**Bold and beautiful: symbolic colors found in African Kente cloth (Grades K – 2)**

**Time**
45 – 60 minutes

**Objectives**
Students will identify, describe, create, and extend patterns using lines, colors, and shapes, as they create Kente cloth designs.
Students will demonstrate beginning skills in using oil pastels and will follow simple oral directions.
Students will explore and discuss the design and use of a common object from another culture.

**Instructional Materials**
Image/s of Kente cloth, or actual examples of Kente cloth
Kente cloth background information (attached)
World map or globe

**Art Materials**
Strips of white paper, approx. 3 – 4” wide and 2’ long (such as adding machine tape)
Oil pastels, markers, or crayons in bold colors
Newspaper
Damp paper towels (for cleaning fingers)

**Procedure**

**Introduction**
Have the students look closely at the clothes they are wearing, as well as any other fabrics in the classroom. Invite them to suggest how the fabrics might have been created: What materials and tools were used? Who might have made them? And so on. Ask whether fabrics and clothing are the same in other parts of the world, how they might be different, or why they may be different. Announce that they are going to learn about a very special type of fabric that was worn by kings in Africa, and point out Ghana on the map or globe in relation to the United States.

The colors chosen for Kente cloths are symbolic, and a combination of colors come together to tell a story. For a full list of color symbolism, see background information (attached)

**Object-based Instruction**

Display the images. Guide the discussion using the following questioning strategy, adapting it as desired. Include information about Kente cloth from the background material during the discussion.

- **Describe:** What are we looking at? What colors and shapes do you see? How would you describe them? What kinds of lines are there?
- **Analyze:** What colors or shapes repeat? What are some patterns? Where do the patterns seem to change? How do you think this was made?
- **Interpret:** How do the colors in this cloth make you feel? Why do you think the weaver chose these colors? What other decisions did the weaver need to make while creating this piece of fabric? What else does this remind you of?
- **Judge:** What do you like most about this artwork? What don’t you like? Do you think this would be a good fabric for clothing? Why or why not? Who might wear cloth like this? How does looking at this piece help you know more about people from Africa?
- **Connect:** Do people work as weavers in the United States? How do you think their work is the same or different from weavers in African countries?
Procedure

Students will use paper and pastels/markers/crayons to create a repeating pattern that imitates Kente cloth. Demonstrate all of the steps of the project before the students begin, emphasizing that each design will be unique. Provide cues for the steps on the board, either with simple written directions (i.e., “fold the paper”) or with visuals (i.e., attach a folded strip of paper and an oil pastel to the board).

1. Have the students fold their paper strips in half, then in half again, and then in half one more time. When they unfold them, there will be eight equal sections.

2. In the top section, each student will create a unique design of either horizontal or vertical stripes. (Starting at the top helps keep students from smearing their designs.) Suggest that the stripes be in different widths. One stripe can include a repeated shape – three red triangles in a yellow stripe, for example. The design needs to fill the entire section.

3. In the next section, each student will create a second unique design, with the stripes going the other direction. (If the top section has vertical stripes, the second section will have horizontal stripes.) If the top section doesn’t have a stripe with a repeated shape, this section should include one. Again, the design needs to fill the entire section.

4. As the students create their designs, remind them to press firmly so the colors will be bold. Placing a pad of newspaper under the paper helps make the colors more solid and allows the students to color to the edges of the paper without coloring their desks. Remind them to try to avoid smearing the colors, but don’t make them overly concerned. If they’re working with oil pastels, using the paper towels to wipe their fingers when they change colors can help.

5. The third section of each strip will be a repetition of the first. Encourage the students to duplicate their design as exactly as possible.

6. The fourth section of each strip will be a repetition of the second. Again, encourage the students to duplicate their design as exactly as possible. Ask them what they think comes next; the fifth and seventh sections will contain repetitions of the first design, and the sixth and eighth sections will contain repetitions of the second.

7. Use the finished projects to decorate the classroom: Place them end to end to create a border, or attach them side by side to replicate the cloth. Groups of students could create panels that identify their groups.

Assessment

Before they begin, be sure the students understand the following expectations for the project:

1. Create two unique designs using lines (stripes), colors, and shapes that fill the designated space.

2. Alternate the designs in a repeating pattern, duplicating the designs as precisely as possible.

3. Demonstrate careful, thoughtful work.

4. Explore and discuss the design and use of a common object from another culture.

Assess the students’ mastery of the first two lesson objectives based on their meeting expectations 1 – 3 above.

