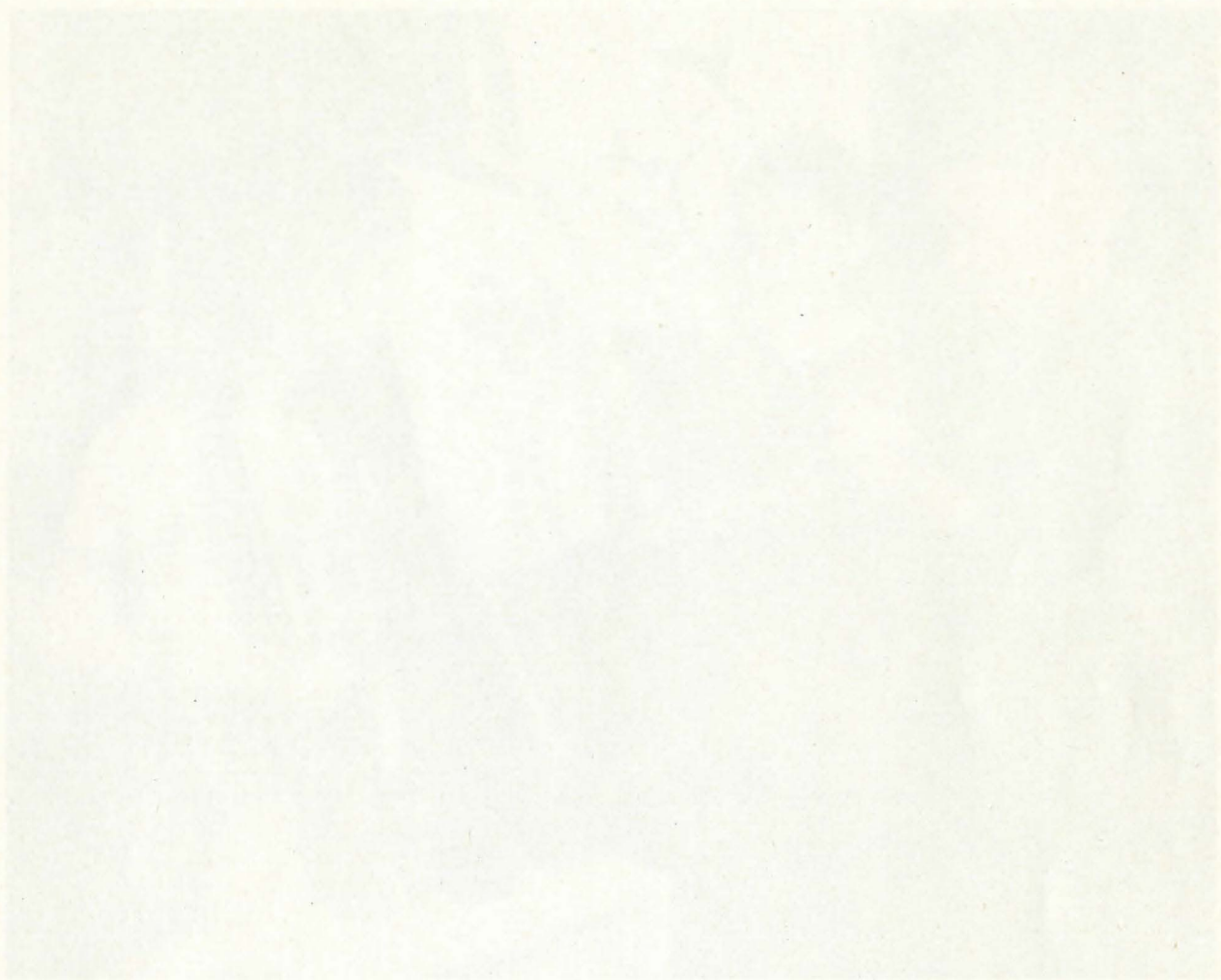


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ART *for* IOWA'S
CHILDREN

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OUR HEADS IN THE CLOUDS—
OUR FEET ON THE GROUND

ART FOR IOWA'S CHILDREN

IOWA ELEMENTARY
TEACHERS HAND BOOK

VOLUME XV
GRADES 1—8

ISSUED BY THE
DEPARTMENT OF
PUBLIC INSTRUCTION
JESSIE M. PARKER
SUPERINTENDENT
DES MOINES, IOWA

PUBLISHED BY THE STATE OF IOWA
1952

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FOREWORD

Every human being has within him feelings and emotions which crave expression. Since the days when the early cave man scratched on stone walls the story of his deeds and conquests men have sought and found many ways to express feelings and emotions—architecture, painting, sculpture, poetry, music, and drama.

In this field art plays a significant part. Its value as a medium of communication, as a pathway to creative experiences and as a source of beauty can hardly be overstressed. To quote Elbert Hubbard "Art is beauty and beauty is a gratification, a peace and a solace to every man and woman—Art is the beautiful way of doing things."

This handbook "Art for Iowa's Children" will bring to the boys and girls of our schools, photographs showing Iowa boys and girls satisfying this urge to create beauty in many ways—drawing, painting, modeling, designing, weaving, carving, flower arrangement, furniture arrangement, home and school decoration. It will encourage other boys and girls to attempt many ways of expressing their own ideas—to be courageous and inventive.

The handbook is based on the thesis that a teacher does not need to be an artist to provide a dynamic art program. The teacher who understands child nature, who has a knowledge of desirable art experiences for children at various stages of growth, and some ideas for encouraging their active participation in art experiences, can make the entire school experience a richer adventure in living.

The many suggestions for use of various media will assist teachers to achieve a higher degree of knowledge and skill in art education.

The success of the program depends upon the interest and enthusiasm of the teacher. This heritage of expression should be offered to every child. As he observes and experiences all life, some child will find igniting in him the spark of genius and all of the children come into an understanding and appreciation of the wonder and beauty in their everyday world.

State Superintendent of Public Instruction

JESSIE M. PARKER

ART IN IOWA'S SCHOOLS

The need for beauty is felt by all children.

Art experiences are for every one and are recognized as fundamentals in education and life.

Out of these experiences children come into an understanding and appreciation of the wonder and beauty in their every-day world. They learn to see, they make comparisons, they develop good taste, they grow in ability to select and arrange by doing.

To do common things uncommonly well is Art.

All children have the urge to create beauty. They satisfy this urge through drawing, painting, modeling, designing, weaving, carving, arranging flowers, arranging furniture, selecting appropriate and attractive clothing, setting a table.

Through these varied art experiences

Children develop better habits of thinking and working.

They learn to share ideas, materials and tools.

They build higher standards of conduct and craftsmanship.

They grow in consideration and sincere respect for abilities and work of others.

All children learn to know the joys and satisfactions which come from self discipline and from work well done.

ART IN ELEMENTARY SCHOOLS

All teachers can contribute to the art experiences of children through their interest, enthusiasm, and guidance.

All children can learn about art and so make their entire school experiences a richer adventure in living. Through painting, drawing, and work with varied materials, they will learn more about other peoples as well as their own culture, thus broaden their horizons from the limited one of home and community, to that of the nation and the whole world. When teachers and children plan and work together, art expressions are of greater value to the child and to the life of the school. Children grow in skills as their minds and hands develop.

Our children are imaginative, they are daring, they are curious, they are inventive, their approach to doing is creative.

They do not like to copy. They like their own ideas.

. . . . New Worlds To Enjoy

KINDERGARTEN, GRADES 1-2-3

The first years of school open a whole new world of joyous activities to our children.

All children have rhythm and creative ability. It is just as natural for young children to say their thoughts through painting, drawing or modeling as it is for them to talk.

Children learn early to appreciate form and color as they play with their toys and read their books. Through handling clay and finger paint, children discover the feel of new textures, the size and shapes of things.

Exciting adventures in imagination are the daily experience of children as they work, as they play, as they sing and dance.

As the children's world enlarges, they express their feelings and thoughts about their home life, their school and their community through drawing, painting, and constructing.

WE DRAW

With crayons it is easy to say many things. The colors can be bright. We can make broad strokes or thin ones. We can use the side of the crayon to make sky, ground, clouds. We can mix our colors. We learn about colors. When we have a large piece of paper, we "think large."

GOING TO SCHOOL FOR FUN NIGHT





MAKING OUR PAINT AND BRUSHES TALK

WE PAINT

With calcimine we like to use clean bright colors.

Big flat brushes are fun to use because they make wide bold strokes.

We make better pictures on large sheets of paper because then we can paint large.

Sometimes we like to work on the floor—the paint doesn't run.

It is fun just to have red, blue, yellow and see what other colors we can get by mixing. Sometimes black and white are nice to use.

We like our paint thick enough to give us bright strong colors with a single stroke.

We keep the place where we paint clean.

We always wash our brushes well after using them.



OUR HANDS FIND THE PICTURE IN THE PAINT

WE FINGER PAINT

Finger painting is different.
We use our fingers, hands, and arms instead of a brush.
We stand when we work.
We work with big movements.
It is easy to move in any direction.
We feel rhythm when we work.
The paint is on the paper before we make our picture.
The paint has a cool smooth feeling.
Our pictures are always a surprise.
We like our pictures better when we use one color.
Mixed colors look muddy in finger painting.
We like slick paper best to work on.
Plain shelf paper is good.



