

TERMES MURALS BY MANY HANDS

South Dakota Arts Council Artists in the Schools Mural Project

1973-2006

Dedication

This book is dedicated to Charlotte Carver, director of the South Dakota Arts Council from 1966-1988, when these mural projects took place.

Funded by: Clay County Historic Preservation Commission and the South Dakota Arts Council

Cover Photo: Missouri Weave, Vermillion, SD

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FORWARD

When someone asks me to name a great South Dakota artist, Dick Termes immediately comes to my mind. While internationally acclaimed, we can call Dick Termes a South Dakota artist in the broadest sense of the term: muralist, sculptor, painter, educator, and one of the earliest artists in the South Dakota Arts Council Artists in Schools Program. He is a person who has made significant contributions to the arts in the State.

Dick is most noted for his work in three-dimensional paintings, “Termespheres,” which are paintings on spheres created with a technique called the “six point perspective.” This book, however, focuses on the murals that were created while Dick participated in the Artists in the Schools Program from 1973 to 2009. Those residencies yielded eighteen murals and eight polyhedra.

Working with the schools for a semester, Dick, together with his students and townspeople first converted the walls of a warming house in Lemmon into a mural project. From 1973 to 2006, murals were created in Aberdeen, Gregory, Hill City, Vermillion, Huron, Mobridge, Rapid City, and Spearfish. Each mural was a massive community project and workers ranged in age from 6 to 100, and each mural took from two to five months to complete.

The project made Arts Council history. Murals brought communities together, and offered those communities compelling experiences with art, both as a participant and ultimately an observer.

TERMES MURALS by many hands, promises to be a showcase for artists in every area of creativity.

Charlotte Carver





THE BEGINNING

In her role as the Director of the South Dakota Arts Council, Charlotte Carver focused on getting all aspects of the arts and artists into the communities of South Dakota. Two programs that worked toward this were the **Touring Artists Program** and the **Artists in the Schools Program**. Participating artists in these programs included poets, writers, musicians of all kinds, puppeteers, theatre performers, dancers, painters and sculptors. Their job—inviting, encouraging and introducing young and old to the excitement of the fine arts.

In 1965, Congress and President Lyndon Johnson established a national arts agency “to spread artistic prosperity throughout the land from dense neighborhoods of our largest cities to the vast rural spaces, so that every citizen might enjoy America’s great cultural legacy.”

(National Endowment for the Arts: A History 1965-2008, edited by Mark Bauerlein with Ellen Grantham, page 1)

In 1966, South Dakota along with every other state received \$25,000 to form a state arts council. The South Dakota legislature approved the foundation of the South Dakota Arts Council.

In 1971, the South Dakota Arts Council Artists in the Schools program began putting artists in towns throughout the state. Dennis Holub supervised this program.

MY MURAL STORY

As one of the first artists in the Artists in the Schools program my job was to live for a semester in a chosen community and to work with the students and townspeople. My main project was to create murals, but I also taught classes and did workshops as well as worked on my own spherical paintings.

This book is not just about the murals that I, along with countless students and volunteers, have created over the years, but also about the fun and excitement of mural painting. It is about the wonderful way you can use murals to teach art and get people excited about creativity. It is also about teaching people drawing, color, and design techniques along the way. It is a hands-on way to teach and share ideas in art.

A pride and ownership develops within each community of mural painters. Years later, when they wander by and look at their accomplishment, that same pride and ownership is still there. They can look at the artwork and confidently say, "I did that." While working on these murals, fellow students made lifelong friendships and connections.

For the first several murals, I would stay in a designated town for an entire semester. I would spend half of the day on the mural project and the other half painting on my own. Each school or town would (very kindly) provide a studio for me to work and sleep.





Eventually, I talked to Charlotte Carver about changing the amount of time I stayed in town. I suggested splitting my semester residencies into two halves. I would spend half the time in town working on the mural and the other half in my own studio in the Black Hills.

My rationale was that spending whole days on a mural would allow a better focus. The paint could remain intact for the next day (saving lots of time in clean up), and the town would not have to provide studio space for me.

Charlotte agreed, understanding that artists would rather spend time in their own studios. Since I was putting in the same amount of time and effort in the community, it worked out best for everyone.

I felt murals were a good way to get people involved in the arts. If the citizens helped with the creation of the mural and it remained in their

hometown, it would continue to speak to them. Painting murals helped to demonstrate the incredible amount of time, effort and patience that is involved with the creative process.

I used many different strategies to make the murals look unified. Sometimes I used the students' art, mixing their work together into a complete composition. Sometimes I used geometries and grid systems to hold everyone's work together. There was always a connecting theme. One time I used the face/vase illusion to show students how to use one line to create two ideas (Aberdeen Simmons Elementary School). I also created one piece by myself and had the students paint it with me (Aberdeen Holgate Middle School). One of the things that was very important to me was to balance the creative experience of the student with the final visual quality of the murals.



With this kind of project, I wanted the students to have a wonderful experience, but I also wanted them to walk away being very proud of the result. That extra effort made them realize what it takes to create a great art piece. This would complete my goal of not only inspiring creativity, but instilling a sense of understanding and respect for the arts.

Each mural involved students as well as townspeople. The number of people involved ranged from 60 to 100 on each piece. Most of the murals were massive projects and required many hands to finish them. Some of the techniques I used would have taken me a year to do on my own.

"Dick Termes can add some color to your life. From Spearfish to Huron, from Gregory to Aberdeen, his brush strokes have left design, delight and discussions. Termes commented, 'To have a good piece of art you must realize it needs a choir director, one person directing the mural.' It is very nice to have art being the talk of the town."

Rapid City Journal



I started with two dimensional murals and eventually moved on to three dimensional murals. This book is a record of the 26 murals I did with communities throughout the state of South Dakota.

In October 2015 I was in Vermillion restoring the piece I did there in 1978, Missouri Weave. Jim Wilson with the Clay County Historic Preservation Commission asked if anyone had documented these

mural projects. He proposed that if I put it together, the CCHPC would publish the book. With a grant from the South Dakota Arts Council, I gathered the images and the stories of each one. These murals are an important part of the South Dakota Art Council's early history. I hope you enjoy reading about each of these pieces as much as I enjoyed working on them and now, revisiting them.

THE MURALS

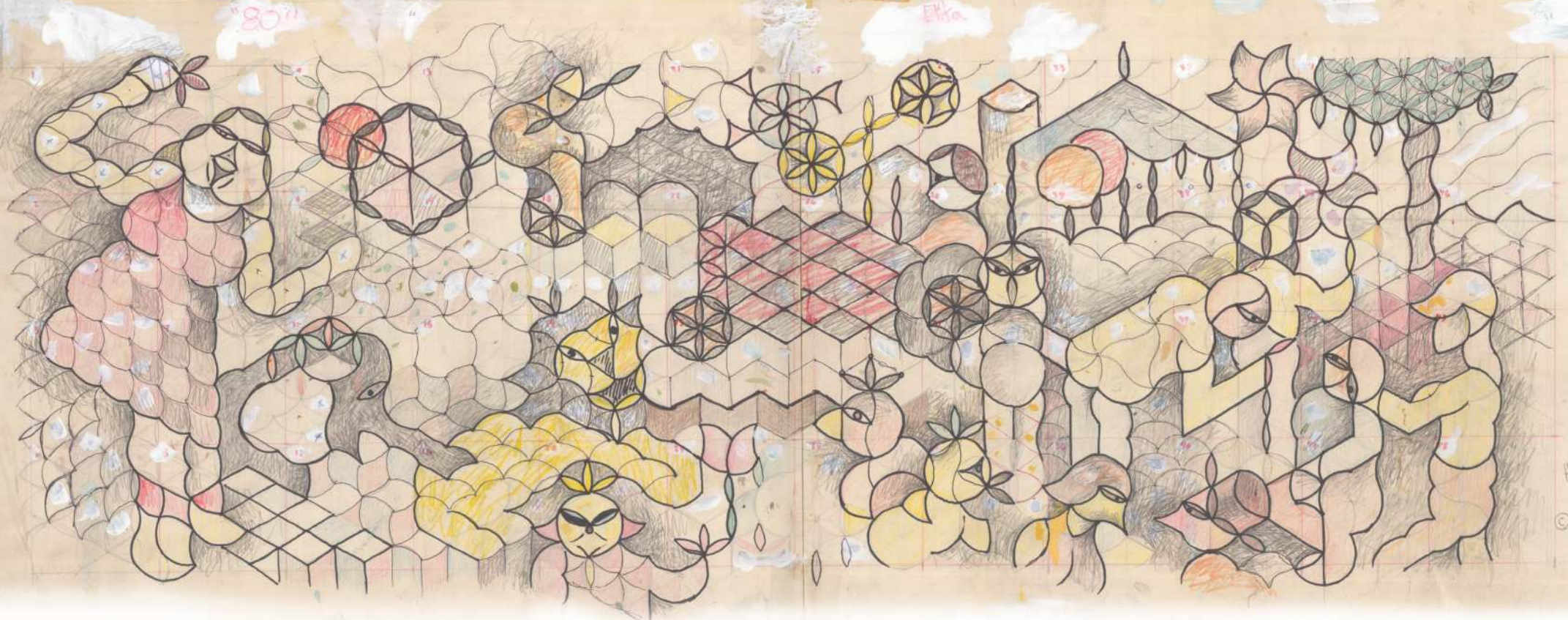
1. Lemmon Warm Up Shelter, PATTERNS AND IMAGES, 1973-74
2. Gregory High School Library, WORLD OF FACES, 1974-75
3. Gregory Elementary School, DREAMS AND THINGS, 1975
4. Gregory Baseball Diamond Wall, TAKING TIME FOR THE MIND, 1975
5. Aberdeen CC Lee Elementary School, CREATIVE JUNGLE, 1975
6. Aberdeen High School, OUR WORLD FROM GEOMETRY, 1975
7. Aberdeen Holgate Middle School, ABERDEEN EARLY YEARS, 1976
8. Aberdeen Simmons Elementary School, OUR OPTICAL WORLD, 1976
9. Rapid City Stevens High School, CURVED SPACE, 1976-77
10. Huron Junior High School, THE STATE FAIR, 1977
11. Spearfish, IMAGES OF SPEARFISH, 1977
12. Rapid City North Junior High School, NORTH MYTHOLOGY, 1978
13. Rapid City General Beadle Elementary School, KIDS IN MOTION, 1978
14. Vermillion, MISSOURI WEAVE, 1978
15. Black Hills State University, SIX SENSES OF MAN, 1978-79
16. Spearfish High School, MAN AND HIS SUNS, 1980
17. Hill City, REFLECTIONS, 1980-81
18. Mobridge, DIAMOND JUBILEE MURAL, 1981
19. Spearfish Middle School, SEVEN TETRA EARTHS, 1993
20. Takini High School, FROM ROOTS TO WINGS, 1994
21. Kyle Little Wound High School, LAKOTA HEADMEN, 1999
- 22-26. Pierre Discovery Center, MY CAPTURED WORLDS, 2006

WHAT I LEARNED

This is what I have discovered in working with murals over several years. I learned how to keep many students working at one time and still have the composition come together in the end. This involves patience, the ability to keep an eye on what many people are doing at once, the capacity to adapt if a mistake was made, and the flexibility to change directions, if necessary. Not an easy feat, but in the end, it was possible to get great results with large numbers of helpers and to produce art that would be impossible if done by one person.

Murals are also a great way to teach art. Students go through all the steps from the beginning to the end of creating an art piece. They learn to explore the initial concepts for the piece. Then they create with the images needed and, in the end, learn how to design those images to work together. They apply color theory while mixing the paints and doing the actual painting. Students tend to strive for a higher level when they know their part will contribute to the whole. To learn by watching others and then doing the work yourself is always a great way both to teach and to learn.

There were a variety of themes to consider when beginning each project—historical, surreal, geometric grids, optical illusions. The final combination made each mural unique for the school or community.



The process I used to create these murals changed from location to location. First, I would make a sketch of the idea. Then I tried to solve all the problems that might arise as we took the drawing up to scale. The sketch used the same proportion as the soon-to-be mural wall. When I was done with the sketch, I would divide it into squares. Then, we created the same number of appropriately scaled squares on the wall. We made each of the squares of the sketch into a transparent sheet for an overhead projector. Once we had the transparent sketches, we set up the projector so it projected straight into the square so it filled the square perfectly. If the mural was outside, we would have to wait until the evening so the projection would show up. After it was all lined up, a team of students traced the image onto the wall.

Group art is a wonderful way to spend your day meeting people who have similar interests to yours—as well as those who don't. It was amazing to see the wide variety of people with an even wider lineup of interests who would get involved.

In the end, each and every person added beauty and new ideas to the world.

“Termes is Artist in Residence for the South Dakota Arts Council, and spends semester long sessions at contracting schools in the state. His job is to be more than a teacher. Perhaps he's best described as a Pied Piper for the arts, as he shares the creative experience with both children and adults.”

Lemmon Leader





TWO-DIMENSIONAL MURALS FROM 1973-1981

These flat murals were painted from 1973 through 1981. During this time, I worked with students and town residents to produce eighteen very different murals in towns all across the state of South Dakota. The main idea of these large pieces was to give the students and other participants the experience of creating a cooperative piece of art that would remain in the community for years to come.

01

“PATTERNS AND IMAGES”

LEMMON WARM UP SHELTER

1973-1974 - 18' X 18' CUBICAL ROOM

This was the first mural I worked on. There were many problems and to say many things were learned would be a considerable understatement. There was definitely a learning curve!

The paint was generously donated by local paint stores, giving us the extra they had on hand. But getting the stores' extra paint didn't give us much variety in color choices. We were given both oil paint and water-based paints which, of course, do not mix together, so that added more problems.

Working in the winter provided a number of issues involving temperature control. In the daytime we had a potbelly stove, but at night there was no heat so the ice house froze every evening. The paint did not dry properly and the cans of paint partially froze during the night. It took half the morning before the students could even start painting without their gloves on.

From that point on, I made sure to get only acrylic paint that was not only new, but in primary and secondary colors (along with black and white) so the students and I could mix it ourselves. I also made sure the building was heated or that it was at least warm enough outside to get the mural done properly. I learned that the paint had to be part of the cost of the mural and that hand-me-down colors (while generous) just would not work for these projects.



“Termes is known for his geometrical design art. For the concrete block building, he used the rectangular blocks and square windows to build a grid pattern in the inside walls. With a hand-made large compass, Termes drew circles implementing the existing blocks. The kids worked for six weeks, in the afternoons and during free periods, and the result is an abstract conglomeration of animals, flowers, and people. Termes said, ‘The mural demonstrates how well the geometric systems works with a large group. The students do have to adjust to the system and create within it, but all arts use some type of order.’”

