Painting	Collage	Printmaking	Digital media	sculpture	Textiles		



Lesson 6 Go positively peculiar

RESOURCES FOR LESSON

4 large boards of MDF or board (Approx 3'x2')

Mosaic materials- Tissue paper or magazines or coloured card

Lots of sweet wrappers or old packaging (soup labels)- Background decoration PVA Glue

LESSON

Encourage students to discuss and question critically the spectrum of visual imagery and other information that they have absorbed to help them develop ideas.

The groups continue to develop their celebrity portrait. The large boards are going to be decorated in two sections. During this lesson the class will mosaic the face with either tissue paper, magazines or coloured card. Try to show tone and shading with different shades of each colour. Use small pieces and let everyone in the group have a separate section to work on. Coat with PVA to give a gloss effect.

Now the groups focus on background decoration: Using for example a range of old sweet wrappers or labels from packaging create a 'wow' background which will add interest and a novelty element making really positively peculiar portraits.

Art	Craft	Design	2-D	3D	Individual work	Collaborative work		
	Line	Tone	Colour	Pattern	Texture	Shape	Form	Space
	Painting	Collage	Printmaking		Digital media	sculpture	Textiles	

**140,000
MATCHSTICKS**



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Additional activities

Continuing the theme of Crazy Art, here are some suggestions for art room activity that will stretch the minds and talents of your students.

MIRACULOUS MINIATURES !

Try painting or drawing tiny pictures that can only be viewed with the aid of a magnifying glass. Suggest students seek inspiration from either their own imagination or perhaps copy a famous artwork such as the boat painting on a pinhead using a human hair that is on display at Ripley's. Suggested items could be sweets, pasta or marbles.

CURIOUS CANVASES !

Throw out the normal canvas and suggest using different surfaces to paint on such as leaves, eggshells or even bread! At Ripley's you can see painted leaves, decorated chicken and quails eggs and a painted tortilla!

MINUTE MASTERPIECE!

Try creating a masterpiece in only a minute! Use pastels, watercolours, charcoal or pencils to produce a detailed piece of artwork in only 60 seconds!

SENSATIONAL SCULPTURE!

Use different materials to make the most sensational sculpture yet. Replicate or be inspired by some of the works at Ripley's where exhibits can be seen which have been created using matchsticks, junk, chewing gum, sweet wrappers or even toilet paper.

CREATIVE COMPUTING!

Create amazing artwork by using only letters typed on a computer keyboard! Numbers and symbols may also be used but points will be deducted! This method of artwork first flourished in the fifties and examples can be seen at *Ripley's Believe It or Not!*

PINHEAD PAINTING: PAINTED WITH A ONE-HAIRED BRUSH!



CRICKETS?

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Essential Learnings by the end of Year 5 Ways of working

Students are able to:

- select and develop ideas for arts works, considering different audiences and different purposes, using arts elements and languages
- create and shape art works by organising arts elements to express personal and community values, beliefs and observations
- rehearse and rework arts works, using interpretive and technical skills
- present art works to informal and formal audiences, using arts techniques, skills and processes
- identify and apply safe practices
- respond to art works by identifying and interpreting the influences of social, cultural and historical contexts, using arts elements and languages
- reflect on learning to identify new understandings and future applications.

Visual Art

Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.

- Colour shades (adding black to a colour) and tints (adding colour to white) are used to create balance, contrast and patterns
e.g. using light colours to bring objects forward in a painting, while using dark colours to make objects recede.
- Continuous, broken and hatched lines are used to create balance, contrast, space and patterns
e.g. using broken and hatched marks to show contrast of light and dark.
- Curved, angular, symmetrical, asymmetrical and overlapping shapes are used to create balance, contrast and patterns
e.g. using repeated shapes in a wax-resist painting to create a visual pattern.

Essential Learnings by the end of Year 7 Ways of working

Students are able to:

- select and develop ideas for arts works, considering intended audiences and intended purposes, and make decisions about arts elements and languages
- create and shape arts works by modifying arts elements to express purpose and to include

influences from their own and other cultures and times

- modify and polish arts works, using interpretive and technical skills
- present art works to informal and formal audiences for intended purposes, using arts techniques, skills and processes
- identify, apply and justify safe practices
- respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages
- reflect on learning, apply new understandings and identify future applications.