A BOY'S DREAM

WE LIKE TO MODEL IN CLAY

Clay is one of our favorite materials to work with. It is soft and easy to shape. We can roll it, pull it, squeeze it, and pat it.

We can make animals, people, birds, fishes, flowers, and leaves. We can make bowls like the Indians make.

We can shape what we like from one piece of clay. Or we can take several pieces of clay and put them together with soft wet clay so they do not come apart when dry.

We can smooth the clay pieces with our fingers or leave them rough.

When we do not finish our work at one time, it can be covered with a wet cloth and kept in a tin can or old bread box.

We dry our clay things in the oven or in the sun. They can be painted or left natural clay color.

It is fun to model in clay or plasticine.

WE USE MANY MATERIALS

Wood
Felt
Cloth
Cotton
String
Paper
Cardboard

Paper bags
Wood boxes
Cardboard boxes
Spools
Buttons
Beads
Feathers

Crayon
Paint
Enamel
Paste
Wire
Newspaper
Magazines

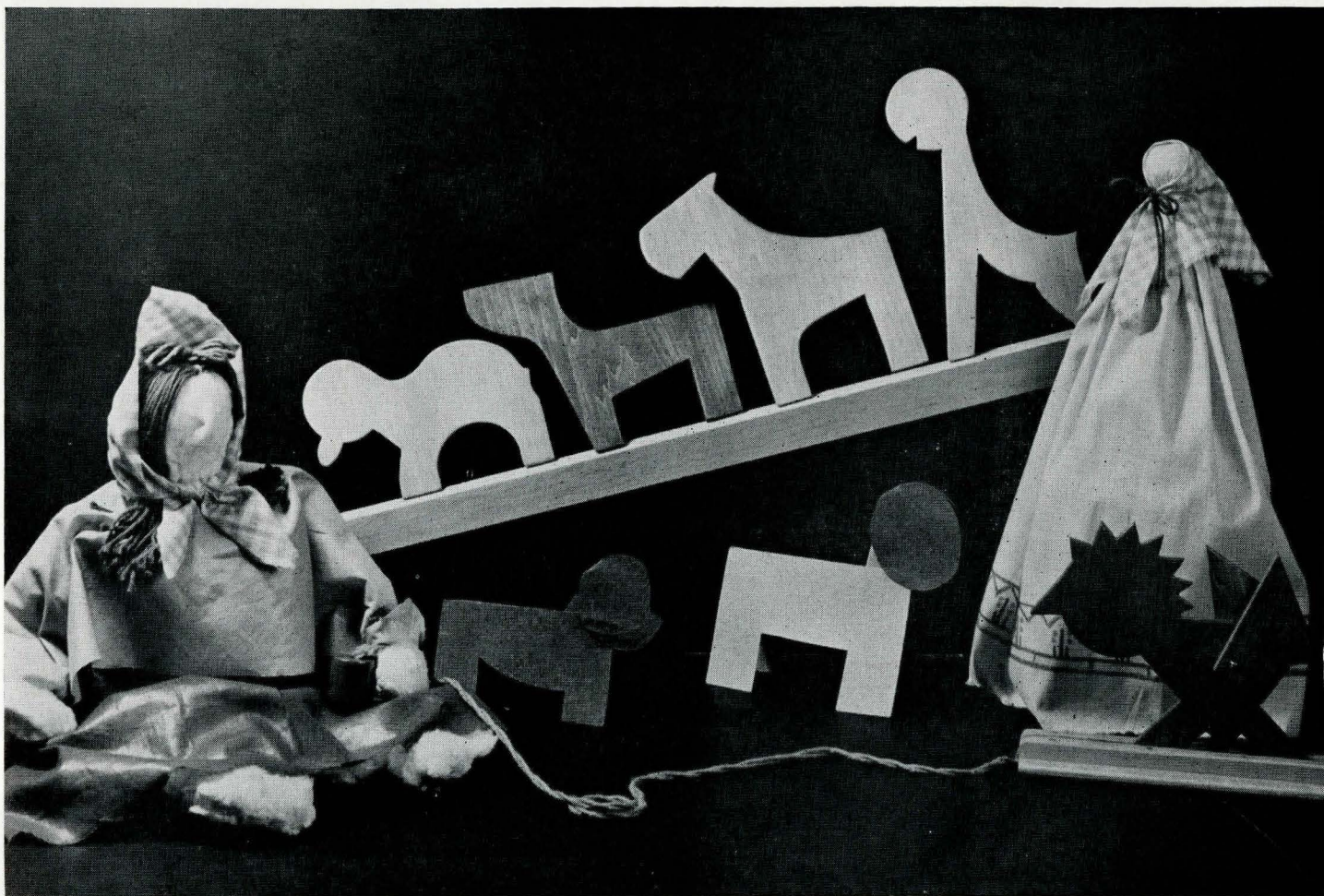
Oil cloth
Clothes pins
Colored thread
Colored yarn
Leather (old)

All of these materials and others can be found at our home, at the neighbor's home or at school. We like to use these materials because we find out how they feel and what can be done with them to make something interesting, using our own designs.

It is fun to decide what to make from so many kinds of materials.

Just imagine making toys, dolls, masks, place mats, pot holders, aprons, tiles, garden markers, book marks, movies, hand puppets, costumes for Halloween, props for school plays and assembly programs.





THESE ARE WHAT WE MADE



COMMON CLAY BECOMES INTERESTING AND BEAUTIFUL

WE USE OUR THINGS IN ARRANGEMENTS

The things we make and use can become more interesting and beautiful if we plan to arrange them in simple ways.

Plain backgrounds of cloth or paper help to set things apart and make us see them better. Grasses, flowers, branches, fruits, vegetables, weeds, things made in school or brought from home can be used to arrange a beauty spot.

It is easier and more pleasing when one of two things are used at a time. We like to change our arrangements often.



OUR MAKE BELIEVE INDIAN HOME

WE LEARN ABOUT OTHER PEOPLE

Not all people live as we do.

We like to know more about things other people make and use.

We like to play Indian and make

Tepees out of burlap, paper, and feed sacks.

Drums out of old hat boxes, oat meal boxes or gallon fruit cans with heavy paper stretched over the ends, shellacked and decorated with paint or crayon.

Indian clothes out of burlap, or feed bags.

Head dresses out of cardboard, or paper, painted and decorated with feathers and yarn.

Masks from paper bags, or cardboard, painted.

Weaving from string, carpet warp and rags.

Weaving frames from cardboard or wood.

Bowls from clay—painted.

Designs from symbols.

The Indians use symbols in their design. Each symbol tells a story. Find out what these symbols are.



THINKING THINGS OVER

. . . . Ideas In Action

GRADES 4-5-6

At this age level children's appreciations, power of imagination and keen observation lure them to explore new fields of activity. They are eager to know, to do, to plan, to solve their own problems. They recognize their own needs and become quite critical of their own efforts. They seek first-hand information and ask for help. Standards of achievement are established according to the ability of the individual child. At this age children like to work in groups and share their experiences. With teacher guidance and inspiration they enjoy planning their own art work and learning the skills and techniques necessary to completing the problem.

Children of this age thoroughly enjoy drawing and painting the real things about them—their friends, family, pets, neighborhood scenes, impressions of vacation trips and experiences.

Children derive pleasure from making things. The need for physical activity can be satisfied by working with many kinds of materials and tools. Successfully completing an article helps build self-confidence. Block printing, weaving, stitchery, modeling, puppetry, simple bookmaking, constructing (using wood, paper, cardboard) are all within their ability.

When children create anything, color and design are a definite part of whatever they do.

School plays, signs for school publicity, bulletin board arrangements present opportunity for group work and service to the school.



PRIDE OF OUR PASTURE

WE DRAW

with colored chalk, crayons, pencil, blackboard chalk, pens, brushes.

Use your materials and tools in many different ways and see what happens. It is easier to get shapes and forms and dark and light effects when you use the broad side of the crayons and chalks.

Quick short strokes and long sweeping strokes look very different. Draw what you see about you and tell how you feel about what you see. Make your picture important—draw large and say only what is necessary.



IOWA BARNs ARE BEAUTIFUL

WE PAINT

with watercolor, calcimine, tempera, powdered showcard colors, ink, our fingers, and brushes.

Experiment with your materials and tools using them in as many different ways as you can think of.

On the way to school you see people, houses, buildings, animals, birds, flowers, scenery. Any of these are interesting to paint.

You can paint wet, cold, gray days or warm, sunshiny, gay ones. The paint can be very wet and run together giving a soft mellow look. It can be very dry, separating your strokes if you wish, giving a rough open appearance to your color. Color washes are good for backgrounds.

LETTERING IS IMPORTANT

We use lettering every day. Some of us letter our names on our note books used for our spelling, science, English, music, arithmetic, and health. Letters cut from paper are very beautiful and effective. The letters below were done by cutting them from light colored paper and placing them on a dark background. The use of dark crayons used on light backgrounds makes a contrast which helps us to read the lettering more easily. Here are a few suggestions for other uses of lettering in the home, school and community.