Lemmon Leader

Termes Climaxes Stay With World of Faces

02

“WORLD OF FACES”

GREGORY HIGH SCHOOL

1974-1975 20' x 12'



By Bonita Lee

Mr. Dick Termes, art instructor, has been busy working on various types of art with the Gregory students. He tries to show all the different ways to experiment with art in the elementary and high school grades.

But it was hard for him to get started with lack of interest in high school students. They had not had anyone to extend their creative talents, so Mr. Termes came up with the idea of painting a mural on the views of the different faces of the world - in different expressions from sad to happy, one race to another, and child to adult. This would be painted on the wall in the high school library where more students could participate with it. When the students had a free period, they would help draw the outline sketches of many famous people and high school students. Then they would paint them in with a variety of different tones, arising from bright, to dull, to bright.

Along with working on the

high school mural, Mr. Termes designed two other works of art. One of the murals consists of the type of art that is created by youngsters combined into one large picture called "Dreams and Things". Mr. Termes took original pictures his students had drawn and placed them in certain areas. In between each picture he had done the work of pointism which was designed by the French painters in the 1860's.

In the other mural called "Taking Time for the Mind", Mr. Termes shows that people are too busy to relax. All they do is work, work, and work. So he had his students paint whatever they felt and at the same time it relaxed the body.

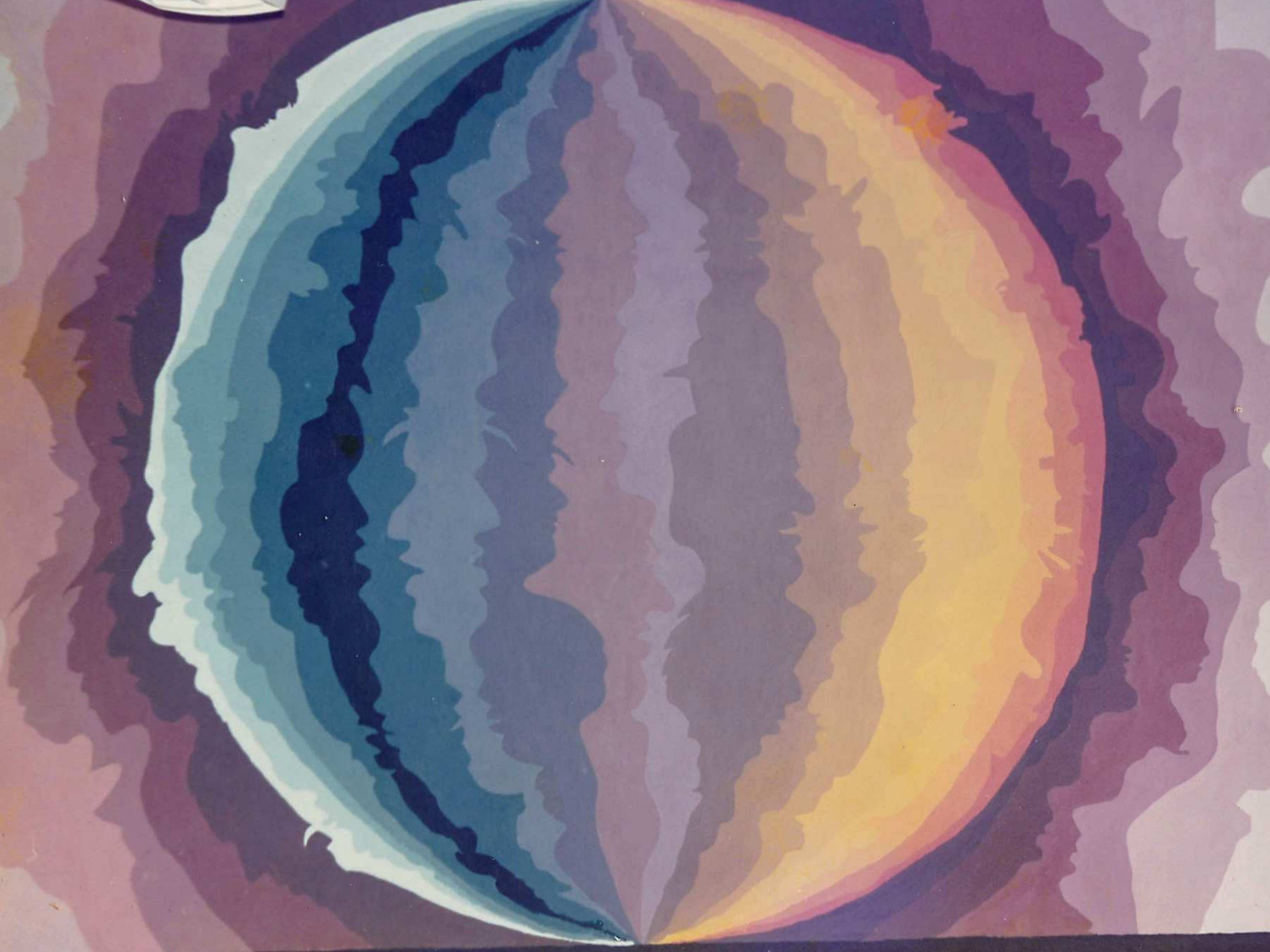
Mr. Termes considers himself an artist working with students instead of a teacher working with students.

His time is almost up, here at Gregory, and he said he enjoyed every minute of it, and he hopes that Gregory will see the necessity for an art studio because he hopes the art talent will not die.

When I was contacted to work on this mural, I had been exploring different patterns that fit on the sphere. One of those patterns was black and white stripes running from the top to the bottom of the sphere. Many fun illusions and normal images can fit into these stripes. I thought maybe this could also work on the flat surface as well, so it became the basis of *World of Faces*.

We created a flattened sphere image on the wall with dark and light colors running from the top to the bottom of the mural. In one section, we put







famous people like Abraham Lincoln and John F. Kennedy into these patterns. In another part, we added the image of a baby progressing to an old person. There were optical illusions throughout the entire mural.

Since art was not taught in Gregory at that time, many students weren't as eager to help with this mural. To help generate interest, I demonstrated how a line could turn into a recognizable image. I encouraged them to paint their own shadow images into the mural. We used an overhead projector to project their shadows onto the mural wall, then they traced their faces and bodies onto it. Because the students themselves would be part of the finished piece, the number of volunteers



skyrocketed. From studying the cave paintings with hands of the painters on cave walls, one realizes people have always liked the idea that they not only painted the artwork, but they are the painting.



One summer, a few years after the mural was done, a custodian was asked to paint the library. He thought that meant to paint everything, so he painted over the mural. This is one of the reasons this book is important. It is the only record of many of these murals. Part of my vision for Gregory was for the community to see the importance of art in their school. I hoped they would understand the role the arts have in nurturing students' creative talent.



03

“DREAMS AND THINGS”

GREGORY ELEMENTARY SCHOOL

1975 - 10' X 25'

When I work with elementary kids, I love to give them open-ended assignments. In Gregory, I asked them to draw animals and trees. I took the images they drew and created the full composition. I really wanted to have the mural show how young kids draw.



When they draw the sun, it usually will fit right into the corner of the sheet of paper. When they draw trees, sometimes the trunk is drawn as a long rectangle and all branches coming off of it are just smaller and smaller rectangles. The chimneys they draw angle off at 90 degrees to the roof. It is an interesting study in how young students are thinking as they create. Many of the techniques they use to create images are very similar to each other, but each drawing turns out unique. The concepts of perspective and dimension comes much later to their developing minds.



After painting the patterns of the mural with flat colors, the students used a pointillism system to come back into the patterns. It's a style that works to touch up drips and it also gives the painting a fun visual effect.

At one point during this project, I remember briefly leaving to talk to someone, but when I came back, the students had unwittingly let paint drip down the wall. It was too late to get it to come off the wall as it had dried too long. Pointillism covered it nicely.

Years later, I was asked to come touch up this mural. I wanted the elementary students to help me with it again. Interestingly, many of the new helpers were sons, daughters, nieces, and nephews of the students who created the mural in the first place. If the new helpers recognized which parts of the mural their relatives had originally painted, I encouraged them to work on those sections. It was amazing how many of the students knew immediately which section their loved ones had done. This was a great example of how a community art project like this mural can become a touchpoint of pride that lasts for years and years.



04

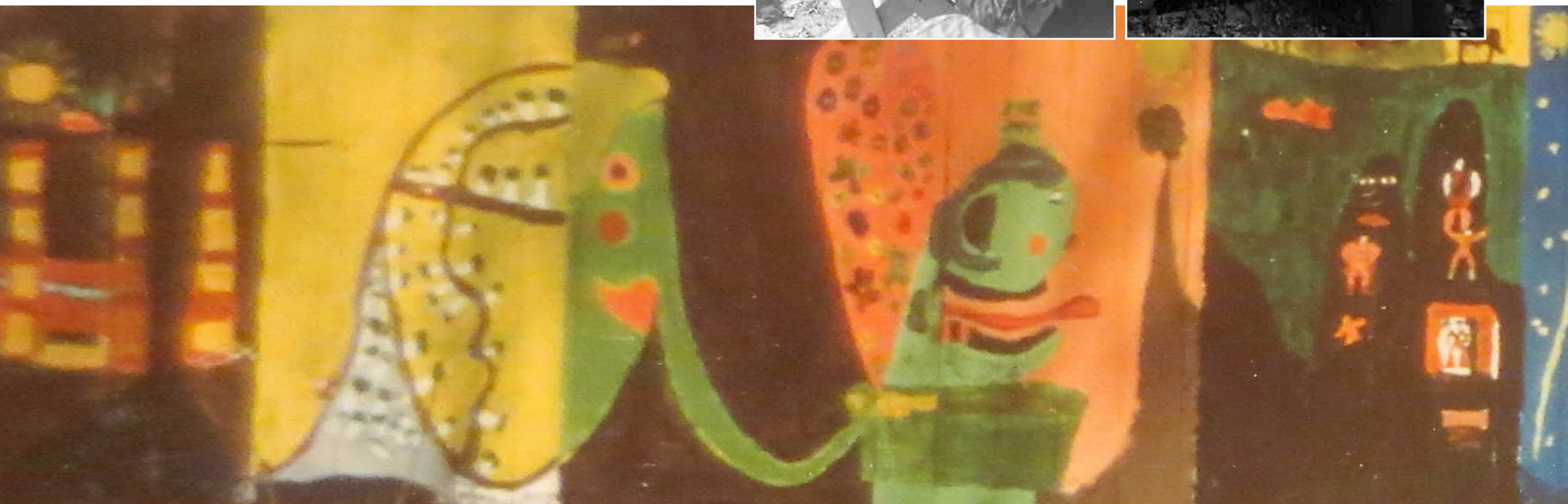
“TAKING TIME FOR THE MIND”

GREGORY BASEBALL DIAMOND WALL

1975 - 108' X 6'

The wall was about 108 feet long by 6 feet high. On a Saturday, approximately 25 students from 4th, 5th and 6th grades were selected to paint this piece. Because of the mural's length, I knew the students needed a system to help hold the long baseball wall mural together. To solve this issue, I divided the long wall into individual rectangles. Each student was assigned a rectangle to paint.

I had a couple ideas to bring the different rectangles together into a unified art piece. First, I wrote in huge letters “Taking Time for the Mind” using one continuous line across the wall. I feel taking time for the mind is what happens when you paint or do creative things. The students would incorporate the section of the statement that occupied their rectangle.



I wanted to have the mural colors blend from one rectangle to the next as you followed it across the wall. The students could use any color they wanted on their section, but I tried to have each rectangle's color connect to the color next to rectangle as they moved down the wall. To do this, I assigned a color for each student that was slightly different from their neighbor's color. For example, we had yellow, then yellow-orange, then orange, red-orange, red and so forth. This made the mural's colors connect together as you looked at it from one end to the other.

The resulting line running through all the rectangles helped make the individual students' work flow together. The adjacent hues helped tie the long mural together. It also made a statement which I felt was important as to why we create art: Taking Time For The Mind.

The students who did the work were extremely proud when we completed the mural. Seeing a person be pleased with something she or he created is what this whole project is all about.



04

“CREATIVE JUNGLE”

ABERDEEN CC LEE ELEMENTARY SCHOOL

1975 - 30' X 8'

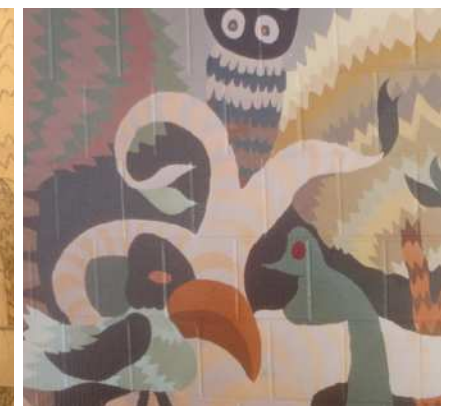
We started Creative Jungle by asking the students to draw jungle animals and plants on paper. Young students like to create their own animal and plants. Their drawings didn't have to look like anything in the real world so it gave them a little more freedom and allowed for more creativity in the end. I selected certain drawings that seemed to work together with the theme. I then re-drew the students' ideas into the final sketch, working hard to keep the images very close to how the students had originally drawn them. I wanted them to hold their ownership once the mural was finished.