Visual Art

Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.

- Blended, controlled and symbolic colour is used to create depth, representation and symbolism
e.g. using mixed and blended colour to add depth in abstract paintings.
- Descriptive and emotive lines are used to create abstraction, proportion and symbolism
e.g. using fluid lines to show an emotional response to a stimulus.
- Negative space and positive shape are used to create abstraction, non-representation and proportion
e.g. using photographs of natural shapes in their environments to focus on negative spaces and positive shapes and thus show effects of light and dark.
- Actual, invented and simulated textures are used to create depth, representation and non-representation
e.g. using texture in a collograph print to express ideas about water without using representational imagery.

The Arts

Essential Learnings by the end of Year 9 Ways of working

Students are able to:

- make decisions about art elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works
- create and shape arts works by manipulating arts elements to express meaning in different contexts



- modify and refine genre-specific arts works, using interpretive and technical skills
- present art works to particular audiences for a specific purpose, style and function, using genrespecific arts techniques, skills, processes and cultural protocols
- identify risks and devise and apply safe practices
- respond by deconstructing arts works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages
- reflect on learning, apply new understandings and justify future applications.

Visual Art

Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

- Design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli
e.g. creating a folio of work that is a conscious record of personal thoughts, feelings and ideas.
- Media areas are used in isolation and in combination to make art works
e.g. using animated sculptural forms in an installation.
- Visual arts elements and concepts in combination are used to create compositions
e.g. combining a sequence of non-representational shapes in a lino print to symbolise cultural belonging.

Year 10 Learning statements: The Arts — Visual Art

Ways of working

Students are able to:

- explore, formulate ideas, express aesthetic understanding and solve problems using visual language and expression by researching, developing, resolving and reflecting
- make and display images and objects to communicate intentions and demonstrate techniques, processes, skills and understanding of materials and technologies

- analyse, interpret, evaluate and reflect on images and objects by artists, designers and craftspeople within context, using visual language and expression to justify responses
- reflect on their own learning, apply new understandings and make connections to inform future visual art experiences.

Knowledge and understanding

Students know and understand:

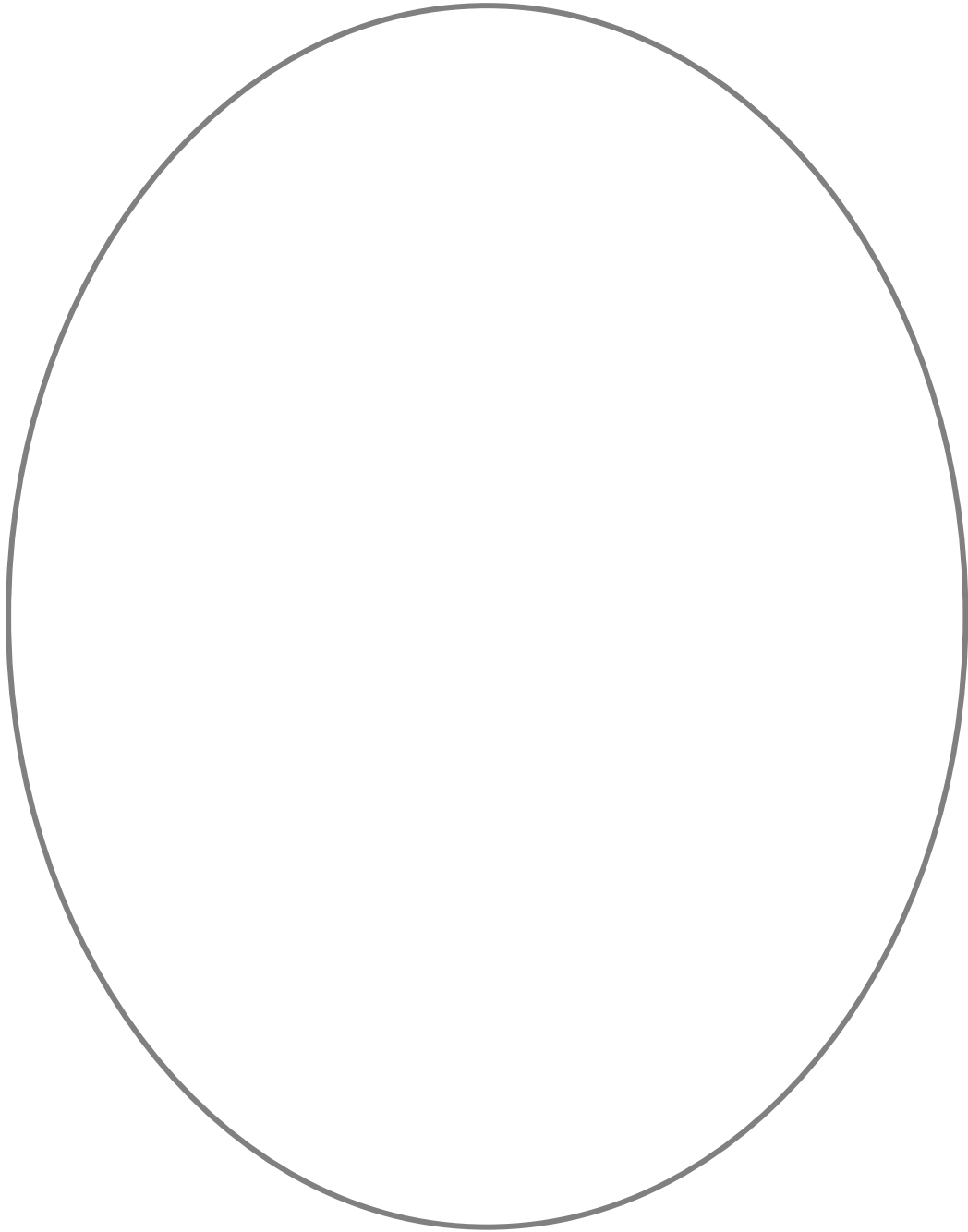
Visual Art involves using visual language and expression, techniques, processes, materials and technologies to communicate meaning in a range of contexts to make and appraise artwork.

- Visual language and expression are the vocabulary and tools used to communicate aesthetic understanding of concepts, focus, context and media areas.
e.g. Researching, developing, resolving and reflecting on ideas to create a collaborative or individual installation in response to the concept “altering reality”.
- Concepts are broad organisers that direct learning and integrate making and appraising.
e.g. Selecting a concept of “altering reality”.
- Focuses are individual student pathways that define the interpretations of a concept to organise visual language and expression in context.
e.g. Exploring the concept “altering reality” through exploration of focuses that would include opposites, inversions and distortions.
- Contexts are frames of reference that define the focus, allowing intended and suggested meaning to evolve.
e.g. Using a historical or sociocultural context to investigate how artists throughout different eras and diverse cultures challenge audiences through alternative representations of reality.
- Materials and technologies organise knowledge, skills, techniques and processes, and can be used in isolation or in combination to make images and objects.
e.g. Layering and manipulating digital photographs and drawings to explore a range of techniques and compositions to find visual solutions in response to the concept “altering reality”.



SELF PORTRAIT

Look in the mirror and study your face. Using a mirror begin your self-portrait, use the oval provided as a starting point. Add your features, taking care to get the proportions right.



IT'S ART BELIEVE IT OR NOT!