Bulletin boards

Maps, Posters

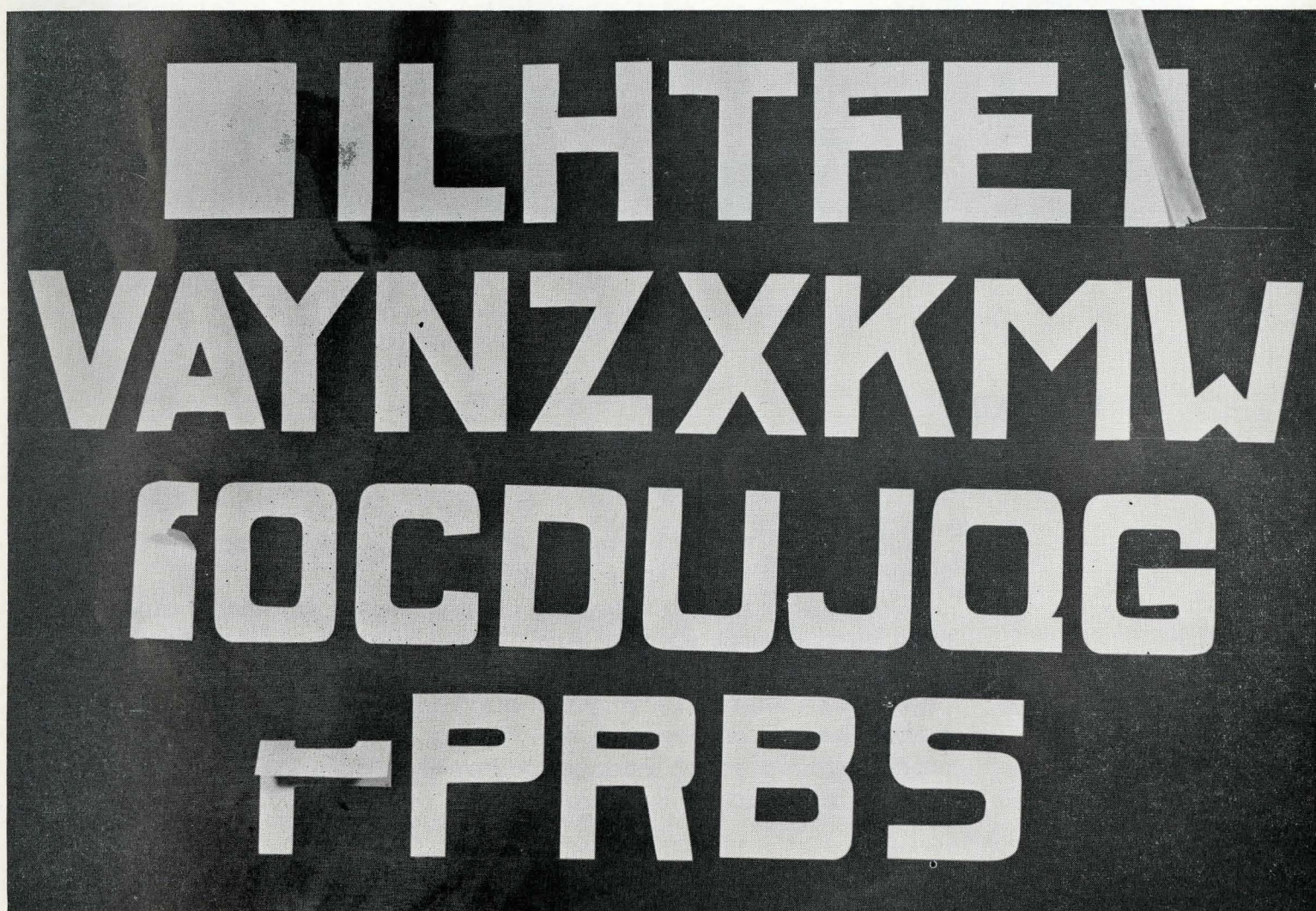
Designs for book covers

Addresses on packages for mailing

Name plates for doors and desks

Labels for home canned foods

What other uses can you find for lettering?



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

DRAWN LETTERS

POSTER
CUT PAPER
LETTERS

**PREVENT
FIRE
LOSS**

CLAY IS RESPONSIVE

MODELING

Enjoy the feel of clay. Every touch of the fingers on clay as you work it reveals new possibilities. Try taking a lump of clay the size of your two fists put together.

Push and pull it into the form you wish to make, always remembering to work from the solid mass.

Good sculptors say that clay forms should be solid so that if they were rolled down a hill none of their main parts would break off.