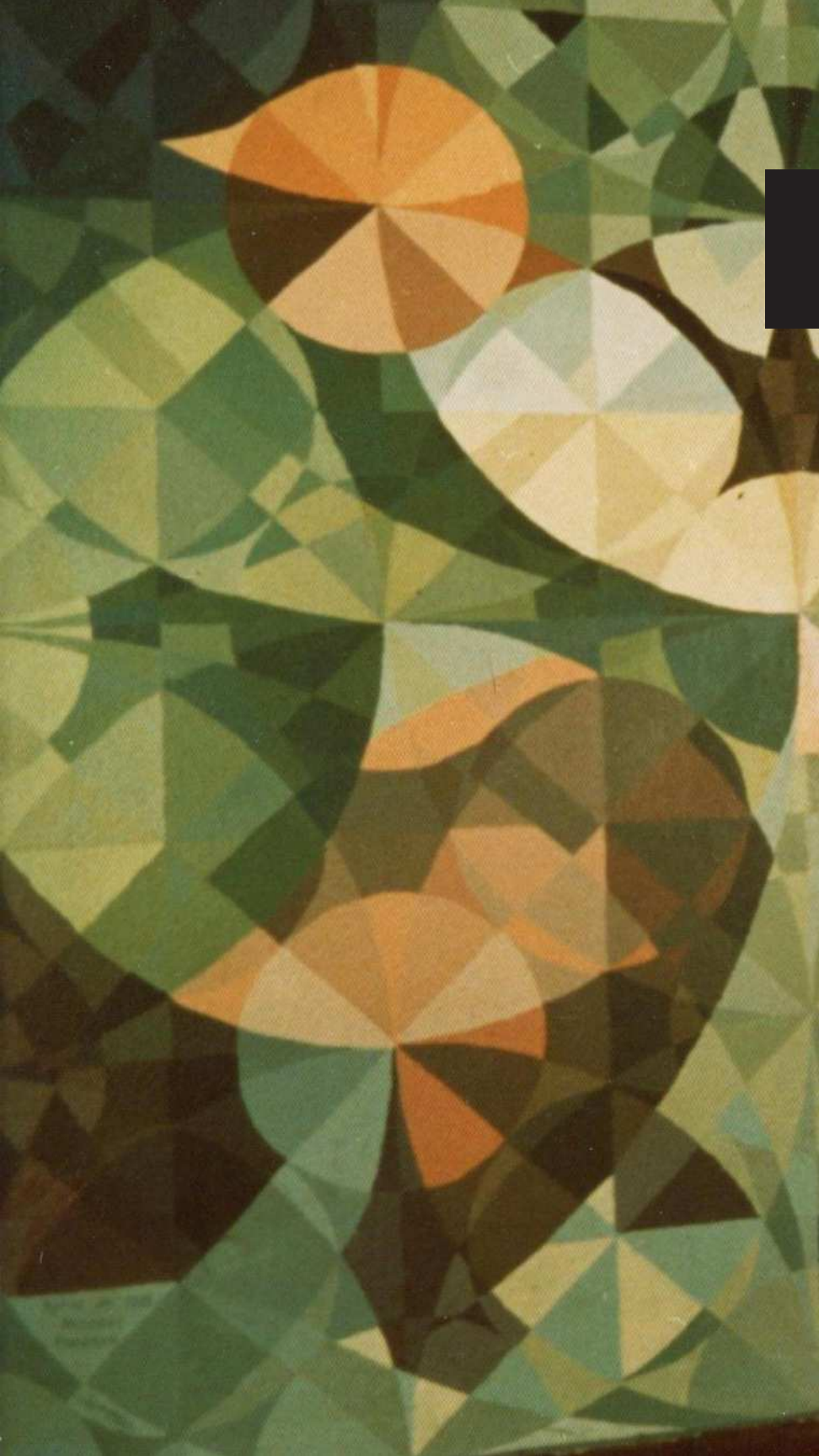
The final sketch drawing was a scaled-down version of the wall. I controlled the colors by mixing them in small paper cups and then handed them to the students. Students painted in flat colors to start with, then I had them go over it again with small pointillistic dots. These dots of color were usually very close to the initial flat color, except now and then they added opposite hues or complementary colors in small dots to give the overall color a vibrating effect. I remember one kid coming up to me and asking why we were putting measles on the wall.



Pointillism has a wonderful quality to it. Your mind mixes the colors when you get a certain distance from it. It has a shimmering effect that is exciting to look at. This style also works very well when kids drip their paint and you don't realize it until the paint is dry. It is easier to do touch ups. I know that isn't why Seurat invented pointillism, but it sure does work.





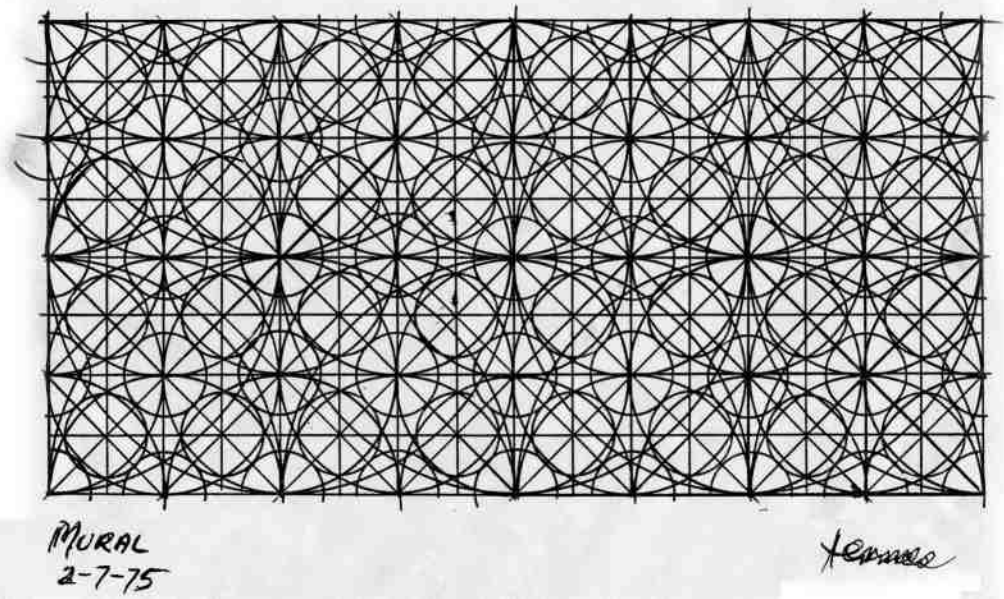


06

“OUR WORLD FROM GEOMETRY”

ABERDEEN HIGH SCHOOL

1975 - 47' X 10'



Because of the number of high school students who would be helping with this mural, I decided to use a grid system to help hold their ideas together and to make a mosaic-like mural out of it. The grid we used consisted of two sets of overlapping squares and circles. The circles were stacked together with larger and larger circles added to the grid.

The grid was handed out to the high school art students. Students were told to keep their ideas within that grid system. They were encouraged to discover and draw whatever realism they could see in it. The grid helped to make the mural look like it was created by one person. Looking at a grid and trying to see realism is very much like looking at clouds and seeing images in them.



Because of the size of this piece, we needed more students than usual, so arts classes, typing, physical education, and shop classes all contributed (thanks to the interested teachers). Changing people each hour slowed the process, but it was probably better for the program.

This mural was forty-seven feet across and almost ten feet tall with a five-foot door in the middle. After giving students some time to create images, I was impressed with what they came up with. I looked through their drawings and designed them into a single sketch using the same proportions as the wall.

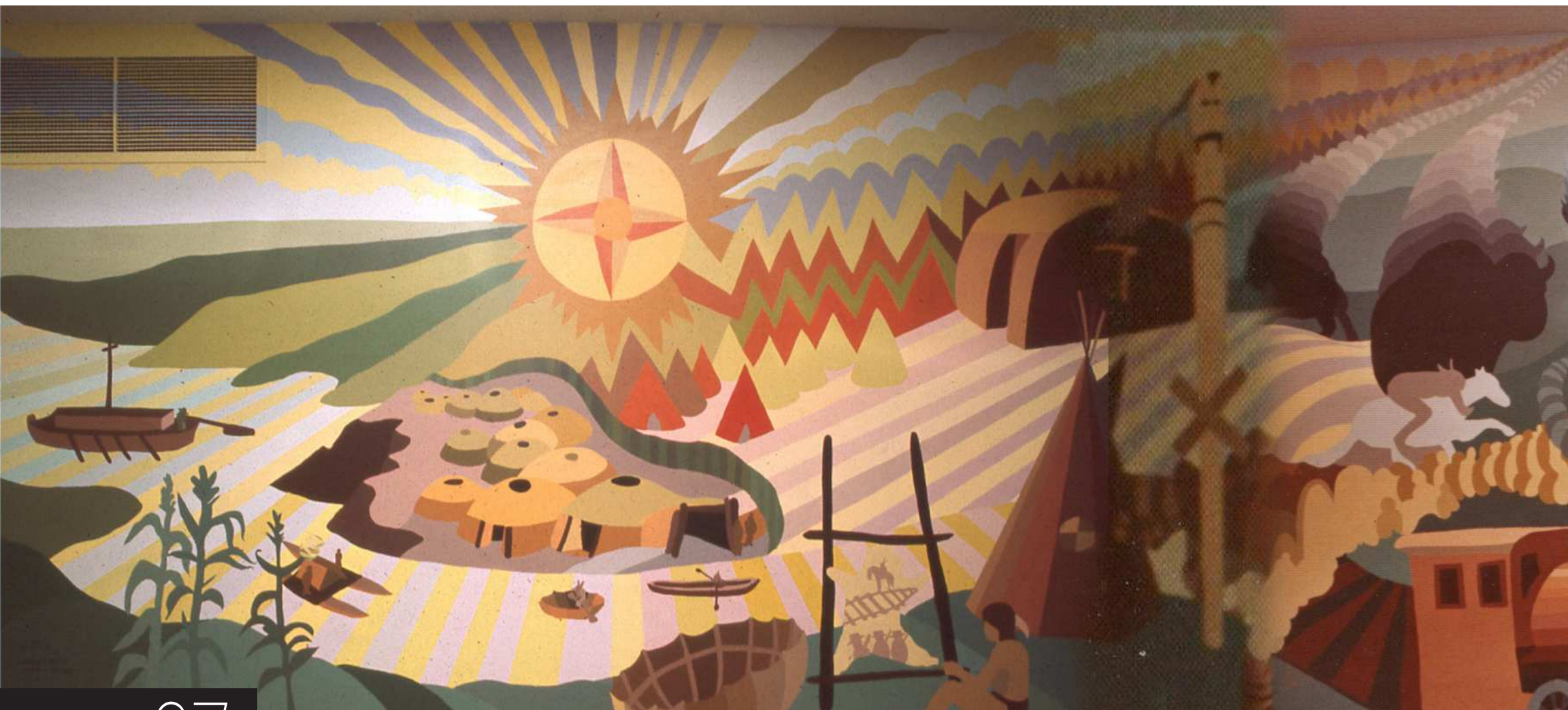


These images have the circle and square grid running through them so the grid can still be seen in the composition. Color helps make the realistic images appear, such as a buffalo, rabbit, deer, tree, women, men, and a church. Then the geometry takes over—back and forth—producing almost an optical illusion.

I mixed the colors for this piece until I found students who understood the system and could take over the mixing. This mural is in the old high school building.

Years later I went to the old high school which is now the Aberdeen Recreation and Cultural Center to look at the mural. Unfortunately, it was gone. As I was standing there, David Eckert (the AARC's supervisor) asked me if I wanted to see the mural. I said yes, not knowing what he meant. He brought out a ladder and had me climb up and push up the ceiling tile which let me see behind the wall. Sure enough, the mural is still there. They had built a wall right in front of the mural. It was still fully intact behind the other wall. At least it isn't gone, I guess.





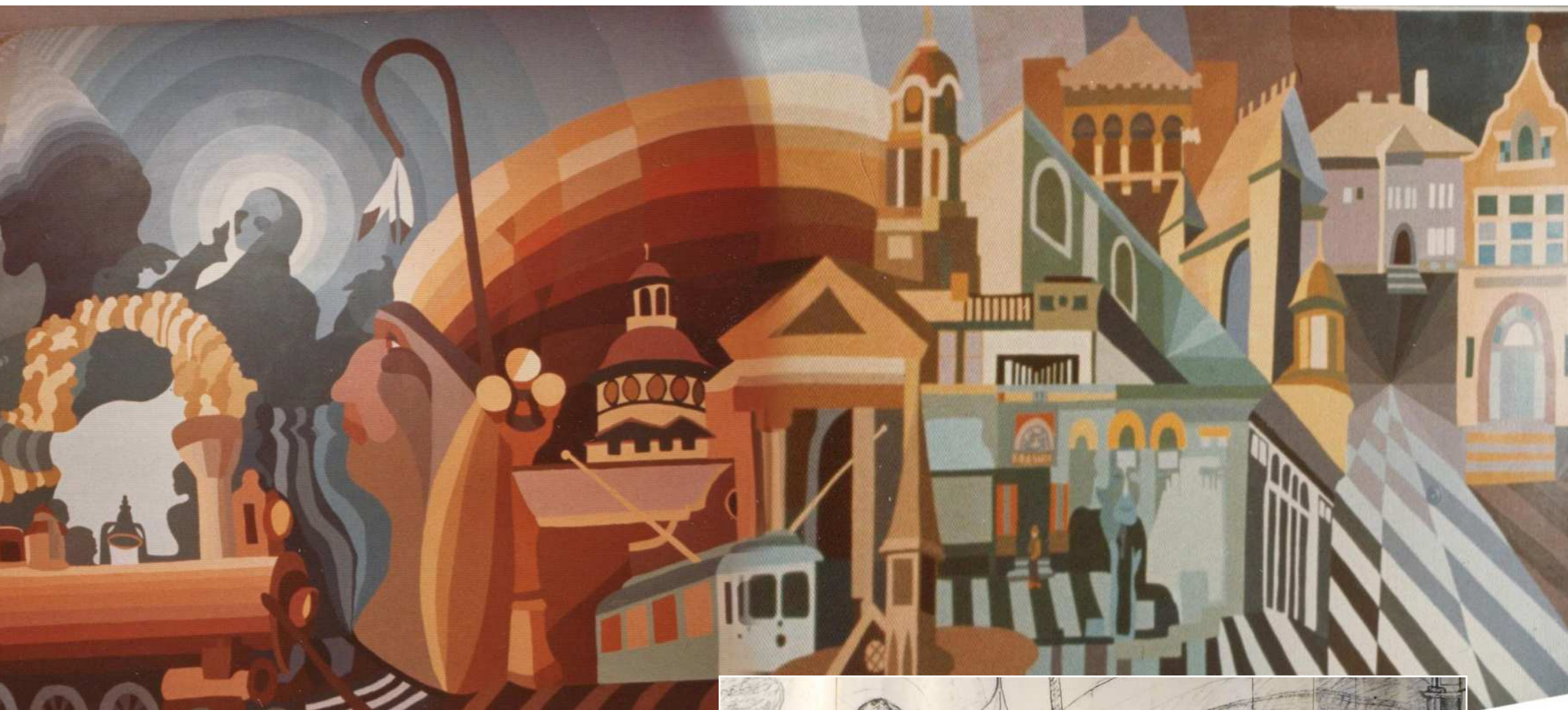
07

“ABERDEEN EARLY YEARS”
ABERDEEN HOLGATE JUNIOR HIGH SCHOOL
1976 - 36' X 8'

The theme for this piece was the history of the Aberdeen area. I tried something new on this mural: I designed the whole piece myself. I wondered if that would affect the usual student excitement and involvement. Thankfully, the students were still completely engaged and very enthusiastic. They helped by researching Aberdeen's history and they did all the painting.