Assess the students’ mastery of the fourth objective by asking them to describe where Kente cloth comes from (made by weavers in Africa), and what it’s used for (usually clothing). Encourage developmentally appropriate oral communication.

Adapting and Extending

The following are some suggestions for adapting this lesson to other grade levels or extending it to other lessons.

- Read one or more Anansi stories to the students. Share the Ashanti legend (attached) that connects the invention of weaving Kente cloth to the observation of Anansi spinning a web.
- Show a video of Kente cloth weaving; many are available on YouTube.
- The colors used in traditional Kente cloth are full of symbolic meaning, many of which are described in the background material. The cloth often includes elaborate patterns as well; there are many websites that illustrate and describe them. Older students could research the patterns online and then create more complex designs, making artistic decisions about colors and patterns based on the symbolism to make their designs more personal.
- Watch for Kente cloth patterns in books and elsewhere. For example, many of the illustrations in Margaret Musgrove’s picture book Ashanti to Zulu include people wearing them.
- Base a writing lesson on the experience by asking students to describe their designs, reflect on their choices or on the images and/or artifacts they viewed, imagine what it would be like to be a weaver, and so on.
- Base a math lesson on the experience by incorporating measurement, classification, computation, and so on.
Background Information

Kente (“ken tuh” or “ken tee”) cloth is a brightly colored fabric of the Akan peoples from Ghana in West Africa. It is hand woven on wooden looms, traditionally by men. Highly esteemed and carefully crafted, the cloth was originally reserved for royalty; in modern times, it is widely used.

Weaving in Africa has ancient roots but the African art of Kente cloth weaving is relatively modern. According to Ashanti legend, it was born when two friends observed Anansi the spider spinning a web. They mimicked his actions to create a beautiful cloth, which was taken to the chief. He liked it so much that he declared it the royal fabric and wore it on special occasions. The Kente cloth as we know it today with its bold colors and striking patterns was developed by the Ashanti (one of the Akan groups) in the 17th century A.D. Other nearby Akan peoples weave Kente cloth as well, with varying styles of colors and patterns typical of each group.

The yarns used over time in the making of Kente have been of various types. In the past, locally grown cotton was spun into yarn, and sometimes yarn was obtained by unraveling cotton and silk cloths imported from Europe. Today, most of the yarns are produced by factories.

Kente cloth is woven in 4” strips of varying lengths. Strips are then laid carefully side by side and hand-sewn together to create panels of cloth, which are usually used for clothing. A piece of men’s clothing typically needs 24 strips, and a women’s, 14.

Kente is more than just a cloth; the colors and patterns are imbued with symbolic meaning. There are over 300 identified pattern symbols, representing moral values, philosophical ideas, historical events, proverbs, individual achievements, attributes of animal life, and so on. Thread colors are chosen by the weavers to enhance the design and to convey meaning; the list below describes what various colors represent.

Yellow (and gold) – royalty, prosperity, wealth (from egg yolk and mineral gold)
Red – death, funerals, sacrifice, struggle (associated with blood)
Pink – femininity (associated with females)
Maroon – Mother Earth, healing (from the color of earth)
Purple – similar to maroon and pink (a feminine color associated with healing)
Blue – peace, harmony, love (associated with the sky)
Green – growth, vitality, crops, spiritual renewal (associated with plants and herbs)
Black – maturity, spiritual energy, rites of death (things darken as they mature)
Grey – healing rituals, cleansing rituals (associated with ash)
Silver – peace, purity, joy (associated with the moon)
White – purity, balance, ancestral spirits (used in festivals)

State Content Standards

The following California content standards are directly addressed in this lesson for the grade levels indicated (K – 2). Although not listed here, this lesson also meets similar content standards in other grade levels.