We can make from clay many beautiful forms

Reclining animals

Solid figures

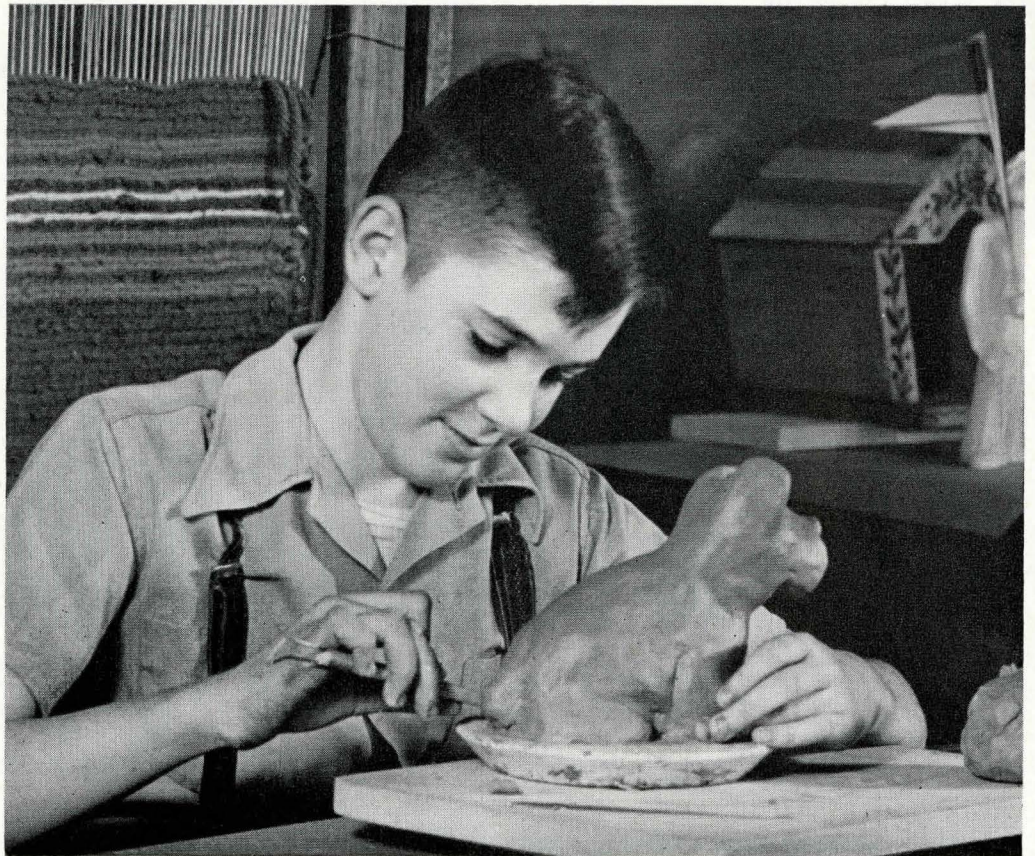
Birds

Bowls

Ash and

Pin trays

Tiles



MY DOG



OUR HERO

PAPER MODELING—WORKING WITH MANY MATERIALS

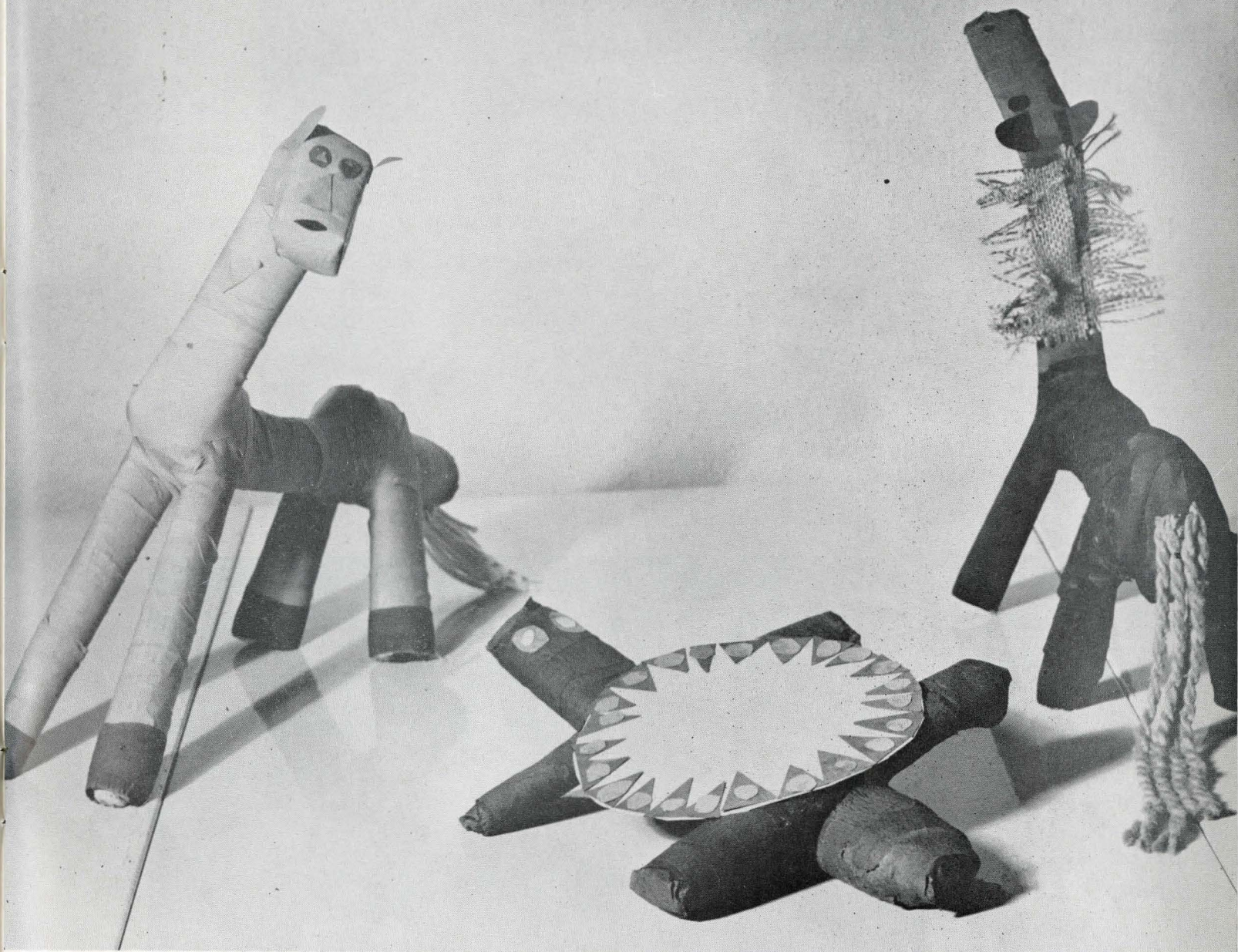
PAPER IS SURPRISING

Do you have a favorite animal or story book character out of the land of imagination? It is an exciting experience to crumple up a few pieces of old newspaper and bend the paper into the form of an animal or figure. Then tie some string or gummed tape around the paper to help keep the shape you desire. Now you are ready for paper modeling. Tear newspaper into narrow strips and cover with a little paste. Take the pasted strips of paper and cover the whole animal or figure with these strips until it takes the shape you desire.

To make a good strong animal or figure it will take at least three or four coverings of the paper. Let the paste dry thoroughly, then you are ready to decorate your form.

OUR ANIMALS LOOK SO DIFFERENT





Here are few suggestions of what you can find
to make your object very interesting looking.

Old rope

Cork

Marbles

Buttons

Felt

Straw

Beads

Brushes

Paint

Shellac

Tin

and anything you can add to the collection.

WORKING WITH MANY MATERIALS

WOOD—EVERYBODY LIKES WOOD

Wood is hard, it is soft, it has many colors, but it needs tools and ideas to shape it into something beautiful or useful.

Do you have these tools and supplies in your classroom?

Hammer	Brace and set of bits	Vise
Rip saw	Sandpaper	Nails
Coping saw	Shellac (clear)	Screws
Cross-cut saw	Brushes	Plane
Screw driver	Paint	

Most of you have these tools at home. Perhaps you could bring one tool to school as your contribution.