Trains were vital to most of the towns in South Dakota, and Aberdeen was no exception. The train brought a brand new world to the area. The mural shows the smoke of the train creating the





people of the future as the buffalo faded away. The native Headman, Big Foot from the Wounded Knee Massacre, blocks the way of the train and radiating circles around Big Foot's head echo outward over the whole mural. Everything progresses to the right side of the mural leading to the images of the buildings of Aberdeen.

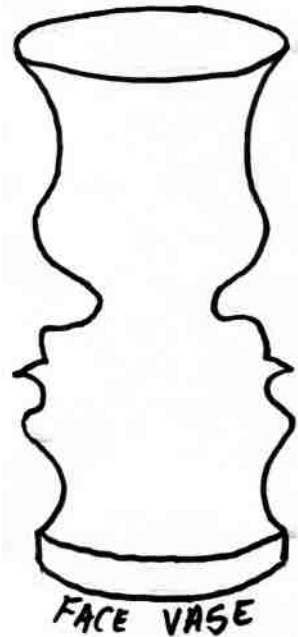
I was and am very proud of this mural. It made the point that no matter what we do, there will always be haunting, echoing images of our past.





08

“OUR OPTICAL WORLD”
ABERDEEN SIMMONS ELEMENTARY SCHOOL
1976 - 36' X 7'



For many years, I have been interested in optical illusions. Many of my illusions have been included in books on the subject. As a consequence, I thought it would be fun to see how Simmons Elementary students might do with a theme of the vase/face illusion with their mural. One line can become two different images—one image on each side of the line. The students used this basic idea to create their own optical illusion images. I took these double images and compiled them for the final design. The young students picked up on this idea very well and produced many great illusions to choose from.

We started by filling in patterns with single colors, then the students added dots of color with a pointillism style of painting. Sometimes we mixed colors close to the original color on the color wheel. Other times we jumped to the opposite color or the complementary color. All the while, we tried to hold the value the same. Value is the dark and light of the color. A wonderful vibration happens with this type of color.

The students had to use ladders to get to the upper part of this piece. It wasn't good to be painting below the ladders. If you weren't careful, you could end up with a different colored hairdo.

This type of mural with double images all over the place is very fun to look at. You look at it time and time again and never see it the same way twice.





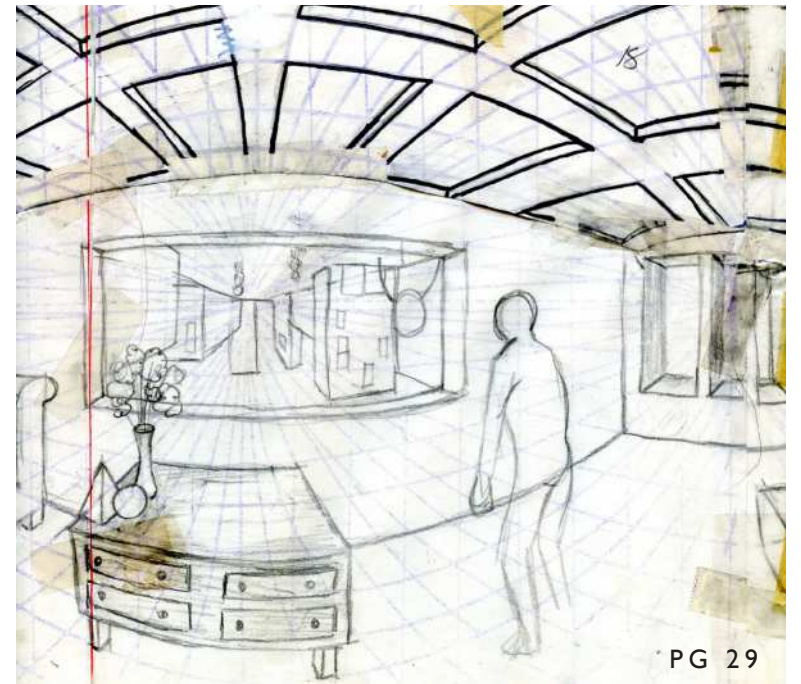
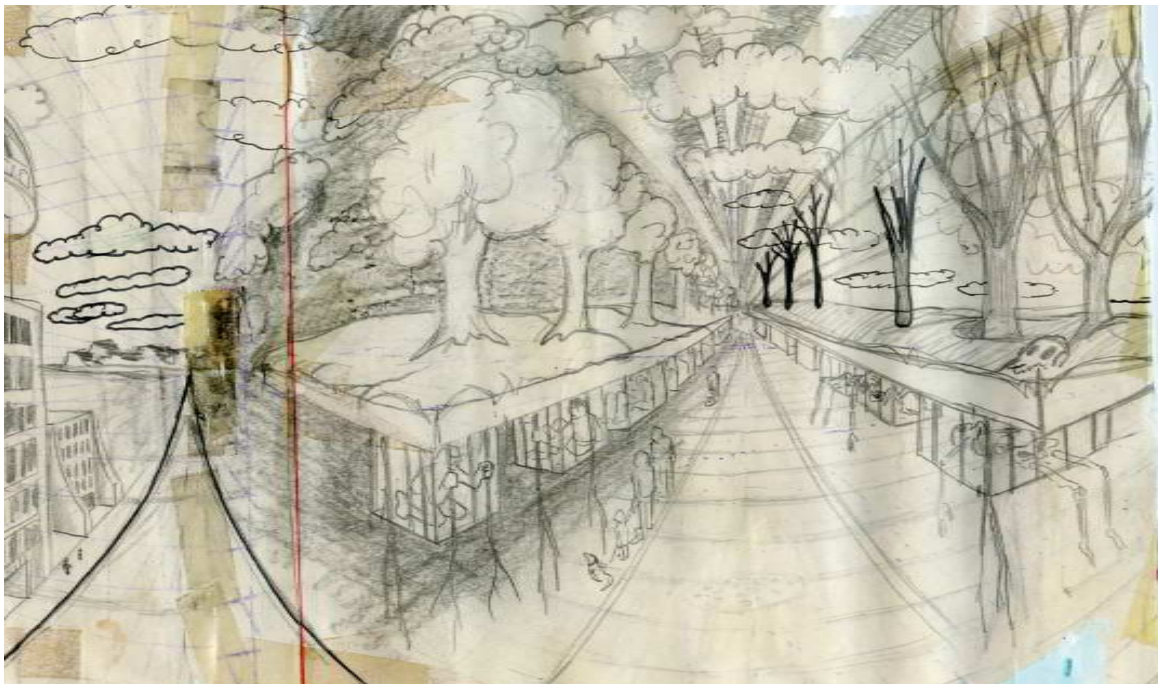
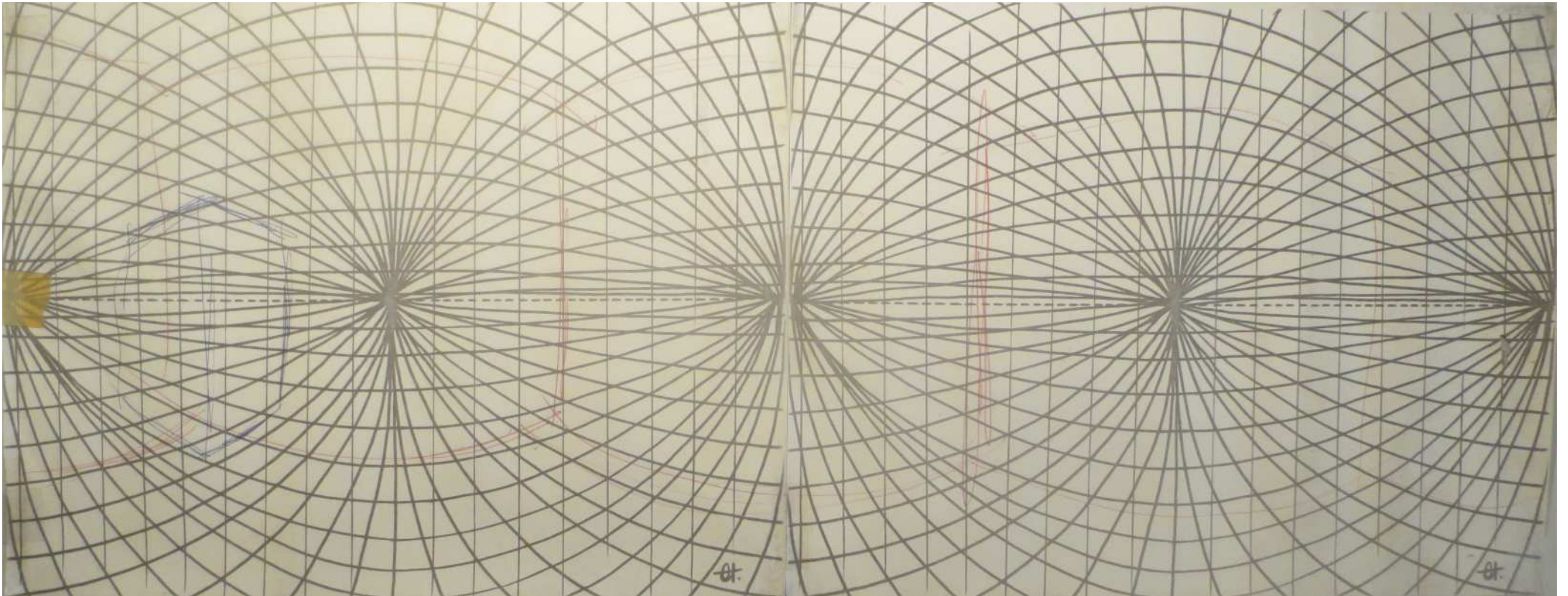
09

“CURVED SPACE”
RAPID CITY STEVENS SCHOOL
1976-1977 - 80' X 4'

This mural wall surrounded the inside of the Commons Area at Stevens. Curved Space was created by the students after I gave them lessons in the four point perspective system. Think of it like panoramic photos your camera can create—a 360-degree image around you—all smoothly fitting together. The advantage of using this four point system was that each student could put his or her section next to any of the other students' work and it would come close to fitting. My job was to make sure the students' art work fit together so it would look like one piece. I took the edge of each of the students' pieces and added and/or subtracted from it to get it to flow together. The students then painted their own area. They not only had to paint their area, but also make sure the colors fit with their neighbors' color.

One of the problems with this mural was its location and height. Students could jump up and sit on the top of it and when they jumped down their heels would scrape down the wall. That didn't help the mural.



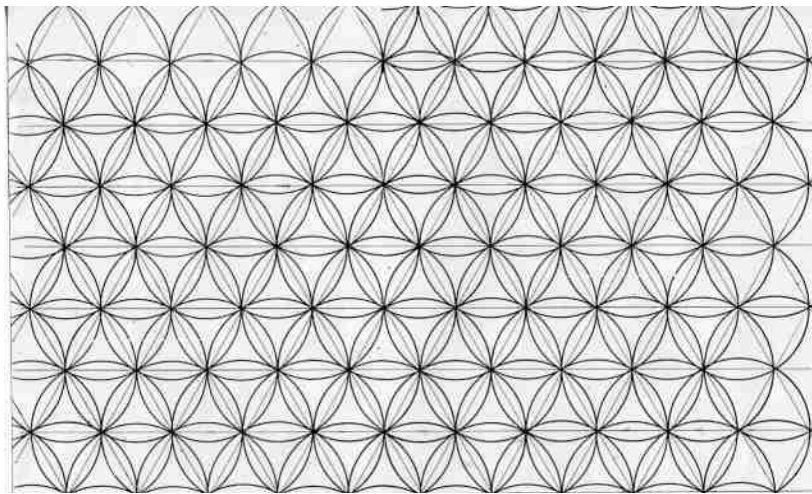






10

“THE STATE FAIR”
HURON JUNIOR HIGH SCHOOL
(NOW HURON MIDDLE SCHOOL)
1977 - 31' X 12'



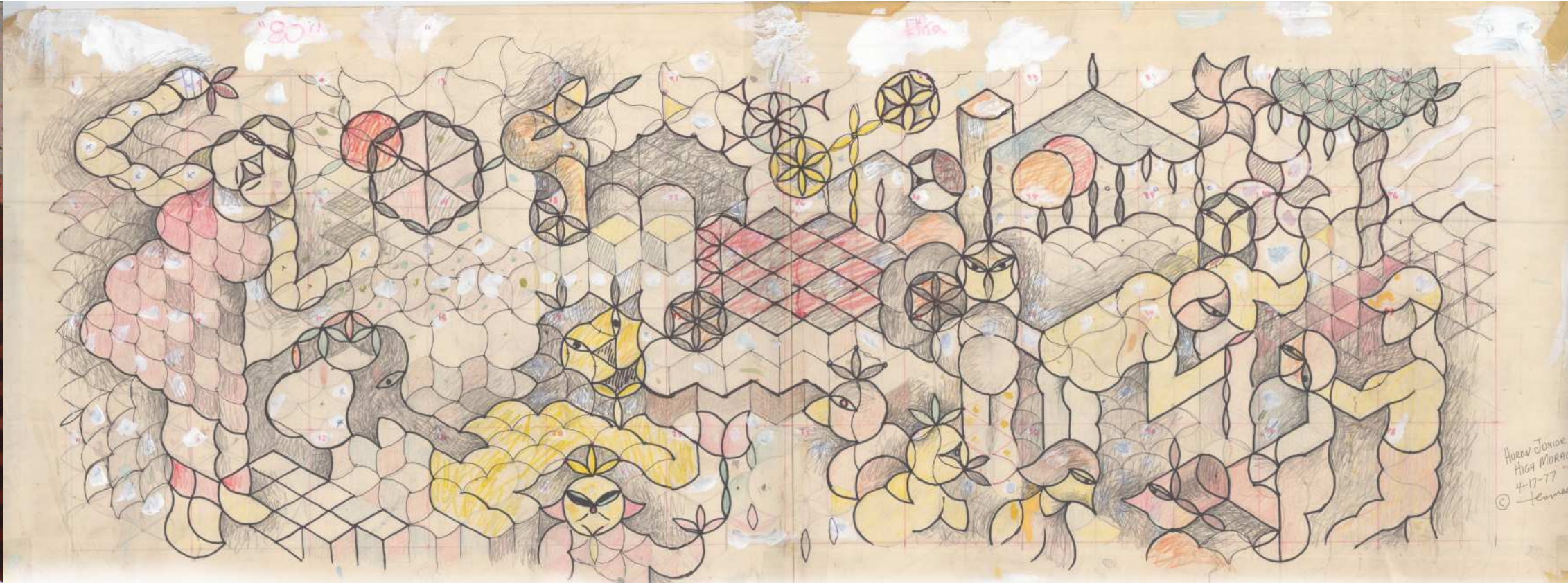
I have used many grids with my own artwork and found them very fun to work with. I talked to the students about looking at clouds and seeing images in them. I suggested that looking at grids can be thought of the same way. When you pick and choose which part of the grid you use, all kinds of images will appear to you.