Visual Art
Kindergarten: 1.1, 1.2, 1.3, 2.1, 2.2, 2.6, 3.1, 3.3, 4.2
1st Grade: 1.1, 1.3, 3.1, 3.3
2nd Grade: 1.1, 1.3, 2.2, 3.2

English/Language Arts – Speaking and Listening
Kindergarten: SL.K.1a-b, SL.K.2a
1st Grade: SL.1a-c, SL.1.2.a
2nd Grade: SL.2.1a-c, SL.2.2a

Mathematics
Kindergarten: K.MD.1, K.MD.2, K.MD.3, K.G.1, K.G.2
1st Grade: 1.MD.2, 1.MD.4, 1.G.1, 1.G.2
2nd Grade 2.G.1,
Great books about COLOR

- *Oceans of the World in Color* by Speedy Publishing LLC
- *Mix it Up* by Herve Tullet
- *Monsters Love Colors* by Mike Austin
- *Little Blue and Little Yellow* by Leo Lionni
- *A Color of His Own* by Leo Lionni
- *A Book About Color: A Clear and Simple Guide for Young Artists* by Mark Gonyea
- *Mouse Paint* by Ellen Stoll Walsh
- *Why Do Leaves Change Color?* by National Geographic
- *Edible Colors* by Jennifer Vogel Bass
- *An Eye for Color: The Story of Josef Albers* by Natasha Wing
- *Sky Color (Creatrilogy)* by Peter H. Reynolds
- *Animal Colors* by Beth Fielding
- *Ish (Creatrilogy)* by Peter H. Reynolds

The Wonderful Colorful Wonder Wheel of Color: Activities, Stickers, Poster & More by Lynn Koolish, Kerry Graham and Mary Wruck

Abstract Expressionist art at the Crocker Art Museum

Abstract Expressionism is a modern art movement that flourished in the post-World War II era, primarily in the United States. It includes mostly paintings, although some sculpture and other art forms are associated with the style as well. **COLOR** is perhaps the most striking and vital element of Abstract Expressionist artwork. The intention of the artworks usually focuses on inviting an emotional rather than an analytical response. The artworks are essentially non-representational, meaning there are usually no recognizable objects depicted.

Appreciating abstract art can be a challenge for some viewers. Interestingly, children don’t seem to struggle with it as much as adults do. Here are some ideas to consider that apply more specifically to abstract artworks.

During a visit to the Art Ark, students will encounter a reproduction of one Abstract Expressionist artwork: **Phenomena Intervening Mantle** by Paul Jenkins. Here are some talking points to use when looking at this work of art with your students.

**Phenomena Intervening Mantle by Paul Jenkins, 2006**

Jenkins developed his style using acrylic paints, pouring them onto unstretched canvas and then moving the canvas to spread the intense color, incorporating both control and chance into his work.

- What is the first thing about this painting that gets your attention? Do you also notice some lines that you can describe?
- Thinking about how Jenkins created his paintings, do you think anything surprised him as he was creating this one?
- What do you like or dislike about this artwork?

In addition to this painting, the Crocker has a variety of Abstract Expressionist artworks in its collection. A sampling of them is described below, along with some suggestions that can help you make the most of beginning an artful discussion with students. The questions listed after the specific artworks follow the Describe – Analyze – Interpret – Judge -- Connect pattern, with one from each category. They are only suggestions; you should feel free to come up with your own!

**Untitled by Ernest Briggs, c 1953**

An abundance of color and activity characterize this large oil painting. It tends to evoke strong reactions from viewers, which was part of the artist’s intention.

- Tell me about the colors in this painting.
- How do the colors emphasize a focal point?
- Can you imagine some of the movements the artist might have made to apply the paint? What do you think they looked like? What type of tool did he use?
- Do you think the artist was successful in what he wanted to accomplish with this painting?
- The artist left this painting untitled. What title might you give it?
Body Centered Cubic by Claire Falkenstein, c 1960
The artist who created this sculpture was a skilled jewelry maker, painter, and sculptor who used materials, especially wire and glass, in new and unique ways. Kilns, torches, and soldering irons were some of the tools she used in creating her art.

• Three-dimensional shapes are called forms. What are some shapes (e.g. circles, squares) and forms (e.g. spheres, cubes) you see in this sculpture?
• Does the sculpture seem balanced? Why or why not?
• Why do you think the artist chose sculpture instead of painting to express this idea?
• If you were opening an art museum, would you want this artwork in it?
• What are some of the special skills the artist needed to learn to create this artwork? How do you think she learned them?

SFP59-49 by Sam Francis, 1959
This oil painting is an example of Francis’s frequent preference for bright primary colors combined with white spaces.