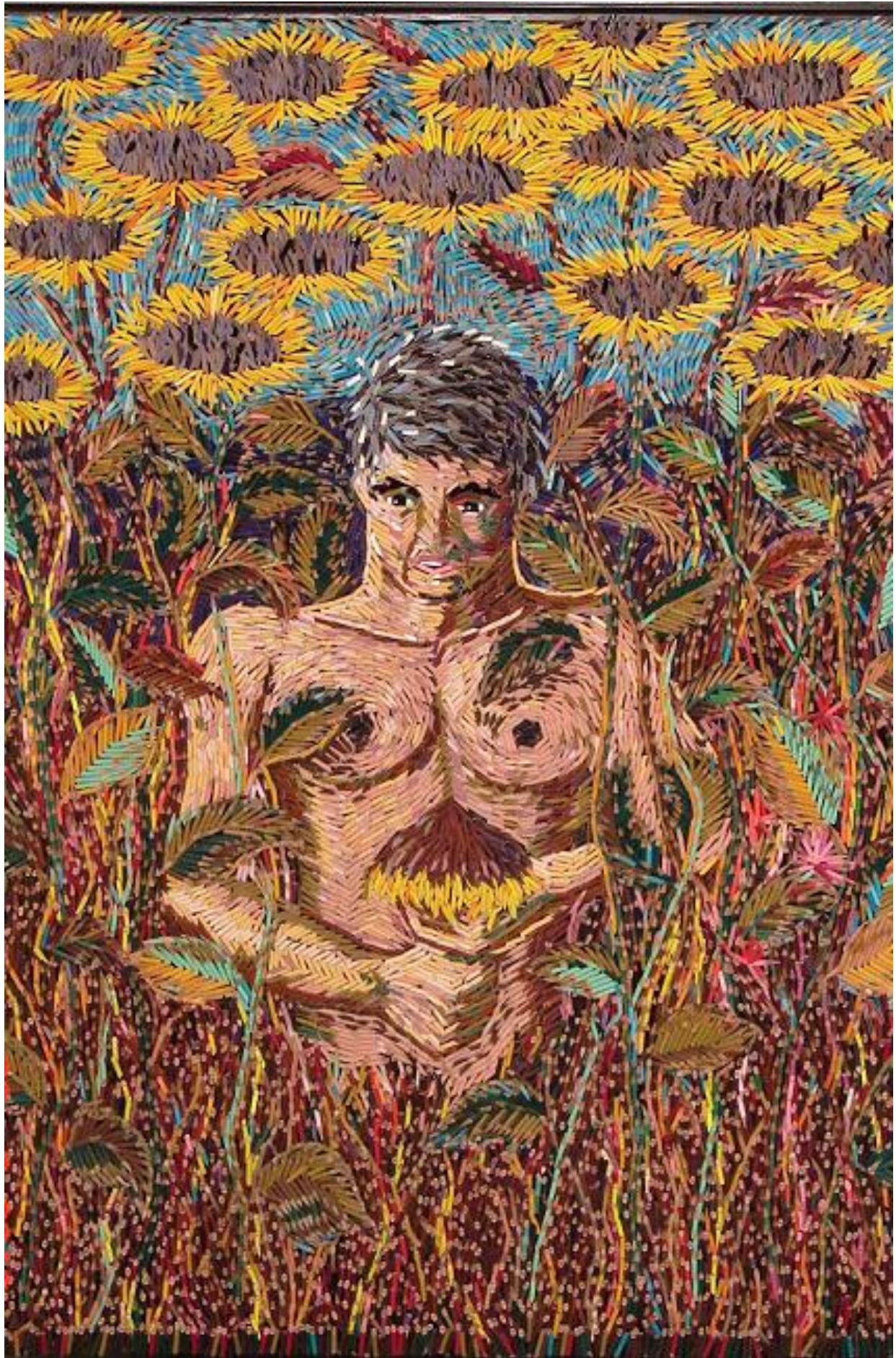
EXHIBIT	MATERIALS	NOTES
LAST SUPPER ON BURNT TOAST	Burnt toast	
SUNFLOWERS WITH PENCILS	Coloured pencils	
DAME EDNA IN CHICKEN WIRE	Chicken wire	
EGG ART	Chicken egg & paint	
POPE SCULPTURE	Chewed gum	
CATHEDRAL IN MATCHSTICKS	Matchsticks & cellophane	
RAY CHARLES IN LINT	Dryer lint	
WOODEN JACKET	Wood & paint	
SACRED PAINTED LEAF	Papal leaf & paint	
MICHAEL JACKSON IN BUBBLEGUM BALLS	Bubblegum balls	
TOILET PAPER WEDDING DRESS	Toilet paper, glue & tape	
COBWEB PAINTING	Spider webs & paint	
PINHEAD PAINTING	Pin & paint	
OWL IN CUTLERY	Knives, forks & spoons	
AUDREY HEPBURN IN FILM	Movie film	





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