Using this train of thought, I decided to use a grid at Huron Junior High School to help hold the students' ideas together. We created the pattern in the grid using a compass to create a circle. Using the circle's radius, I made

a hexagon flower design, which was repeated over the page. A triangular grid which came out of this geometry was also added to the piece.

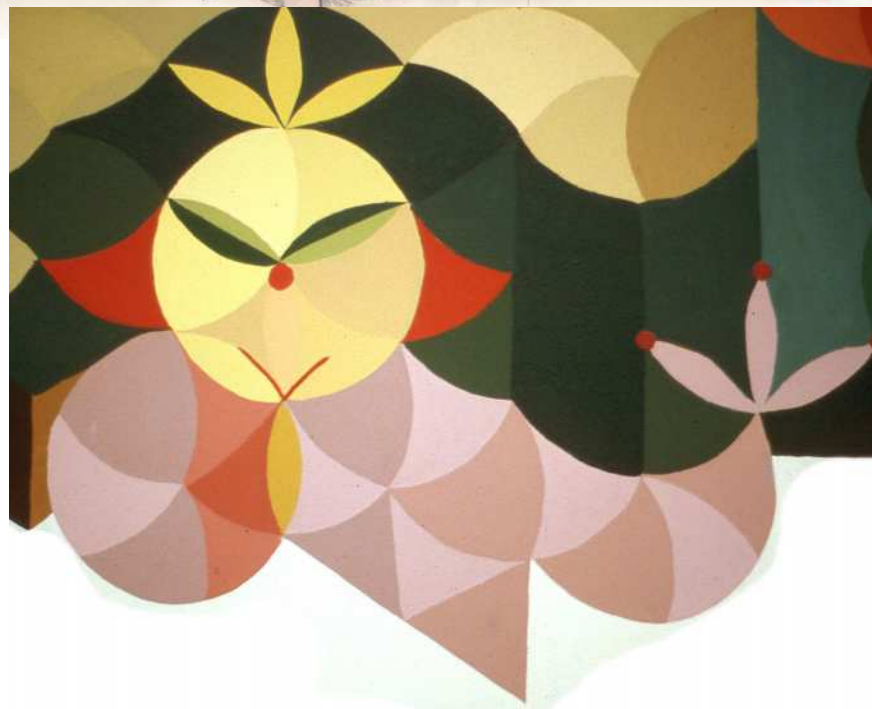
The front of the beautiful old stage in the middle school library was walled in with sheet rock, which became the canvas for the mural.

Since Huron is home to the State Fair, the theme of *State Fair* was an easy choice. From the grid, the students came up with some wonderful ideas like



elephants, lions, birds, tractors, tents, dancing ladies, clowns, and a Ferris wheel. There was even a young boy being scolded by his father.

The circular and the triangular grid also produced wonderful tessellating patterns, which are tight-fitting shapes. These patterns were used to fill in the animals and people. The excitement of the fair really comes through in this piece and the second level of tessellations gives viewers a lot to look at.





11

“IMAGES OF SPEARFISH”

SPEARFISH

1977 - 64' X 16'

Images of Spearfish was a true community project. Kids as young as eight up to senior citizens came by the droves to work on this massive mural. I still meet people who “worked on the wall.”

I chose the history of Spearfish and the images around Spearfish for the theme. We sent helpers off to make sketches of things found around the town. They came back with dozens of historical images including Crow Peak Mountain, Lookout Mountain, the Standpipes, the Pioneer Monument, a baseball player, Native Americans, prospectors, firemen, Central Elementary’s Red Schoolhouse, the Lab School Building at Black Hills Teachers College, several downtown buildings, and the old Spearfish Hotel. I invited many of my artist friends to stop by to add their part to the mural. Sometimes it was



When I say it was a true community project, I mean it. Oftentimes, the team that was working on this would get free meals at the Valley Cafe. The bakery would bring us donuts and drinks. In the *Queen City Mail*, Lee Ervin (one of the many local volunteers) said, “It was a community project, totally. A lot of people in town had input on that.” Many people who didn’t paint were involved in other ways. Local businesses donated food and drink to volunteers, the Fidler Funeral Chapel loaned us a canopy for shade, and the college provided scaffolding.

a little hard to hold professional artists to the style or system the mural was in; they like to do it their own way. But we all worked together to make it a stunning, cohesive piece.

In the beginning, it was called the Great White Wall because of its size and, well, whiteness. We set up a tent in front to house tables full of colors and the initial sketch.



The building that *Images of Spearfish* was painted on later was torn down for the new Police Department building. A large photograph of the finished mural is on display inside the Spearfish City Hall.





12

“NORTH MYTHOLOGY”
RAPID CITY NORTH JUNIOR HIGH SCHOOL
(NOW NORTH MIDDLE SCHOOL)
1978 - 34' X 9'

Middle school students love to create monsters and so do I. I showed the students how to combine different animals that they already knew to create a whole new creature. They also learned how to draw creatures using cubes, cylinders and spheres. Stacking these forms together helped turn their creations into unique “monsters.”

The students came up with some really wonderful sketches of odd animals. I copied these onto the sketch and arranged them so they looked like they belonged in the same world. Then we projected the whole thing on the wall. The students first traced the images onto the mural, and then added paint.

The project went over very well with the students, but a couple of the administrators were not so sure. I guess they thought the creatures were not appropriate for the Junior High hallways. I felt this was an especially fun mural because of the enthusiasm and creativity displayed by the middle schoolers. Sadly, it was eventually replaced by a white wall. Thanks to this mural book it continues to live on.



“KIDS IN MOTION”

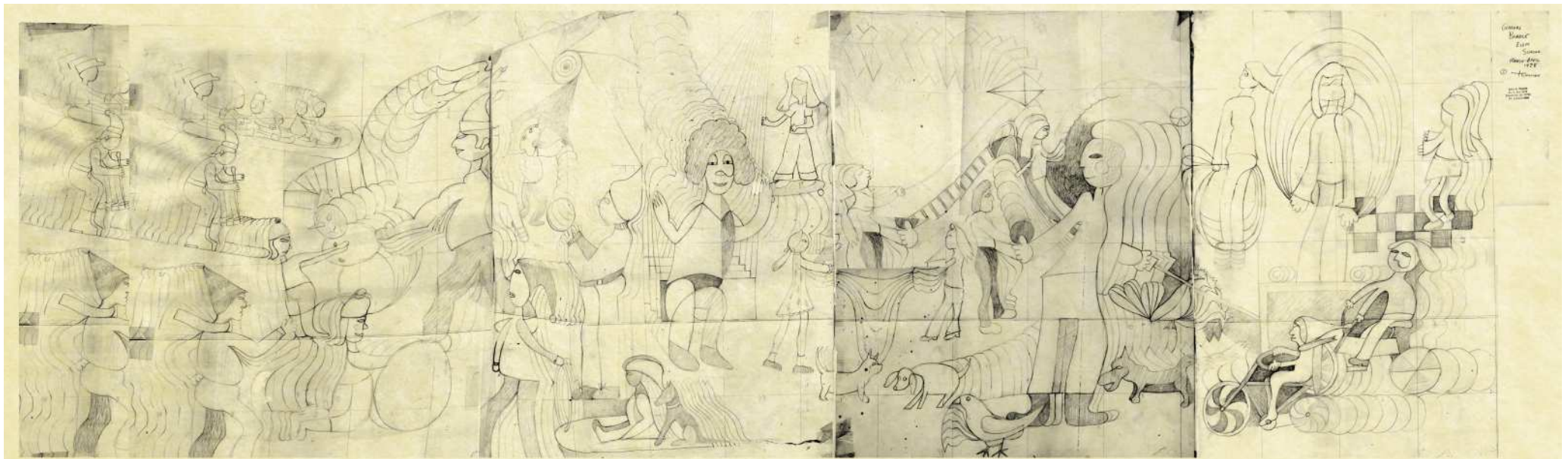
RAPID CITY GENERAL BEADLE ELEMENTARY SCHOOL

1978 - 5' X 25'

I have always been interested in motion and its peculiarities when trying to show it in a painting. Thankfully for this mural, elementary kids understand motion. I had the students do drawings of activities where kids were moving. I collected them and picked out the ones that were the most interesting. Then I re-drew them for the initial sketch. I added a rhythm of lines behind the kids' drawings showing where the motion came from. Like all of the murals, the sketch used the same proportions as the wall it would end up on. Transparencies of the sketch were projected onto a brick wall in a hallway. This gave the mural wonderful flowing patterns.

Even with my additional design work with the images, students were still very much aware of which drawings they had originally created in the mural. Whenever possible, they painted their own designs.

To help show motion, we mixed the paint so the colors coming off the figures faded away. On this project, I only ended up with the sketches for this mural.



14

“MISSOURI WEAVE”

VERMILLION

1978 - 96' X 22'

This large mural was painted in downtown Vermillion. I thought images from the Vermillion area would be exciting to put on this wall because the town is right on the Missouri River. Many people helped with this mural including townspeople from Vermillion, students from the public schools, the University, and the Vermillion Area Arts Council.



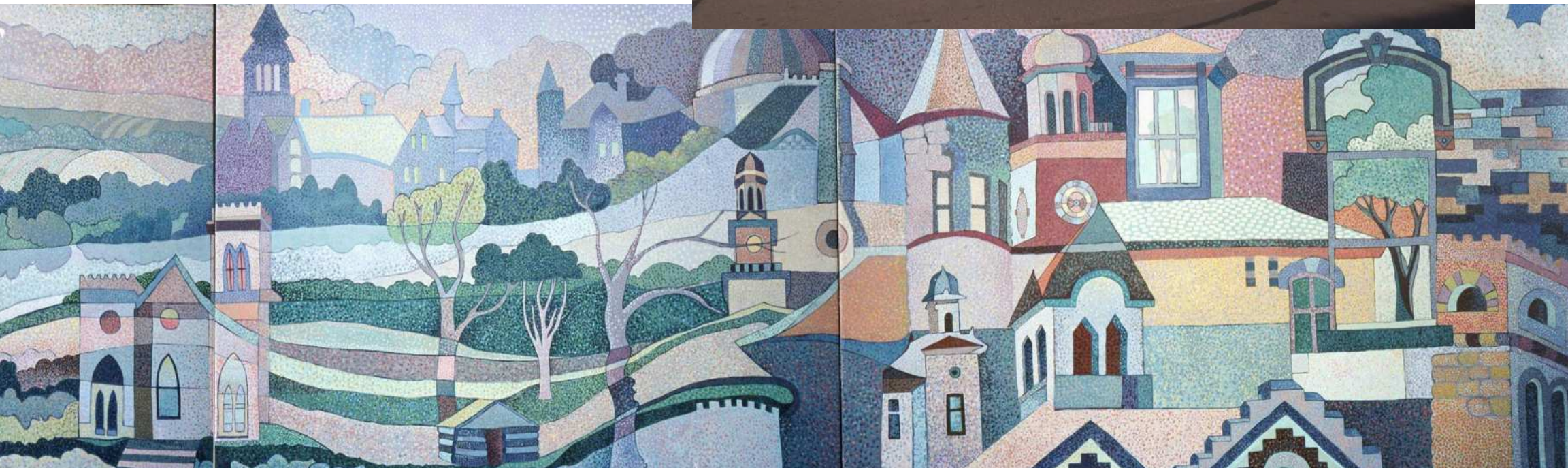
The buildings of Vermillion were located on the right side of the mural and the landscape flowed from these buildings toward the left side. The Missouri River was part of this landscape. The Lewis and Clark expedition was also woven into this piece. The strips of land and water then pulled apart and unraveled into ribbons blowing, twisting and turning in the wind on the left side of the mural. I loved the way this piece went from realism to surrealism.

Because of the sun radiating on the mural in the afternoons, it has been touched up twice. Both in 1998 and in 2015 we used a pointillist style to brighten up the painting. This counteracted the sun damage well.



Due to a building flaw, one section of the mural always had problems with rain running behind the paint. It was impossible to stop the paint from peeling, so in 2015, I allowed the open bricks to become part of the middle left section of the mural. I played with a whimsical idea of painting ropes that tied both sides of the mural together.

Phyllis Packard, one of the original organizers, has helped with this mural every time and was the owner of the building when we painted/repainted it the last time. Vermillion has been wonderful about protecting and retouching their mural. The Vermillion Chamber of Commerce and Development Company, the present owner of the building, is restoring the original appearance of the building and retaining the mural. I love it when people give a mural this kind of respect. Thanks, Vermillion!





15

“SIX SENSES OF MAN”

SPEARFISH BLACK HILLS STATE UNIVERSITY

1978-1979 - 70' X 15'

Six Senses of Man was painted in the Beehive, a coffee shop area of the Student Union of Black Hills State University.

In this mural each sense was represented by a polygon, from the triangle to the hexagon. Sight was a single triangle, hearing was two triangles together or a diamond, taste was three triangles together, touch was four triangles together which created a chevron pattern, smell was five triangles together, and intuition was six triangles together or a hexagon.

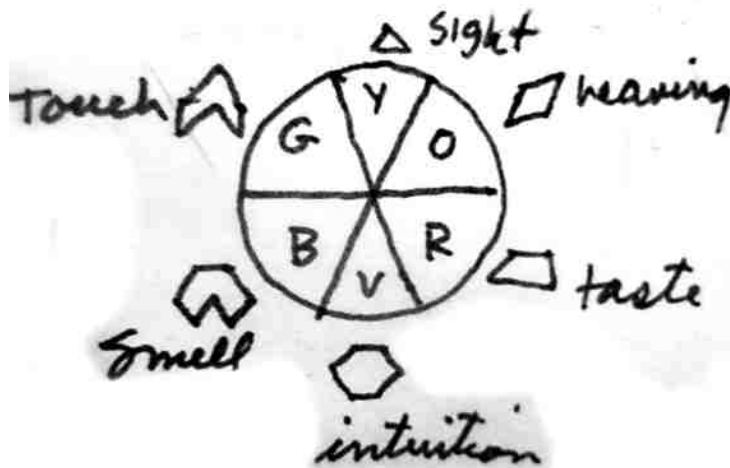
The mural shows that most of us have a dominant sense we use to receive information. The information that we receive allows us to create things that use this governing sense (or polygon). The mural also shows that some people use more than one of their senses—meaning they use more than one polygon to generate their creative structures. It shows how people perceive, relate to nature and our fellow people with all six senses: sight, touch taste, smell, hearing, and intuition. I used a series of designs and colors to express the various senses.