• What do you see in this painting?
• What examples of contrast can you find in color, size, shape?
• How would the painting look if its orientation was horizontal? Do you think the artist would have painted it differently?
• Do you enjoy looking at this painting? Does your appreciation increase or decrease the longer you view it?
• If you wanted to create a painting like this, what would you do first? What other steps would you take?

Taking a broader view of the art can help students develop a better sense of Abstract Expressionism overall. Here are a few ideas you might use during your discussion of Abstract Expressionist art.

1. Pick two paintings to compare and contrast. Discuss features such as color, texture, technique, mood, etc.

2. Several of these paintings are good examples of action painting, one of the types of Abstract Expressionist paintings. Have the students try to imagine the big movements required to make some of the specific marks on the canvases, and, allowing enough space, invite them to act them out.

3. Ask a question or make a statement, and have students respond by choosing an artwork that illustrates the concept. Then give them one minute to discuss their choice with the others who chose the same work. Repeat this activity a few times to let the students select a few artworks and talk with a variety of classmates. Here are a few ideas to get you started:

• I love the colors in this artwork!
• If you could take one of these artworks home, which would it be?
• I wish I could ask this artist a question. (Have them share their questions with the others in their group.)
• Which artwork caught your attention first?

Exploring the world of Abstract Expressionism can be an exhilarating experience for you and your students. Take some of these suggestions as a starting place, and enjoy the journey.
COLORful artwork from the Crocker Art Museum Art Ark

Congratulations on your trip to the Art Ark! While on board, you and your students will encounter a variety of activities that invite you to explore COLOR in Art, Science and Nature. A big part of your experience includes studying artwork from the Crocker Art Museum. Some of what you will see on board is real artwork, while other pieces are high-quality reproductions. Below you will find more information about each artwork, including questions or prompts to use with your students, designed to enhance close looking and critical thinking.

**Phenomena Intervening Mantle by Paul Jenkins, 2006**
Jenkins developed his style using acrylic paints, pouring them onto unstretched canvas and then moving the canvas to spread the intense color, incorporating both control and chance into his work.
- What is the first thing about this painting that gets your attention? Do you also notice some lines that you can describe?
- How do you think this painting was made?
- Thinking about how Jenkins created his paintings, do you think anything surprised him as he was creating this one?
- What do you like or dislike about this artwork?

**Ibis Upon a Star by Maija Peeples-Bright**
Bright uses paint, ceramics and sewing to create fantastic worlds filled with animals she calls “beasties”.
- Describe what you see. What elements of art do you see?
- If you could imagine yourself in the painting, how would you feel? What sounds would you hear? What do you see that makes you say that?

**JC & Buddha are Showing Us How to View our Inner Universe and the Outer Universe (UFO’s) by David Wetzel, 2014**
Wetzel explores how mind and body connect through the use of color to express levels of the psyche, ranging from the low end to higher levels of consciousness.
- What do you see? What could it be?
- Is your eye drawn to any particular area of the painting?
- What kind of mood or feeling do you get from the painting?
- Do you think this painting is interesting? Why or why not?
Color by Sandra Mendelsohn Rubin, 2003
Rubin paints from direct observation, using a palette of ten basic colors that do not include black.
• Describe the artist’s use of color. What colors have been used?
• Does the artwork look flat or is there a feeling of depth or space?
• Why do you think the artist chose this particular subject to paint?
• What do you like or dislike about this work?

Welgatim’s Song by Judith Lowry, 2001
Lowry is a local artist that paints stories from her Maidu and Washoe Native American heritage.
• Look at this painting. What could it be?
• What do we learn from this painting?
• What might you name this painting?
• Did you enjoy looking at this artwork? Why or why not?

Exterior Mural by David Nessl, 2015
Nessl is a freelance mural artist, independent producer, and creative professional pursuing animation and digital arts as a graduate student at the University of Southern California’s School of Cinematic Arts.
• The mural on the outside of the Art Ark tells us something about what is hidden inside. What do you think we might explore on our visit to the Art Ark?
• Do any of these pictures have anything in common? Can you guess what our theme for the Art Ark might be? What do you see that makes you say that?
• Is there an element that unifies this composition?
• Do you like this mural? Why or why not?

Rutherford Vineyard by Gregory Kondos, 1989
Kondos uses thick paint to fill his paintings with bright, warm color.
• What does this painting depict? When an artwork shows countryside, land, or the environment, it is called a landscape.
• Can you tell what type of plants there are? What plants grow in a vineyard?
• Are there vineyards around Sacramento? Have you ever been to or driven past a vineyard?
**Untitled (Still Life) by John Emmett Gerrity, c. 1955**

Gerrity pushed the shifting planes of cubism in new directions by using vivid hues and complementary colors.