IT'S YOUR MOVE, DAD

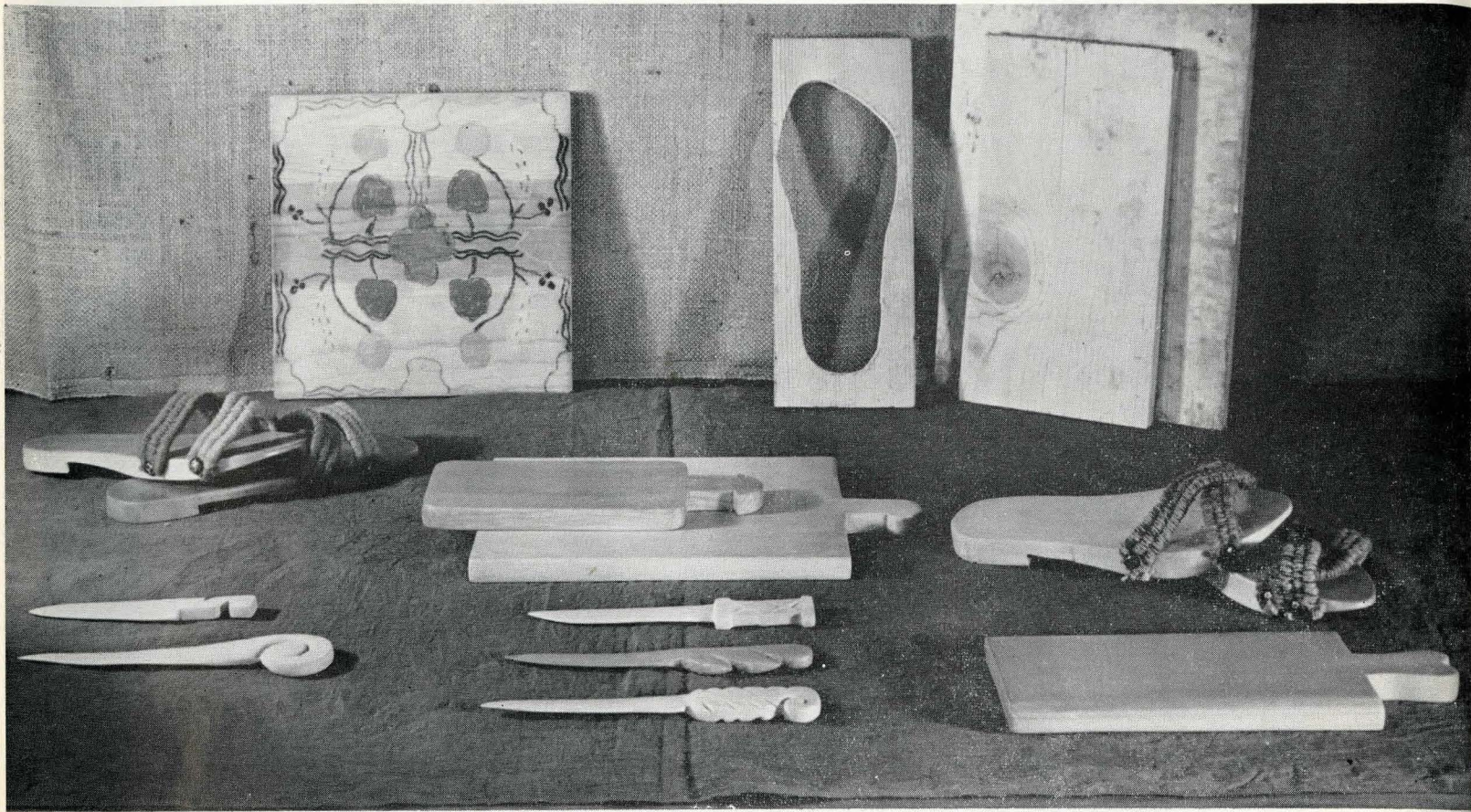




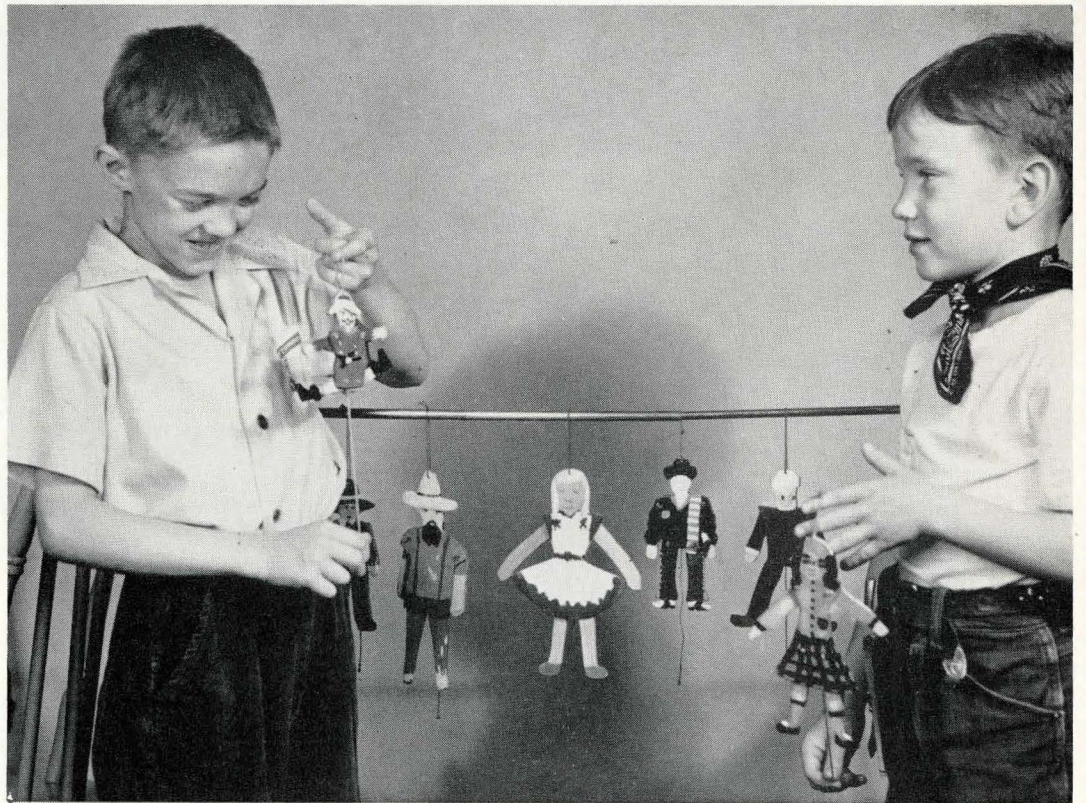
A JIG SAW PUZZLE FOR A FRIEND

SCRAP WOOD

APPLE BOXES



USEFUL THINGS FOR OUR HOMES



EVERY ONE LIKES TOYS

WHITTLING

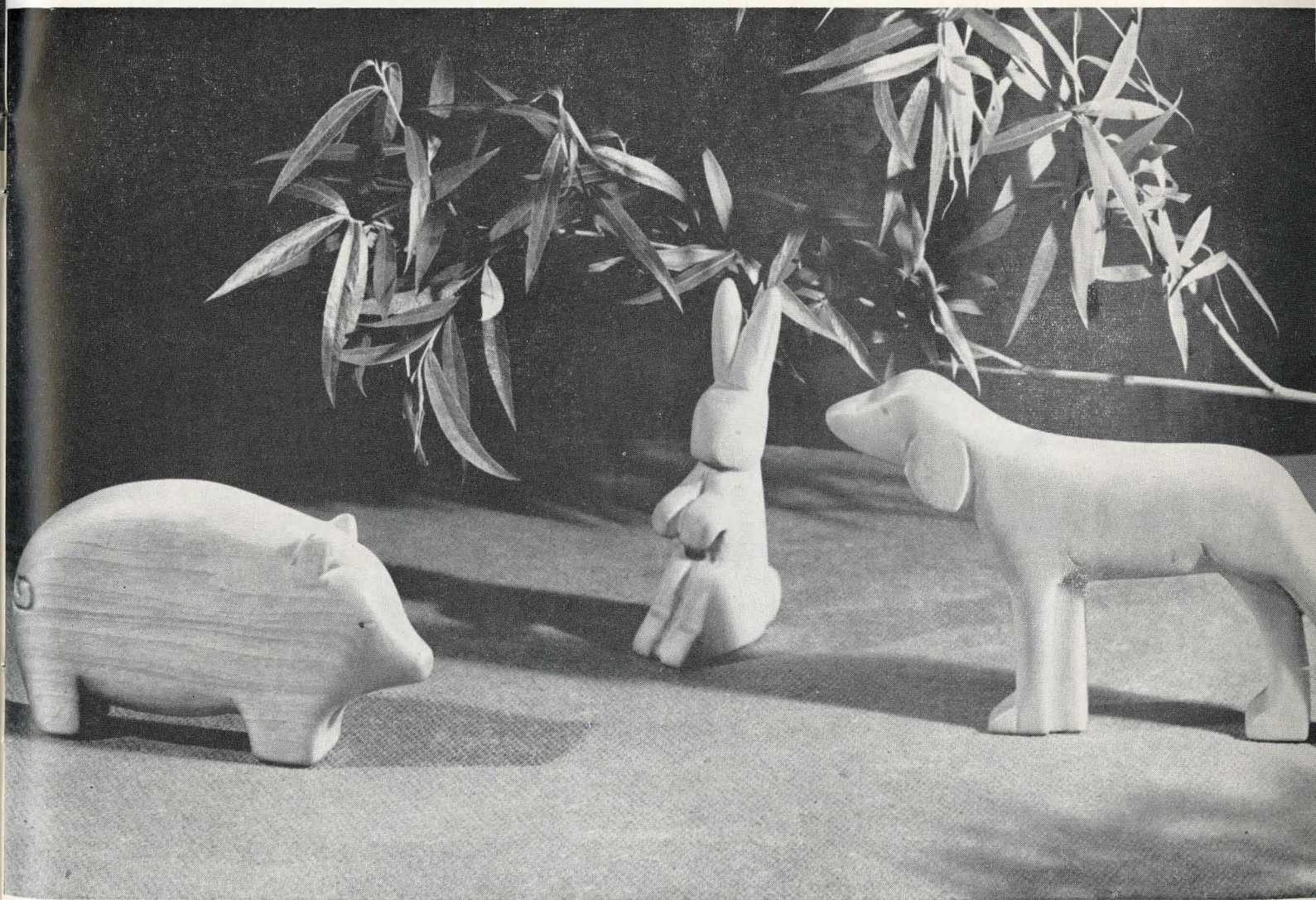
A piece of wood, a dream, and a sharp knife—what more can you ask for! Three rules to observe in whittling:

Sever the grain of the wood; then cut out a clean chip. The first stroke we call the "strop cut"; the second "the slice."

Consider the grain of the wood and make the slice in the direction to bring the tool out clean; otherwise the wood will split.

Never place the left hand in front of the knife.

WHITTLING IS GREAT FUN





STITCHERY MADE USEFUL

TEXTILES ARE ESSENTIAL

Man's urge or need for clothing was first realized through his ability to use plants and fibers in his environment and to discover the art we today call weaving. Since this development, man's desire to decorate these woven materials has led the world into textile designing and industry of untold value and economic security in today's living.

It would be very interesting if you could find all the different ways in which textiles have been designed. You would find that woven thread in textiles tells as much of the history of the world as the written word. There is no limit as to what can be used in our schools today in designing textiles for personal use.

May we suggest a few procedures, and then you discover ways of your own for designing your textiles.

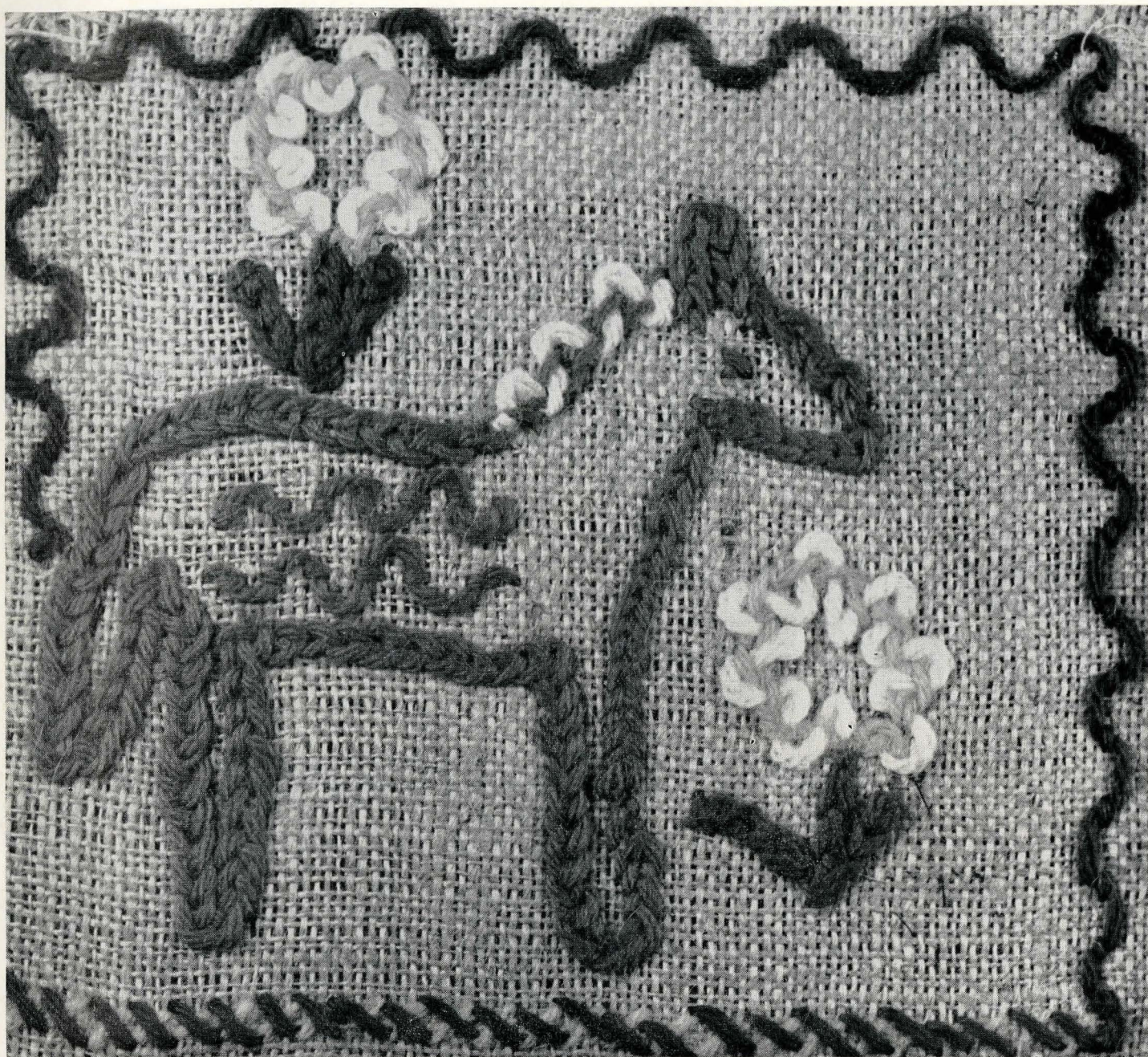
STITCHERY

Here is something new. Have you ever painted a story on a fabric with a needle and colored yarn? It is somewhat similar to working with crayon; instead of coloring in solids you might use the outline and let the fabric show for the background. This is one way to experiment. You may find many more.