One of the unique things about this mural was that it had a corner in it. As a result, I explored some mirrored images for this area. This was an educational mural where we played with the six senses and how those senses affect what we can create. I used this concept in some of my later Termespheres.

Termes creates 'aggressive' mural

"Termes says that though work on the mural is open to everyone, most of it is being done by students in art classes. Through the drawing classes, the idea of the mural came to life, and the art design class put together the design. The color class determined the color system and the mural class coordinated the whole project ... Termes said that he began introducing murals to make art come alive for students. 'I believe students become interested in art because they are doing it,' he says. 'It gets them involved in the whole creative process.' He feels that the student must feel responsible for the end result. 'If the mural is of high quality, it will continue to educate and remind people long after the act is over.'"

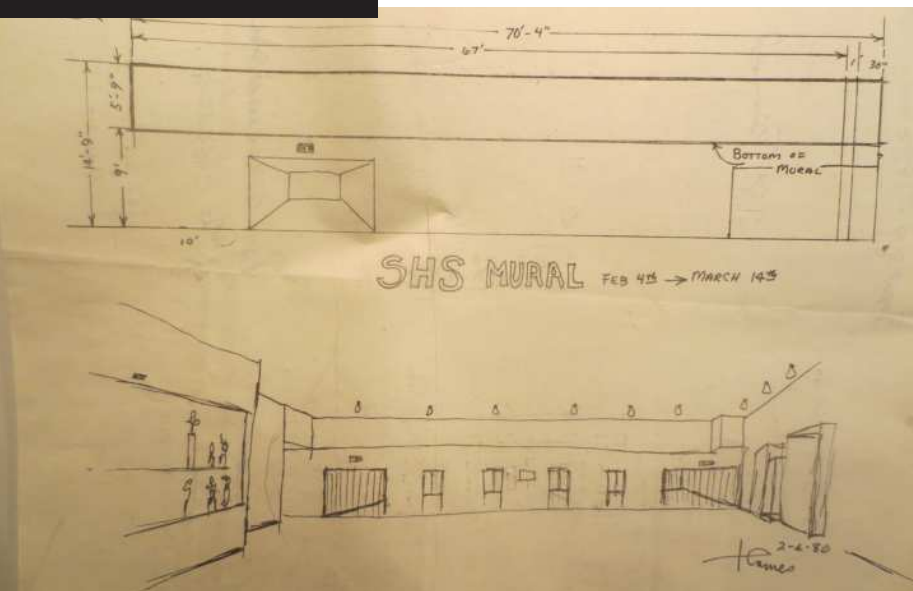
Black Hills State Today





16

“MAN AND HIS SUNS”
SPEARFISH HIGH SCHOOL
1980 - 78' X 6'



Inspired by the fact that the new high school was partially heated by solar energy, I decided to incorporate a variety of images of suns in this piece—from Greek mythology, to an Aztec sun god and an Egyptian sphinx—all were used to show our relationship with the sun.

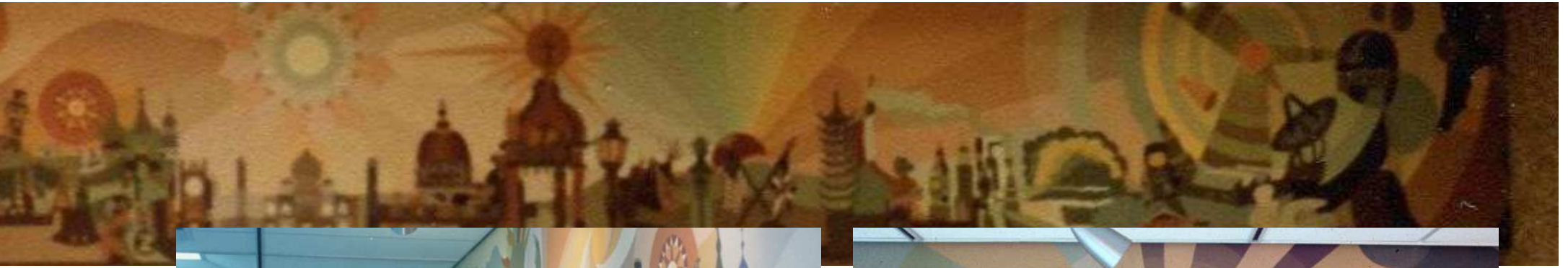
The art teacher was Sharon Gugel. She had a wonderful background in art history and had traveled the world with her camera. So many of the images were from her photographs of her travels. My brother Joe Termes was the principal of the High School at that time.

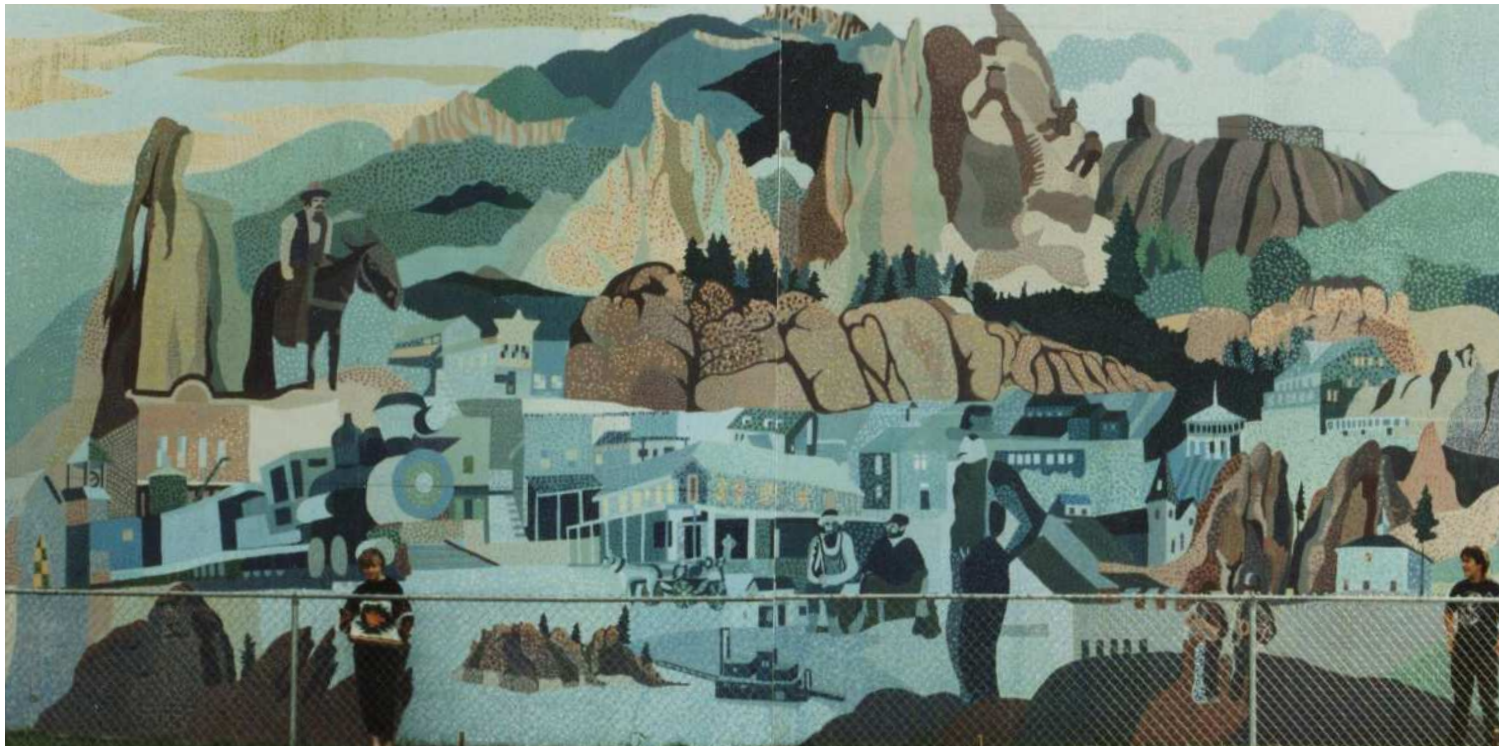
This mural shows how, throughout time, humans have related to and depicted the sun, starting with caveman paintings and finishing with our attitude toward the sun in the space age. The students, under the direction of Sharon Gugel, learned

to research art history to discover the images they wanted to use. Then they put their designs together, with my help, and painted this information onto the mural.

It was a particularly challenging piece when it came to combining the diverse views of the sun held by various cultures from around the world. Their thoughts on the sun were very different.

This mural, at 78 feet long and 6 feet tall, was elevated 9 feet in the air in the Commons Area in Spearfish High School. As you can expect, this created some complications in painting the piece. To help the students reach the whole mural, we had to use scaffolding. It was certainly a unique experience for both the students and me.





17

“REFLECTIONS”

HILL CITY

1980 - 1981 - 22' X 42'

To find subject matter that would fit with Hill City, I spent the first week traveling the Southern Black Hills area with my camera. I found many exciting images in the Southern Hills like Mt. Rushmore, the Needles, Harney Peak (now Black Elk Peak), and Sylvan Lake. This was the perfect theme for such a scenic place.

One of my greatest resources was a man named George Frick. Mr. Frick really helped me in my image gathering efforts. He had been the wagon taxi driver for the early U.S.

presidents when they visited Mt. Rushmore. He was in his 90s when I came to speak with him. Several times when I was working on the mural, he would arrive in time for lunch and take me over to the Senior Center which faced the mural and introduced me to many of the members. Thankfully, they also had a lot of input for the historic mural.

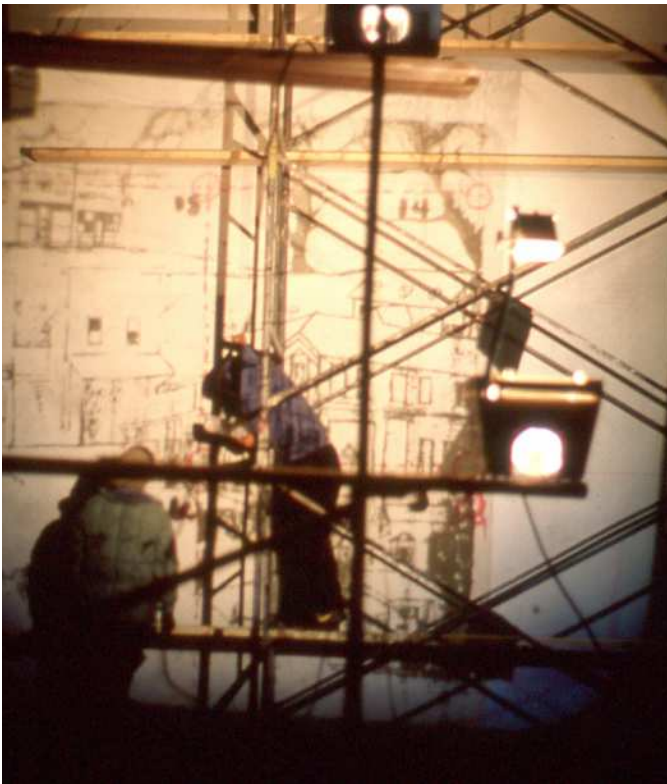
Mr. Frick had a dredging boat he used to dig for gold in the Mystic and Rochford area. I included his dredge in the mural along with some of his early photos. His stories and photographs were extremely helpful and he was wonderful to talk to.

“If, indeed every picture tells a story, Hill City has a novel in the making. For the past week and the next two weeks, Spearfish artist Dick Termes, residents and high school students have been making Hill City a brighter, more beautiful place to live. With paints and brushes, they have been transforming the rear wall of the racquetball courts to a historical perspective of the central Black Hills.”

Hill City Prevailer

This mural was painted in the late fall in very cold weather by the Hill City High School students. We had to fight snow and hand-freezing temperatures. It was painted on the back wall of a racquetball court close to the school on McGregor Street.

The mural depicted area mountains such as Elkhorn, Harney Peak, the Five Sisters and also area mine shafts, the Rochford Mine, the Irish Gulch Saloon, and George Frick home. It also included the Little White Church, the old Hill City School, Harney Peak Hotel, and the Hill City Band.



Several years ago a building was built right next to the front of the mural, which makes it very difficult to see anything except the ends of the painting.

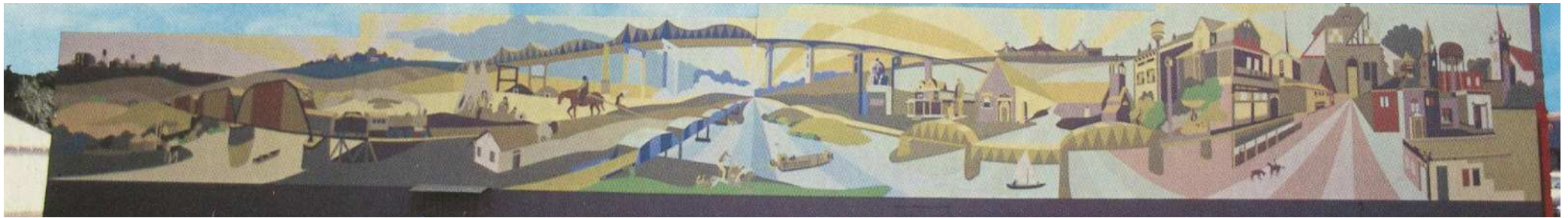
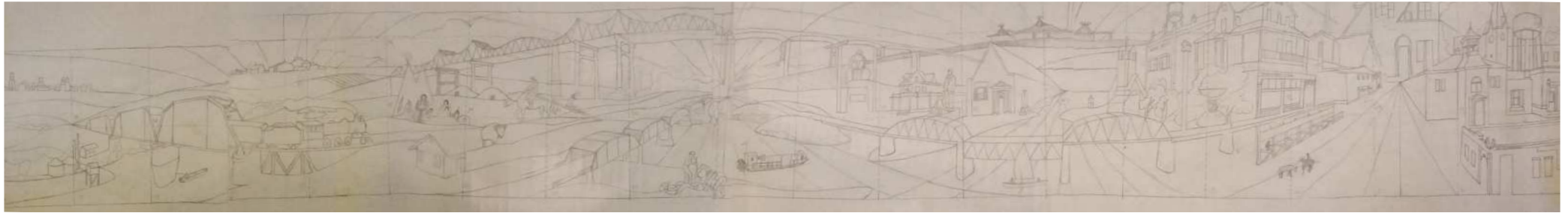
At the time the school didn't have an art department. Hopefully the students' excitement made the administration plan for a future art teacher. Once the students worked on the mural, they were hooked. Murals have that kind of magic. There was/is real energy and enthusiasm for the arts in Hill City, and it has since become a thriving art scene. And now, the high school has an art teacher.