- What does this painting depict? When an artwork shows an arrangement of objects, such as fruit, flowers or dishes, it is called a still life.
- Describe the shapes you see in this painting.
- Does this painting look realistic? Why not? What has the artist changed?
- Do you think you could make a painting like this? Why or why not?

**Feeding Time, Monterey by E. Charlton Fortune, 1918**

Fortune was a well-known figure in Monterey and traveled the Peninsula on a bicycle loaded with paint supplies.

- This painting shows a woman feeding chickens and rabbits. Can you count the animals?
- Is the woman at the top or bottom of the picture? She and her animals take up the bottom 1/3 of the painting. What makes up the upper 2/3 of the composition?
- Describe the leaves on the trees. What colors are they? Do they give the painting texture?

**Untitled (Monterey Pines) by Mary DeNeale Morgan, n.d.**

Morgan, who grew up in Oakland, made a career of painting the Monterey Peninsula’s landscape, particularly its coastal cypress and pine.

- What do we call a painting that shows countryside, land or nature? A landscape! A landscape that depicts water is known as a seascape. Do you think this landscape might be near a body of water? Why or why not?
- Look at the ground. What colors did the artist use? Why two colors? What do the different colors represent?

**Xochipilli’s Ecstatic Universe by Tino Rodriguez, 2004**

Rodriguez draws upon diverse cultures, including his own Mexican heritage, to create his imagery.

- As a group, study this painting. One at a time, have students name one thing they see, without repeating objects.
- Describe the colors in this painting. There are many bright colors, but also large areas of neutral, like the grass.
- Do you think this painting tells a story? What is the story about? What do you see that makes you say that? Do the colors in the piece make you think the story is happy or sad?
Achromatic scale fish with Matt Duffin

Objective
Students explore the value scale

Time
20 – 30 minutes

Materials
White cardstock (8.5 x 11 or 12 x 18)
Pencil
Paint brushes
White and black tempera paint
Paper plates or palettes
Straws, cardboard tubes (not necessary, but fun)

Artist
Matt Duffin, who studied architecture but chose instead to become an artist who dwells in the visual realm of visual dark recesses and stark contrasts
Over time, his medium has evolved from charcoal to encaustic wax

Process
Discussion: Introduce scale. Introduce value. How can we use paint to make colors lighter/darker?

Warm Up: Practice drawing fish using two shapes: triangle and oval; add details (fins, scales, tail lines); draw a large fish; draw a small fish; draw a fish with its mouth open.
On half of your paper, draw a school of small fish, at least 1 – 2
On the other half, draw a large fish with its mouth open, big enough to eat the whole school. Mix five shades of gray; paint your fish.
Use light shades to add bubbles; (optional) use straw/cardboard tubes as stencils.

Lesson expansion
Continue a unit on value: Mix five shades of any primary or secondary color, and create a monochromatic still life painting.

Lesson written by Mollie Morrison
Primary color marbling with Hans Hoffman

Objective
Create marbled paper for line drawing; observe primary color mixing in action

Time
20 minutes to 1 hour (depending on class size)

Materials
White cardstock (8.5 x 11 or smaller)
Watered-down tempera or liquid watercolor paint in primary colors
Charcoal, black oil pastel, or black crayon
Ruler
Craft sticks or pencils
Shaving cream
Large baking tray

Artist
Hans Hoffman, who believed that abstract art was a way to get at what was really important
Hoffman’s work is distinguished by a rigorous concern with pictorial structure (composition), spatial illusion, and color relationships

Process
Discussion: What are primary colors? What do they do?
Spread shaving cream on tray, drop color onto the cream and swirl
Lay cardstock face down, gently push into cream and pull away
Pull a ruler from top of paper to bottom, removing all shaving cream, to reveal color-stained paper (paper dries instantly)
Top with line drawing, focusing on simple shapes

Lesson expansion
Limit colors (warm/cool, tones/shades, mono/achromatic)
Grades 8 – 12: Use marbled paper to line the inside of a sketchbook

Lesson Written by Mollie Morrison

Hans Hoffman, Landscape, 1941, Oil on board Crocker Art Museum.
Value pulling with Mike Henderson

Objective
Observe value in action by pulling black and white into primary colors

Time
20 mins.