FROM A CRAYON DRAWING
TO A STITCHERY PANEL



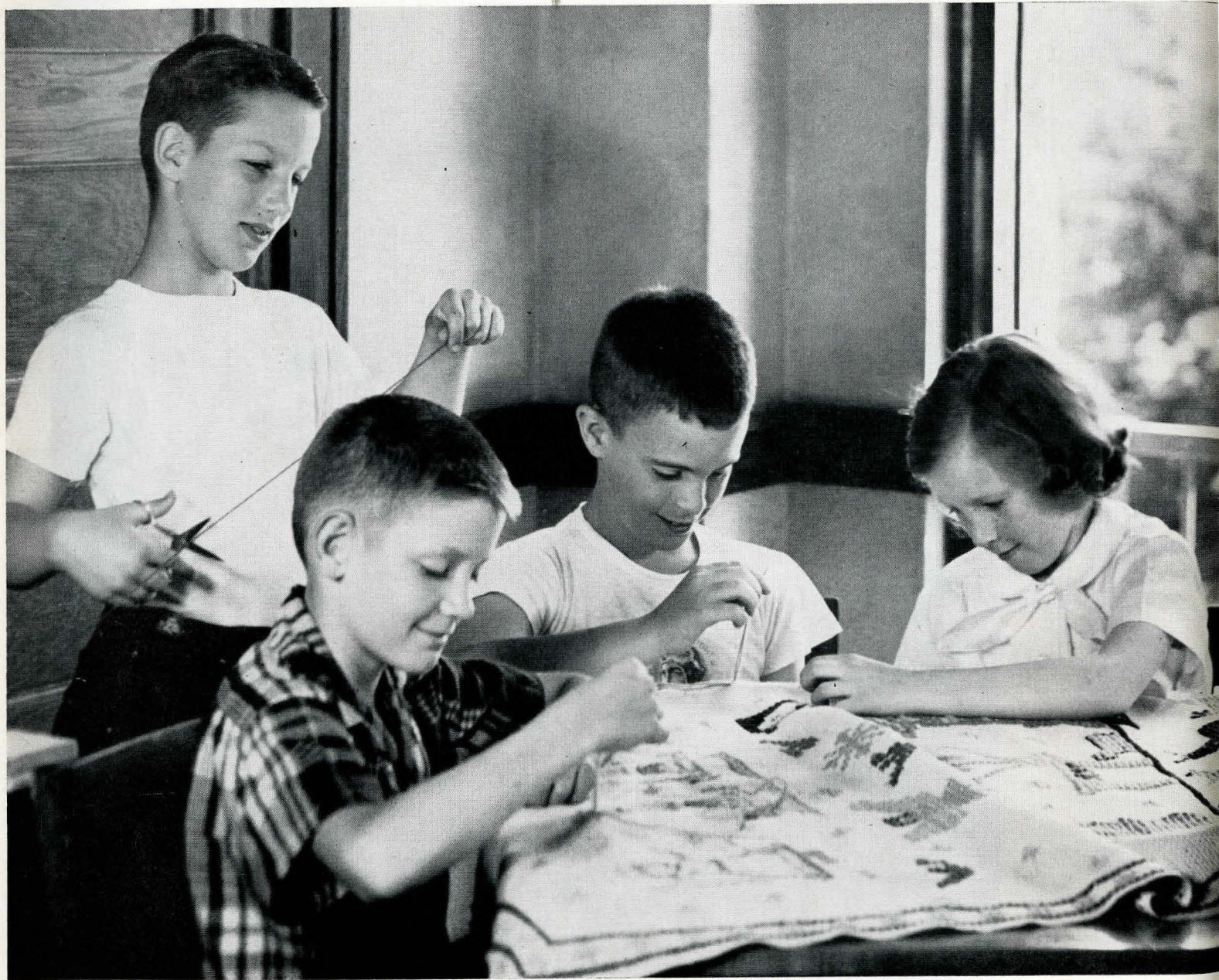


WOOL YARN, BURLAP AND
CARL'S IMAGINATION

A MOTHER'S DAY GIFT



OUR WHOLE CLASS PLANNED, DESIGNED
AND WORKED TOGETHER ON THIS STITCHERY PANEL





OUR COMPLETED PANEL CONTRIBUTED TO THE
SPIRIT OF CHRISTMAS IN OUR SCHOOL

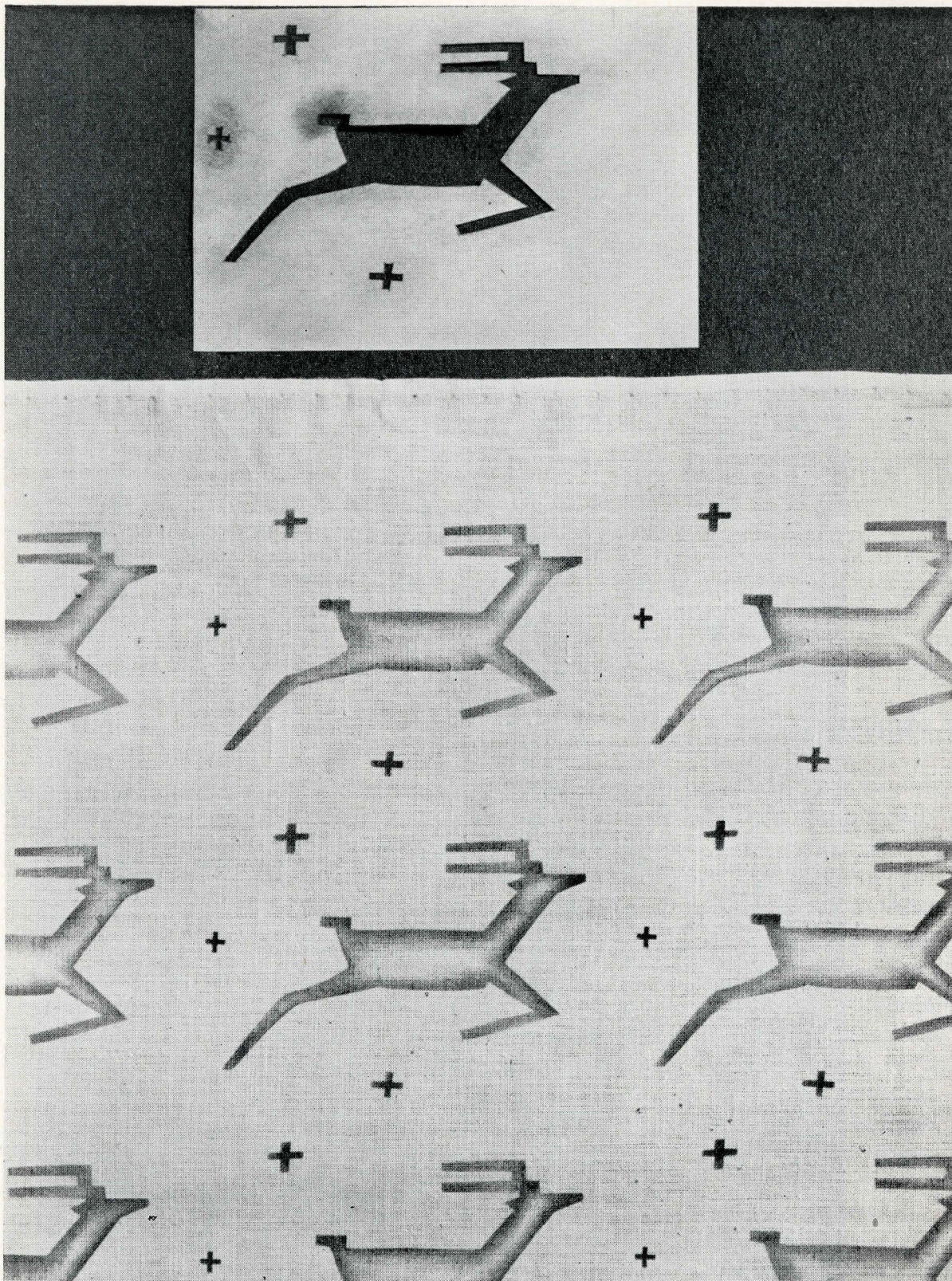
STENCILING

People from other lands have given us other ways to make designs on cloth. The Chinese gave us stenciling.

This method is used today in designing many of our textiles. First you select what you wish to make. Then draw a very simple design determining how you wish to decorate your textile. A cut stencil is shown on dark area on opposite page.

Note how this design has been repeated.

Refer to page 71 for stenciling.



UNBLEACHED MUSLIN IS MADE ATTRACTIVE

BLOCK PRINTING

Along with the invention of printing another way of designing textiles was discovered. This block printing process of textile designing is used extensively in our life today and has led to many new procedures in contemporary printing that we find in our wrapping papers, stationery, advertising, print making, wall papers as well as our textiles.