"There are a lot of people involved in this mural, mentally if not physically. Our senior citizens may not be able to climb the scaffolding to paint but they have contributed many ideas. It was they who dug through their attics of old historic pictures of the area and spent hours recalling the past for Termes to incorporate into the mural. They were the primer for the painting. The High School Principal said to Alice Smith from the Hill City Arts Council that he was concerned about liability. Alice answered, 'He hasn't lost a kid yet.' Alice, who was called the feisty ex-Pierre High School biology teacher said it this way. 'There's nothing that does a kid more good than to have a piece of art-even to be part of a design to say 'that's my own.' She got this mural to happen."

Hill City Prevailor editorial



REFLECTIONS
ARTS IN THE SCHOOLS
PART 2



18

“DIAMOND JUBILEE MURAL”

MOBRIDGE

1981 - 25' X 100'



Peggy Wonder, who was head of the Arts Council, asked me to come to Mobridge to spend the summer painting a mural for the 75th anniversary for the town. I told Peggy it would be impossible to spend the entire summer up there, but what I could do was to come to Mobridge for a few days, talk to people, and take pictures of the environment. I would take these ideas home to my studio and create a sketch.

I used a continuous four point perspective system to create this mural. This is like the panoramic photos that get a 360 degree picture. I selected twenty-four colors of paint that the local hardware store could mix. I put a number on each of the cans; this way



the painters would know what colors went where. One could call it an elaborate paint-by-number mural.

The line drawing was broken up into squares, corresponding to the same dimensions as the actual wall. The wall then had the corresponding squares drawn on it.

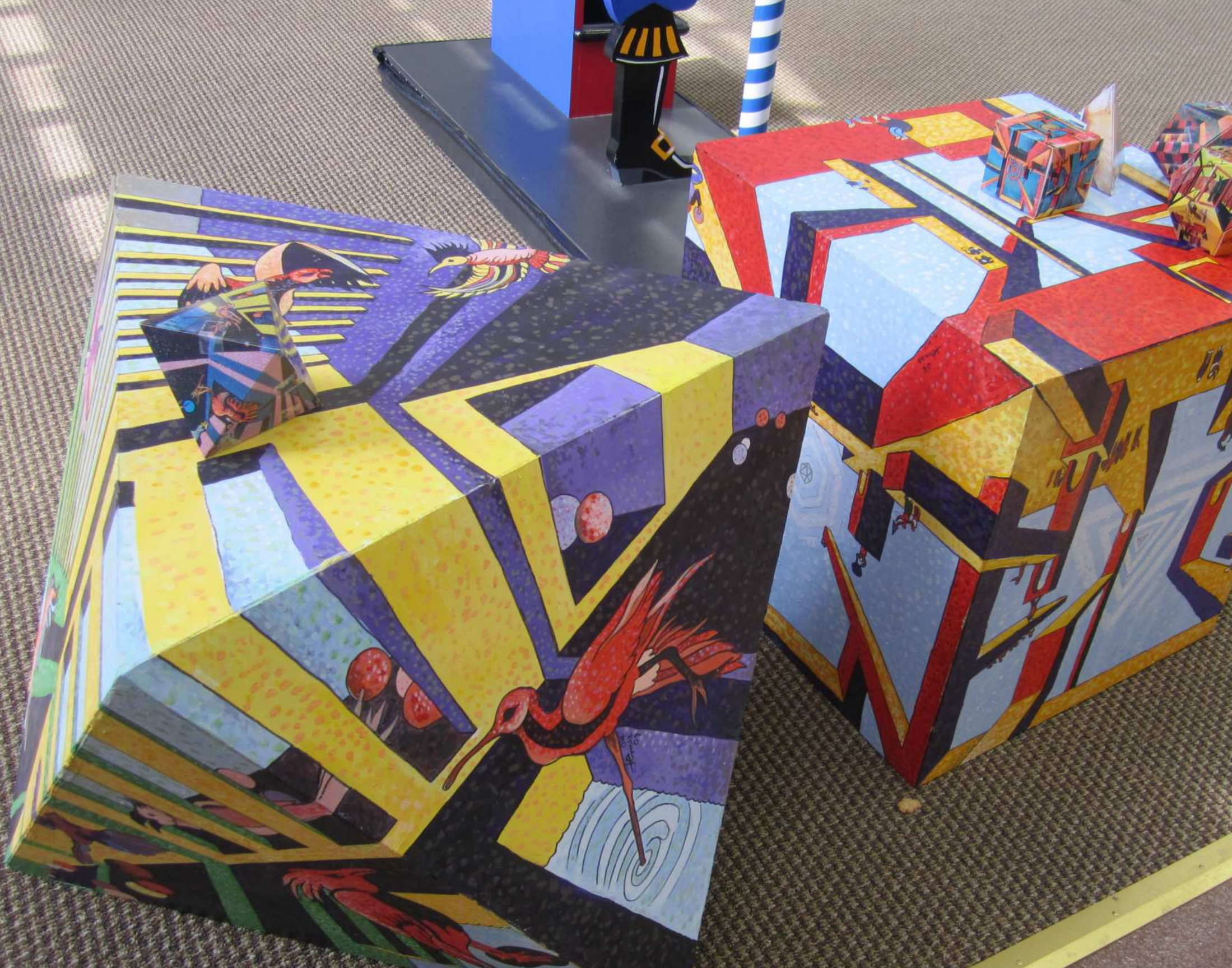


I transferred the preliminary sketches to transparent sheets that could be placed on an overhead projector. Then it was time to transfer the sketch to the wall. Since the piece was outdoors, we had to wait until the evening. Once it was dark, we set up scaffolding in front of the mural wall and used an overhead projector to project the sketches on to the wall. After the projection was in place, the painters would trace the projected sketch on to the wall

The town people, under Peggy Wonder's supervision, spent most of the summer painting the mural. They bought two or three cans of color at a time and found the number on the wall to fill in.

Years later, the building was torn down, but a small-scale photo of this mural in full color hangs inside the new building. I only used this paint-by-numbers system once, but I was very pleased with the results thanks to Peggy Wonder's supervision.







THREE-DIMENSIONAL MURALS FROM 1994-2006

The polyhedron mural projects involved large, three dimensional structures that I would work on with six or seven students at a time. When finished, they would hang from the ceiling as permanent art pieces.

I decided to start making installations instead of murals.

The reason for this was two-fold:

- First, it seemed to fit naturally with where my mind was going with my own spherical artwork, later dubbed Termespheres.

- Second, I was tired of doing all of that work with students and volunteers only to have the murals covered over or torn down. Flat murals are at the mercy of the building walls they are on. Unfortunately, walls (along with the murals) have been torn down, repainted or re-purposed.

So far, all of these murals are still hanging today.

“SEVEN TETRA EARTHS”


SPEARFISH MIDDLE SCHOOL

1993 - 10' X 7'

With *Seven Tetra Earths*, I had an opportunity to try a new concept a bit different from doing a mural on a wall. The Middle School Student Council asked me to suggest something they could donate to the school after the students graduated from 8th grade. Before this project began, I had played with this *Tetra Earth* idea. The spherical Earth was flattened down into four equilateral triangles which, when assembled, made a tetrahedron. I suggested *Tetra Earth*, but instead of just one of these structures, there would be seven tetrahedrons glued together edge to edge. The council seemed to really like my idea, so we went with it.

Each tetrahedron had a complete Earth on it. The four different triangles were projected onto 28 large triangles made of gatorboard. Four of the triangles were then glued together into their own tetrahedron Earth. They were put together edge to edge with the other tetrahedrons. When they were connected, lines would still continue to read correctly throughout the structure. The equator became one continuous line that flowed through all seven Earths.



A large, three-dimensional paper airplane sculpture is suspended from the ceiling. The sculpture is made of white paper and is painted with a world map. The continents are in a dark brown color, and the oceans are in a light blue color. The airplane is shown in a flying position, with its wings spread and its tail pointing towards the right. The background is a wooden ceiling and a wooden wall.

Most of the piece was painted unassembled and flat on the ground. This allowed the students to have easier access to all parts of the piece. However, there was still some touch up to be done after it was assembled. Students painted the land and sea with slightly differing hues of orange and blue, creating a nice flow to the overall style.

This massive ten feet by seven feet installation still hangs in the center of the Commons Area of Spearfish Middle School.

20

“FROM ROOTS TO WINGS” TAKINI HIGH SCHOOL

1994 - 5' in diameter

The name of this piece was suggested in a comment by one of the Native American parents. She said, “Schools are designed to educate the students’ roots so when they graduate they can use their wings and fly.” I loved that concept.

I furnished a drawing that I had done of a room on the dodecahedron. The dodecahedron is a three dimensional form that has 12 pentagonal faces. The students added imaginary plants and roots and very creative bird designs to the drawing. Once we had a design, they picked the colors and we got to work on this piece. The students were very diligent with all of the painting.

When we were finished with the dodecahedron, the school had a Blessing Ceremony. First, the students who were involved and I formed a tight circle around the art piece. Then, the whole student body circled us and blessed the inner group and the piece with a bundle of sage used by a medicine man. After the blessing, we moved from our inner circle to the outer circle



of students to shake their hands. It was one of the most wonderful things I have ever been part of. The piece was then allowed to be part of the school.

I made a deal with schools that participated in similar projects—if they didn't want to hang the 3D mural any more, I would find some other place to display it. This happened at Takini school. The students at Takini High School worked very hard on this piece and it deserved to be up for others to enjoy. Now this very large dodecahedron mural is hanging and rotating at the Dahl Arts Center in Rapid City.



22

“LAKOTA HEADMEN” LITTLE WOUND HIGH SCHOOL, KYLE 1999 - 6' X 8'



Larry Mendoza, an administrator at Little Wound School on the Pine Ridge Reservation suggested that I work on a large polyhedron with the students. The finished piece would hang in the commons area of the school. I suggested it could be a large inside-out teepee with the great Lakota Headmen in it. He thought it was a good idea and would help to educate the students as to who their great leaders were. He set up a meeting so I could talk with the elders in Kyle to determine which headmen would be part of this piece. I wanted them to make this decision rather than me.

It was an interesting meeting. There was much discussion about who should be included in the finished piece and who should not. Crazy Horse was one of the choices, but because there are no images of Crazy Horse, we chose instead to use

Termes, Little Wound create art together

By Heidi Bell
Journal Staff Writer

When Little Wound School students come to class Monday, Teton Sioux headmen will be watching over them.

Kyle

Friday, school officials suspended in the school commons a work of art bearing the likenesses of 14 American Indian leaders and the shield of Crazy Horse, who was never photographed.

The 12-sided polyhedron was created by Spanish artist Dick Termes and Little Wound students in grades 1 through 12.

"It's been quite a collaboration," said high school art teacher Olivia Sierra. "All of us have ownership over it, even the little elementary kids."

Termes pitched the idea of a piece depicting Indian headmen. Then a school committee drew up a list of people to be included: Sitting Bull, Black Elk, Little Thunder, American Horse, Red Cloud, Big Foot, Bull Bear, Crow, Little Wound, Red Shirt, Gail, Short Bull, Spotted Tail and Young Man Afraid of His Horses.

Black Elk's wife is also visible, along with

various unnamed men, women and children.

Termes created the polyhedron's basic design, which shows the figures seated around a campfire inside a tipi. The fire is at the bottom of the three-dimensional polyhedron; the tipi opening is at the top. Smoke curls through the design, with pictograph-style figures shimmering through.

"They're just very visual kids. You don't run into that everywhere."

— Artist Dick Termes, speaking about the students at Little Wound School, Kyle

Those pictograph designs came from the creation-story drawings of Amy Neuman's elementary art students. Dawn Little Sky's middle school students and Sierra's students, along with Talented and Gifted coordinator Leo Christensen's students, added images and helped Termes with the painting, done in a pointillistic style.

"We pretty much left it up to the kids what they wanted to draw," Sierra said, explaining why some events are not included in the piece.

Shop students built a special framework to hold the polyhedron while it was being painted, which took two weeks.

Termes is best known for his spherical paintings but occasionally does flat-sided, three-dimensional paintings. This project, which was funded by the school and the Touring Arts program, marked his first experience



Artist Dick Termes watches as Sami White, a ninth-grader at Little Wound High School, paints an image onto a 12-sided shape, loosely based on a Lakota tipi. Termes' design honors a number of Teton head men and Lakota leaders and their wives and children.

Journal photo/Siem McEwen

with this 12-sided shape. "This has been really fun," he said Thursday, standing back to survey the piece. "They're just very visual kids. You don't run into that everywhere." Look closely, and you'll see that the view

out the tipi door shows the front entrance to Little Wound School. Headmen may have been thinking of visions and images coming from above, as symbolized by the pictographs, Sierra said, "but at the same time they were looking to the future."



his shield and his design to represent him. In the end, it was decided to include: Sitting Bull and his wives, Black Elk, Little Thunder, American Horse, Red Cloud, Big Foot, Bull Bear, small children, Crow, Little Wound, Red Shirt, Spotted Tail, and Young Man Afraid of His Horse.

Smoke from the campfire in the middle of the teepee curls through the design and, if you look out the teepee door, you will see the Little Wound School representing the future. This was a wonderful suggestion by one of the students.

This piece was produced as an eight foot tall and about six foot across double hexagon pyramid. Creating this piece was an incredible team effort. Shop students built the special framework to hold the polyhedron. The pictograph designs came from the creation-story drawings of Amy Neuman's elementary students. Most of the painting was done by Olivia Sierra's students. I created the image to make sure the Headmen were recognizable and the students added the color.

This mural project hangs in the Commons Area of the school. When the students come to school, the 14 Lakota Headmen are watching over them.