Materials
White cardstock (12 x 18)
Tempera paint (white, black, and primary colors)
Craft sticks
Paper towels
Paper plates or palettes

Artist
Mike Henderson, a prominent figure among the second generation of Bay Area abstract painters, Henderson was supposed to work in a Missouri factory, but his passion for art led him across the country to one of the first integrated art school in the United States, the San Francisco Art Institute.

Henderson taught art and art history at University of California, Davis

Process
Discussion: How do we make colors lighter/darker? What is value/tint/tone/shade?

With the long side of a craft stick, pick up white and a pure primary color.
Place it, long-side down, onto paper and pull it across to create a new color.
Allow color streaking, with many values in each pull; try and create a rectangle with each pull.
Use a paper towel to wipe craft stick clean, repeat with each primary color, with both black and white.
Break your stick to vary rectangle sizes.

Lesson expansion
After paper dries, cut into shapes and make a collage in the style of Eric Carle.

Lesson written by Mollie Morrison.
Camouflage challenge

Objective
Camouflage your hand using only primary colors, black and white acrylic paint.

Time
45 mins.

Materials
Acrylic paint
Paper plates or palettes
Brushes
Art posters (or interesting surfaces in the room; high contrast or patterns work well)
Digital camera
Spotlights (optional)

Artist
Liu Bolin, a contemporary Chinese artist, is meticulously painted head-to-toe in order to blend in with his surroundings; his work is a silent protest.

Process
Discussion: How do you adjust hue, intensity and value of a color? How might contrast/optical illusions/color matching be used to camouflage an object?
Work in groups to select a background
Chose one student model to keep their hand on the surface
The other 2 – 4 students spend 10 mins. mixing colors
Apply paint to the model’s hand; pay close attention to edge
Photograph each group; try to maintain even lighting with excessive shadows (spotlights may help)

Lesson expansion
Paint an entire student to camouflage into a wall; to do in one period, students must work in groups
Camouflage still life objects, using old student work as the background

Lesson written by Matt Milkowski
COLOR word search

Hidden in this puzzle are vocabulary words about COLOR.
Words can be hidden vertically, horizontally, or diagonally, forward or backward.

<table>
<thead>
<tr>
<th>COLOR</th>
<th>RODS</th>
<th>COOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAMOUFLAGE</td>
<td>SECONDARY</td>
<td>WHEEL</td>
</tr>
<tr>
<td>COMPLEMENTARY</td>
<td>WARM</td>
<td>PALETTE</td>
</tr>
<tr>
<td>PRIMARY</td>
<td>CONES</td>
<td>PRISM</td>
</tr>
</tbody>
</table>

A M G U L V G K Y V M P Y V M L O C
V C O L O R N C T J N J O T Y N B C
C A O L O O P A L C O M D C D H E Z
S M Y B E D D W V A U K N O F G I M
E O P R I S C O C S E C C N O E S A
W U O G S E B H O D B U M E S B P J
W F A L O O C C M T B J D S W E A R
L L A W C O L F P B A T B D H T L B
T A D W A R M S L B B U F D F B E E
W G T B D S C Y E I L M T D S C T T
M E C I O L R F M S B E H D F S T O
C O T H D A C O E W A R E C O L E R
W H E E M D U G N P E R I H P R I M
P R I I N T A R T C O N U T W G D R
R D R O D S V H A E H N G T D S E B
J P F E T B T D R A C I K G R D V G
S E C O N D A R Y T U H N M S I R P
R S E G F N U T S C S E G H Y Y R E
Elements of art word search

Hidden in this puzzle are vocabulary words listing the Elements of Art.
The Elements of Art are the building blocks used by artists to create an artwork.
Words can be hidden vertically, horizontally, or diagonally, forward or backward.

COLOR
LINE
SHAPE
TEXTURE
FORM
VALUE
SPACE

A M G U L V G K Y V M F
V S O L G G S E V J O J
C A H L O O P A L R O M
S E U A E D D W M A U K
P B P R P S C O C S E C
A H O G S E B H O D B U
C M A L C O L O R B B J
E K A U V A L U E E A T
T I L W R L B U M Y B U
W A T B D I C Y E I L M
V E C I O N R F M S B E
C O T H D E R U T X E T