Block printing is usually done on a piece of linoleum and carved with carving tools or razor blades. We can also make very effective block print designs by using an art gum eraser, a potato, a carrot, a turnip, or felt. We can make from these our individual note paper, wrapping paper for gifts, all-over designs for book binding, a simple place mat to be used in our homes, gayly printed napkins for parties at school, or book marks. You will be so excited making these beautiful prints that with your own ideas you can find many, many more uses for block printing. For block printing, refer to page 73.



A BOY DESIGNED AND PRINTED THIS
DRAPERY MATERIAL FOR HIS OWN ROOM AT HOME

WEAVING

WEAVING IS AN OLD ART BUT A NEW ART

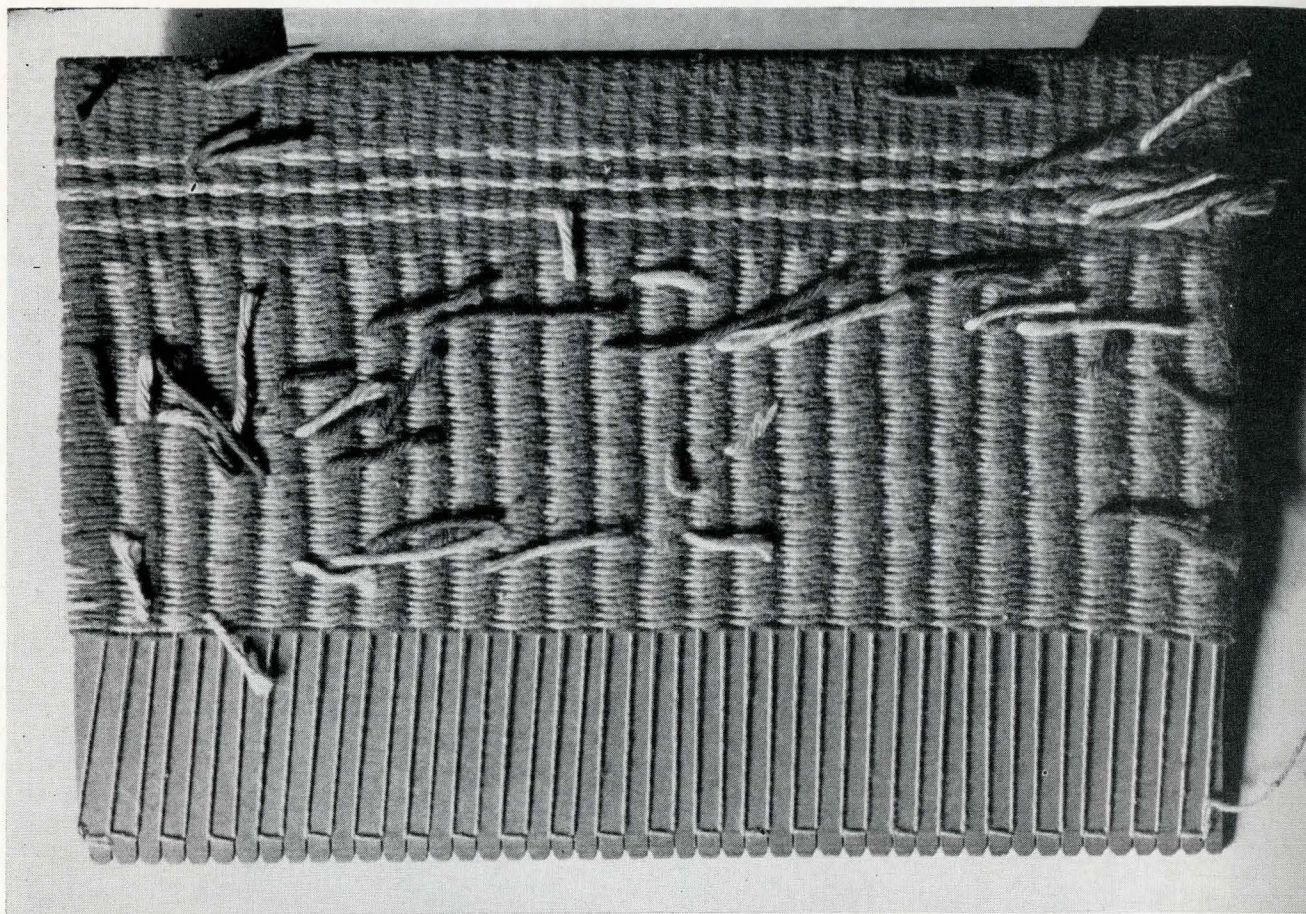
Today Americans are using more looms in their homes than ever before, not only are they developing home studies for their own pleasure—they are also preparing commercial designs in woven patterns to send to our clothing industry. Boys, particularly, will be interested in knowing that many of the fine woven fabrics have been designed by doctors, lawyers, football coaches and business men. For them weaving is a hobby.

Have you ever thought of using some art activity as a hobby?

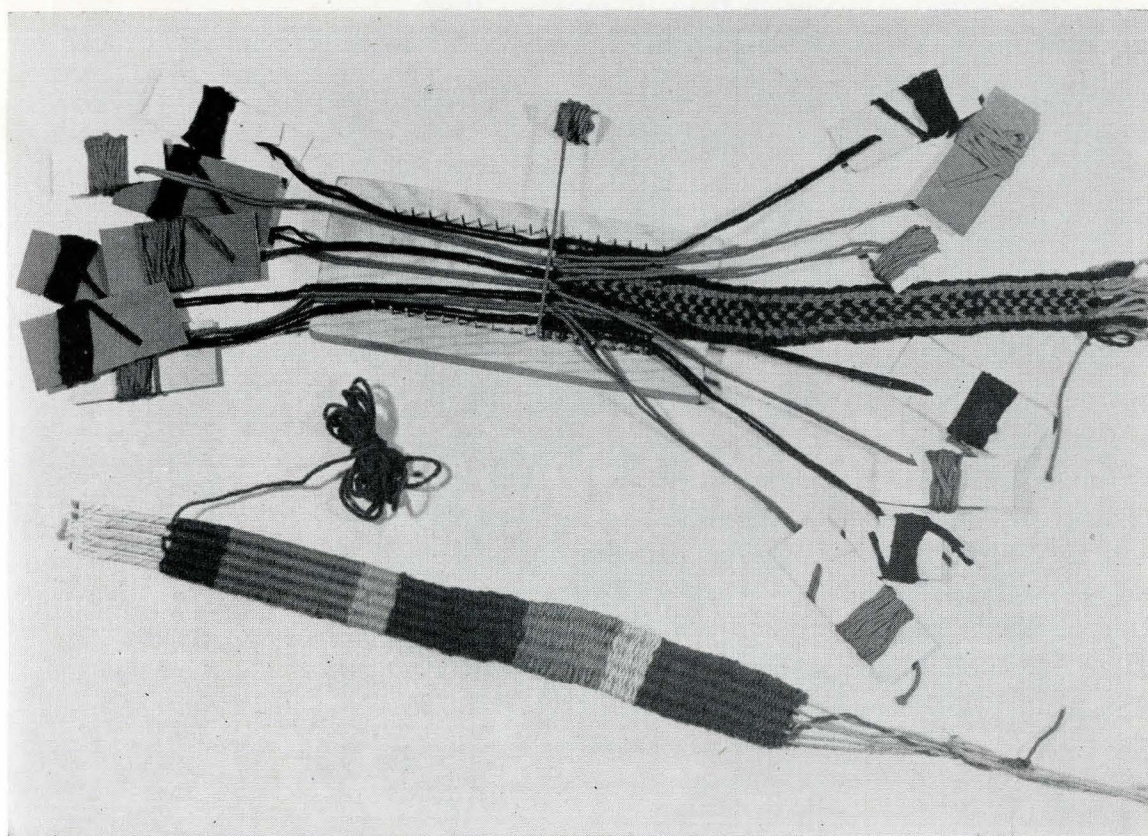
Have you ever searched for a different idea in presenting work to your class? Take a large piece of cardboard and arrange it in a well selected spot in your class room. Use cut out letters labeling this board "weaving ideas" or whatever you wish.

When at home go to the rag bag and find as many different kinds of textiles as possible. Try to discover how the weaving was done, explain it to your class, and then mount on the card board.

It will be of great interest to all to know some of the many types of weaving that have been made. When you weave your own articles, invent a new way to use yarns and color.



A HAND WOVEN PURSE IN THE MAKING



COMMON, EVERYDAY MATERIALS MAKE USEFUL ARTICLES

PUPPETRY

WHERE IMAGINARY CREATURES COME TO LIFE

Story book tales, historical facts, the geography of the world are but a few of the many, many interests that come to the real life and understanding of the child through puppetry. This awakens a whole new world to conquer. All studies in the whole curriculum cease to be lonesome facts but take on the real heart beat and breath that goes into making life. Children live through these characters that they build and design.

The real hand-puppet thrills all children. The story or play that is enacted should be a creative one that is made up, planned, and executed by the children themselves. Too often puppet plays are merely representatives of cut and dried facts. These facts, however, can be used by the children provided they are given the license to make their own statement of those facts. The same is true in dramatizing stories.

Encourage the children to make up their own characters, to retell the story to meet their interpretation so that it is meaningful to them. The same concept is true in making their stage designs, costumes, and lighting effects.

Have you ever thought you would like to act on a stage and be someone else? You can realize this experience by making a simple hand puppet.