21

“MY CAPTURED WORLDS”

PIERRE DISCOVERY CENTER

2006 - Five Polyhedra from 2' to 4' in diameter

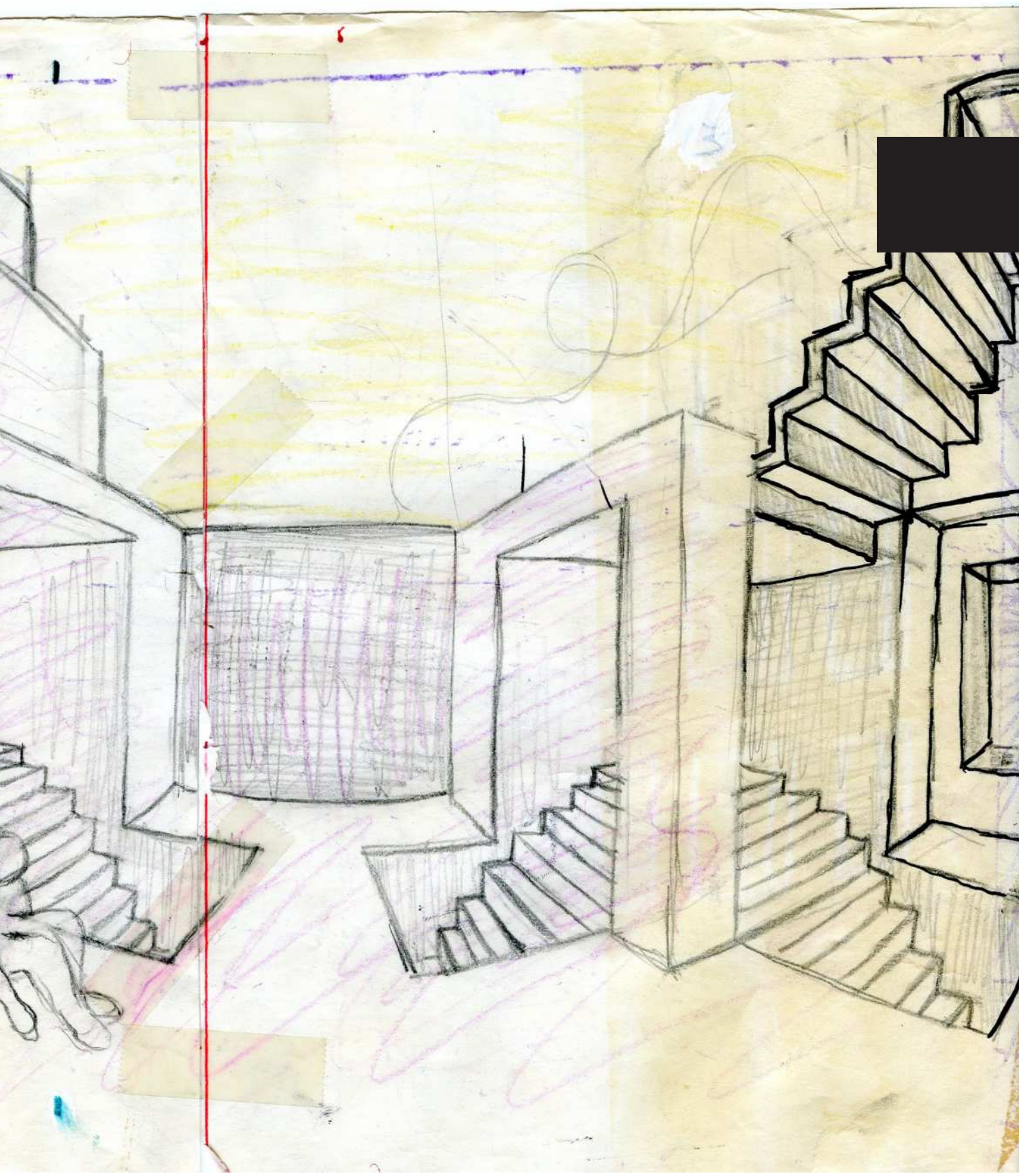
I created the five regular polyhedra to see how my six point perspective system might fit on those different structures. At the time, I was having trouble reproducing my spheres and thought if I could get some of these ideas from the spheres over to the polyhedron they would be easy to reproduce. This is how *My Captured Worlds* came about.

These five polyhedra were painted in all kinds of colors by middle and high school students over two or three years in Pierre. Students added some of their own ideas to the design and had freedom to make color choices. It was a good chance for me to teach them some color theory and why certain colors look best next to each other.

I used gatorboard as a canvas for these structures. Starting with flat triangles, squares and pentagons on the walls, we projected and traced the different sides of the five platonic solids. We then glued each of the five polygons together to make the different polyhedra shapes. Students then mixed colors and added their chosen colors to the pieces.

These five large polyhedra hang in the Discovery Center in Pierre South Dakota. They express art as well as the math of the Platonic Solids to the visitors.





GLOSSARY

Cartoon Sketch:

The first sketches on paper that show what the mural will look like.

Chevron Pattern:

Four triangles stuck together make a pattern.

Color Wheel:

A circle with different colored sectors used to show the relationship between colors.

Complementary Colors:

Colors that are opposite on the color wheel such as red and green, blue and orange, yellow and violet.

Four Point Perspective:

The normal four point perspective gives you a point above and below your head and two more on the horizon 90 degrees apart.

Continuous Four Point Perspective:

A grid that allows your drawings to include 360 degrees around you. This finds all four points on the horizon line. It is like a panoramic photograph.

Dodecahedron:

A three dimensional form having twelve pentagon faces.

Double Hexagon Pyramid: Two pyramids sharing the same hexagon as a base.

Flat Color:

One single color with no blending.

Gatorboard:

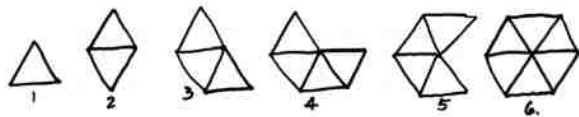
Similar to foam board with the outside surface being very hard, like masonite.

Grid Systems:

Many different patterns that come from overlapping circles, squares and triangles.

Hexagon:

Six triangles come together to form a hexagon

**Hexagon Pyramid:**

Six lines projecting up from hexagon corners to a point, like a teepee.

Hue:

The colors found on the color wheel, such as red, red orange, orange, yellow orange, etc.

Mosaic:

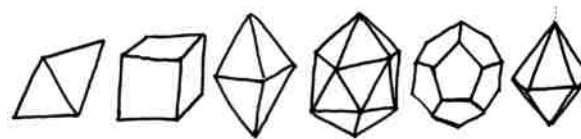
A picture or pattern produced by arranging small colored pieces of materials such as stone, tile or glass.

Panorama:

A long picture which includes 180 or 360 degrees of the scene around you. This is often used in photography.

Platonic solids:

These are also called the five Regular Polyhedra which are the tetrahedron, octahedron, cube, icosahedron, and dodecahedron.

**Pointillism:**

Color in small dots side by side that require your eye to mix them.

Polygon:

A plane figure with at least three straight sides and angles; typically five or more.

Polyhedron:

A solid figure with many faces.

Six Point Perspective: Six equal points around the sphere that allows you to draw and paint up, down, and all around environments on the sphere.

Termesphere:

Dick Termes' paintings on a sphere.

Tessellating Patterns:

The tiling of a plane using one shape with no overlaps or gaps.

Tetrahedron:

A structure in which all four faces are equilateral triangles.

Three Dimensional (3D):

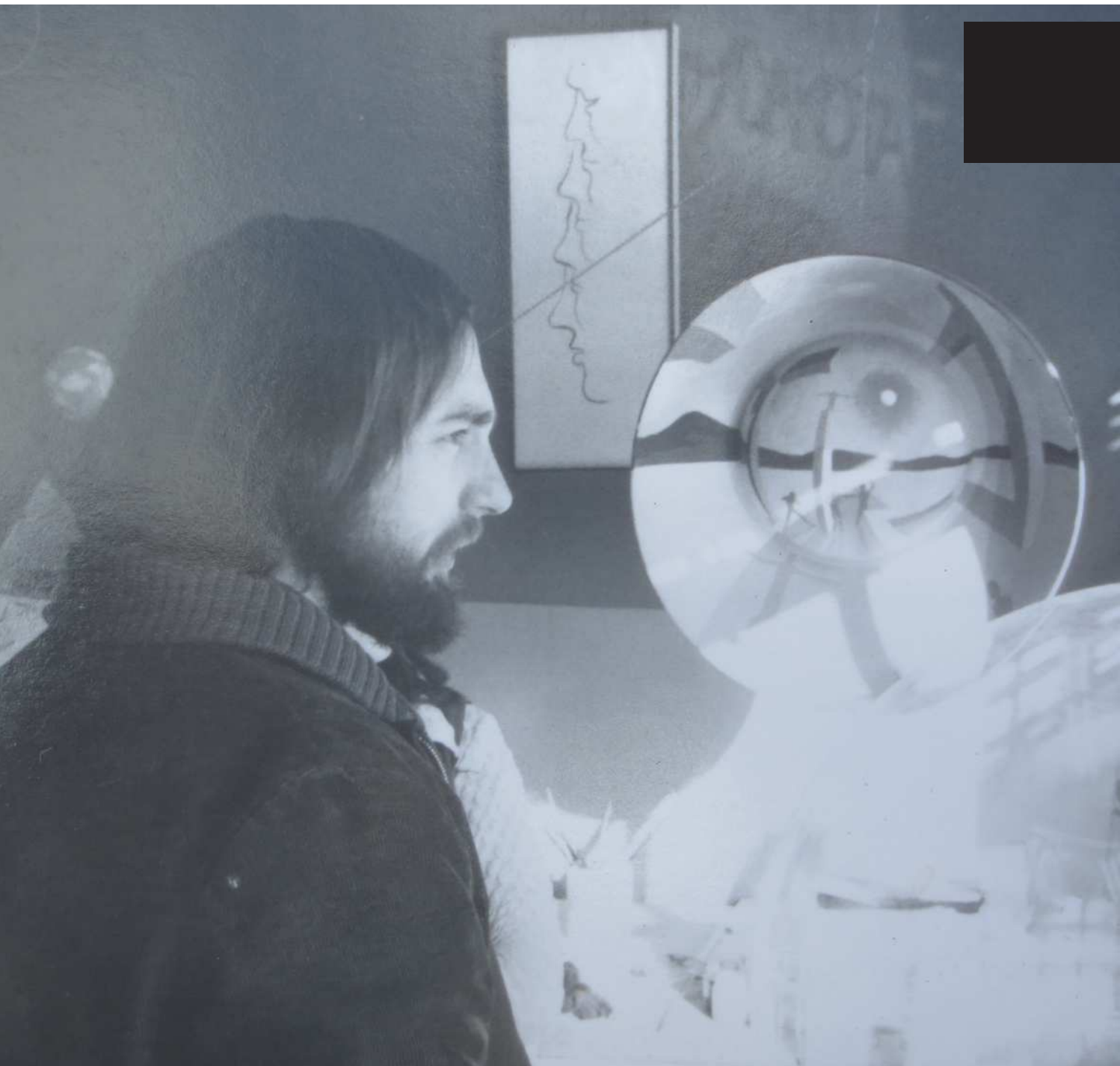
Having length, breadth, and depth.

Two Dimensional (2D):

Flat artwork like drawings and paintings.

Value:

The darkness and lightness of a color. This comes from mixing black or white to color, but not both at the same time.



BIOGRAPHY

Dick Termes was raised in Spearfish, South Dakota. He received his Bachelor's Degree in Education from his hometown Black Hills State University and began a career as an educator. It was during this period that Dick discovered his passion for sharing ideas.

After four years as a high school art and biology teacher, Dick continued his education at the University of Wyoming, where he received a Master's Degree in Art and began exploring perspective art. Otis Art Institute in Los Angeles offered him a full scholarship for three of the four semesters to complete his Master of Fine Arts degree.

In 1971, he returned to his native South Dakota and took a position at Black Hills State University as an Associate Professor of Art. He loved time spent in the classroom helping aspiring artists reach their creative potential. Eventually, Dick chose to nurture his own potential and pursue his art on a full-time basis.

Since then, he has flourished as an artist. In 1992, he opened the Termesphere Gallery just outside of Spearfish that has been visited by thousands of art enthusiasts from around the globe.

Termespheres are in permanent collections all over the world—from the Glasgow Science Centre and the Science Centre Singapore, to the Department of Mathematical Sciences at West Point Military Academy and Trinity College in Hartford, Connecticut.

Dick's art is featured in dozens of publications, illustrating concepts in art, math, psychology, optical illusions, and even economics. He has presented art and math seminars and lectures not only across the country, but all over the world.

In 1998, Dick was invited to display his work at the University of Rome alongside the work of one of his major influences, M.C. Escher. George Escher, M.C. Escher's son, reflected on the similarities between Dick's work and his father's quest for visually fascinating dimensions.

Dick has received the South Dakota Governor's Award in the Arts. He has been inducted into the South Dakota Hall of Fame, and in 2014, his home town of Spearfish designated September 9th as "Dick Termes Day."



Dick was asked to be a keynote speaker for the California Art Teachers Association annual conference.

Chapters on his spheres can be found in the following books:

Masters of Deception

by Al Seckel,
forward by Douglas Hofstadter;

M.C. Escher's Legacy,
edited by D. Schattschneider
and M. Emmer;

Math and Art,
edited by Claude P. Bruter;

Visualizing Linear Algebra with Maple

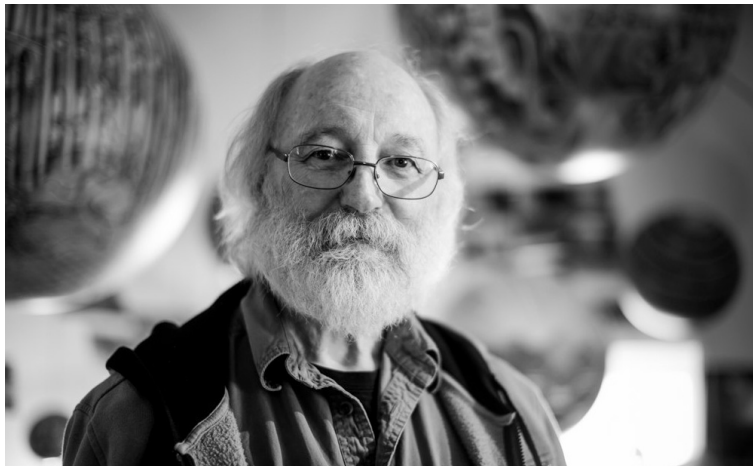
by Sandra Keith;

Malleable Matter/Stretchable Space

by Rachelle Newman;

The Visual Mind: Art and Mathematics

by Michele Emmer.



“Murals are a great way for participants to learn many different aspects of the arts. I feel that many people have an easier time learning something if they have a hand in it themselves. Having the instructor right there with them also helps to explain why certain decisions are made. I hope you enjoyed reading this book and understanding the many different approaches I used to keep each mural looking as if one person created them.”

~Dick Termes, South Dakota Artist

TERMES MURALS BY MANY HANDS

South Dakota Arts Council Artists in the Schools Mural Project