Puppets are easy to make. We model the head of the puppet from clay, plasticine or crumpled paper. Be sure to allow an open place for the fingers when constructing the head. Take a few strips of torn paper and cover with paste and wrap around the head form to keep its shape. Apply at least three or four layers. Let dry and paint the desired features. It may be of some value to cover this painted head with shellac to keep the paint from smearing. See examples 1-2. The costume for the puppet is made very loose and is tied around the base of the head attached to what we call the neck. The back part of the costume is open, allowing space so that you may use your hand for moving the puppet. Simple stages may be made from cardboard boxes, apple boxes, or orange crates. Scenery may be designed if needed. Go to your famous scrap box, select rope for hair, buttons for clothing or eyes. Use other materials as you need them.

OUR IDEAS
TAKE FORM



OUR PUPPETS
MUST HAVE
FACES



WE WORK TOGETHER

THE SHOW IS ON
OUR PUPPETS COME ALIVE



SCRAP MATERIALS

ART ADVENTURES WITH SCRAPS!

Old newspapers, magazines, boxes, tin cans, gunny sacks, spools, etc., come to life, grow beautiful and useful as alert minds and busy fingers work with them.

Newspapers—paper mache—relief maps.

Wrapping paper—decorated papers for boxes and books.

Marble paper, crinkle paper, batik paper, for book jackets, kites.

Magazine advertisements

Puzzles

Beads

Valentines

Paper sacks

Hats

Puppets (hand)

Masks

Flour sacks and sugar sacks

Tie dyed luncheon sets

Stitchery luncheon sets,

Stuffed dolls and toys

Aprons, marble and jack bags

Rags

Woven mats and pot holders

Braided rugs and mats

Gunny sacks

Stitchery—samplers, portfolio covers

Costumes (Indian) color with crayon or dyes

Small card board boxes—ice cream cartons

Cover for gift boxes

Letter file

Peep shows

Large heavy cardboard boxes

Table mats

Waste paper baskets

Loose leaf books

Portfolios

Clipping or recipe file

Toys

Christmas tree decorations

Tin cans

Can walkers

Indian rattle

Party candle holders

Tin can tops

Tree decorations

Wood—apple box and fruit box

Toys

Candle sticks

Garden sticks

Book ends

Tiles

Bread boards

Cheese boards

Shower shoes

Letter openers

Book marks

Checker boards

Ring toss and other games

Toys

String boxes

Spools

Tops

Dolls

Curtain and lamp pulls

Christmas tree decorations

Broom holders



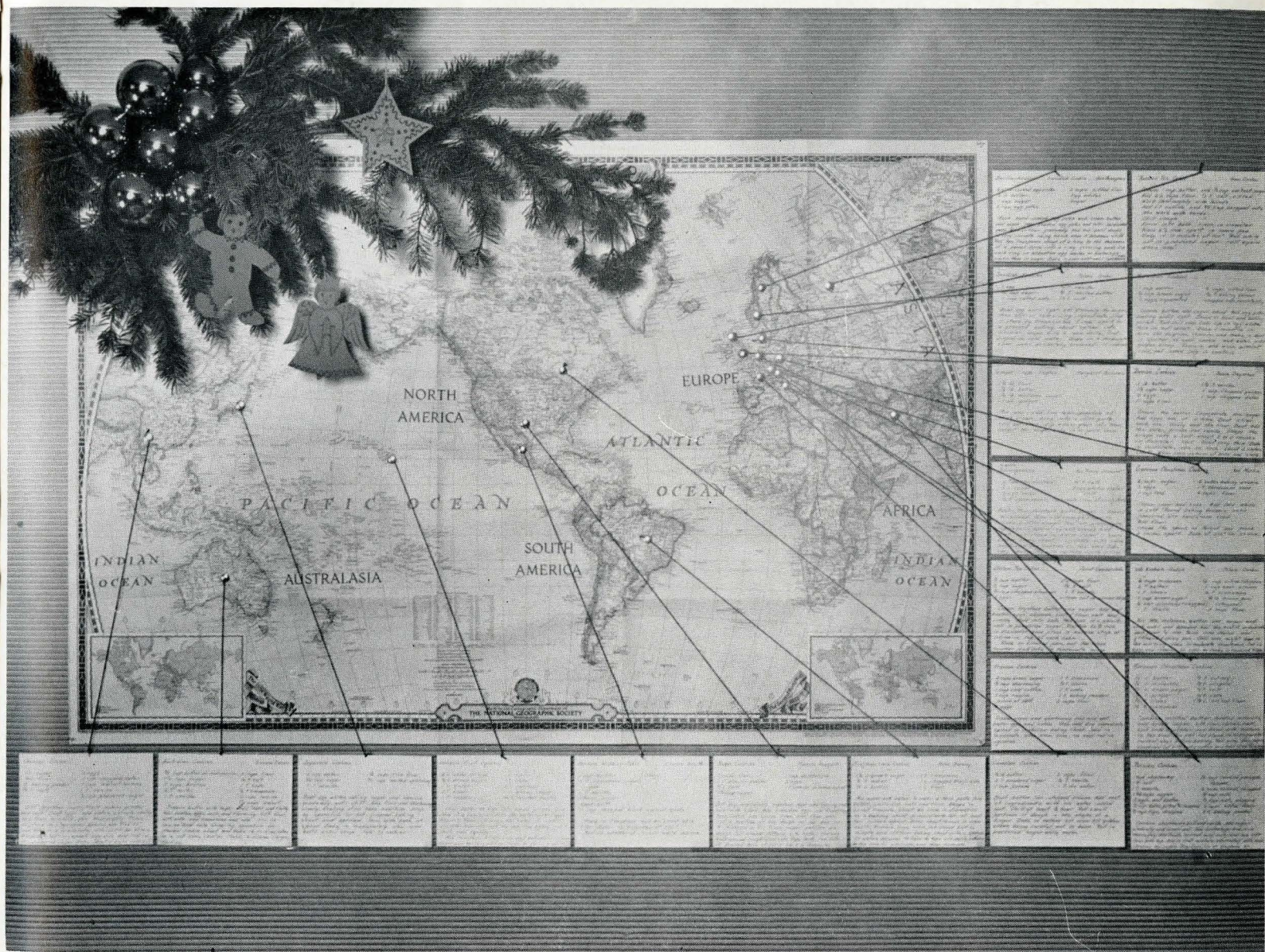
FROM THE SCRAP BOX RIDES THIS KNIGHT OF OLD

WE LEARN ABOUT OTHER PEOPLE

ALL CHILDREN LOVE PEOPLE

Today we cannot go to a grocery store or open a newspaper or magazine, go to a movie, or open our school books without finding pictures or statements that make us know that we are not independent people. Our food is labeled—made in Hawaii, Sweden, England, China. What do you know about these places and the people who live there? Have you ever thought of getting a globe of the world? First find out where you live, then place a pin in this spot, and as you study about the other parts of the world, you can use a red string showing your imaginary trip to these lands. It would be very stimulating if you could keep a picture diary of these trips telling how you started, how you travelled, what you found when you arrived. Do these people send anything to America? Do they receive anything from America? How do these children draw and paint?

On the opposite page you will see a map of "cookies around the world." When these recipes were collected, they were well arranged and used as a Christmas bulletin board in the school. Maybe in your travels you could find something of interest that you wish to learn more about. You, too, can make beautiful and interesting arrangements of your findings.



CHRISTMAS AROUND THE WORLD ON OUR COOKIE BULLETIN BOARD

ARRANGEMENTS

BEAUTY IS EVERYWHERE

It is in our thoughts, in our ideals, in nature and in man-made objects.

It is our life.

Many hours of our days are spent in school.

Our schools should be beautiful. We can all help to make them beautiful if we work together and share our ideas as to what we think is beautiful. We may select some of the following things:

A few flowers or grasses from nature simply and well displayed.

A painting well chosen and properly hung.

An arrangement of leaves.

A group of vegetables well displayed.

Beauty outside the school room such as a photograph of a beautiful doorway.

A picture of a well proportioned tree.

Colors in soil.

Texture on the bark of trees.

These all can be arranged in your class room. What can you find in your community to add to these?

Some things which you might make in class would be interesting to use in arrangements.

Puppets

Block prints

Paintings

Drawings

Pieces of modeling

Beautiful textiles



CHRISTMAS INSPIRES US

A MANGER SCENE
MADE BY FOURTH GRADE CLASS
FOR THEIR SCHOOL—MADE OF
WOOD PAINTED BEAUTIFUL COLORS



WE USE OUR ART IN PLANNING AND SELECTING
OUR CLOTHING AND IN EVERY THING WE DO

. . . The Individual Becomes Important

GRADES 7-8

As a child becomes older, he can better understand and interpret his broadening experiences when he has an opportunity to draw, paint, design, make things and observe and discuss what he sees, feels, and thinks.

Art experiences also help to develop the individual's ability to express himself and to respect art efforts of others, to be more resourceful, to be more accurate in all hand work, to become aware of his own natural talents, to have a wide appreciation of nature, color, form and textures. He is growing in interest and appreciation of all types of art found in daily living. He is learning more about the art of other countries.

Personal appearance becomes important at this age, and art knowledge helps in selecting clothing, accessories and other possessions.

School activities are important in the life of the adolescent child. By helping to make his school environment more orderly and beautiful through designing and making posters, signs, decorations, costumes and simple stage sets for the school, he is developing self and serving others through his own individual abilities.

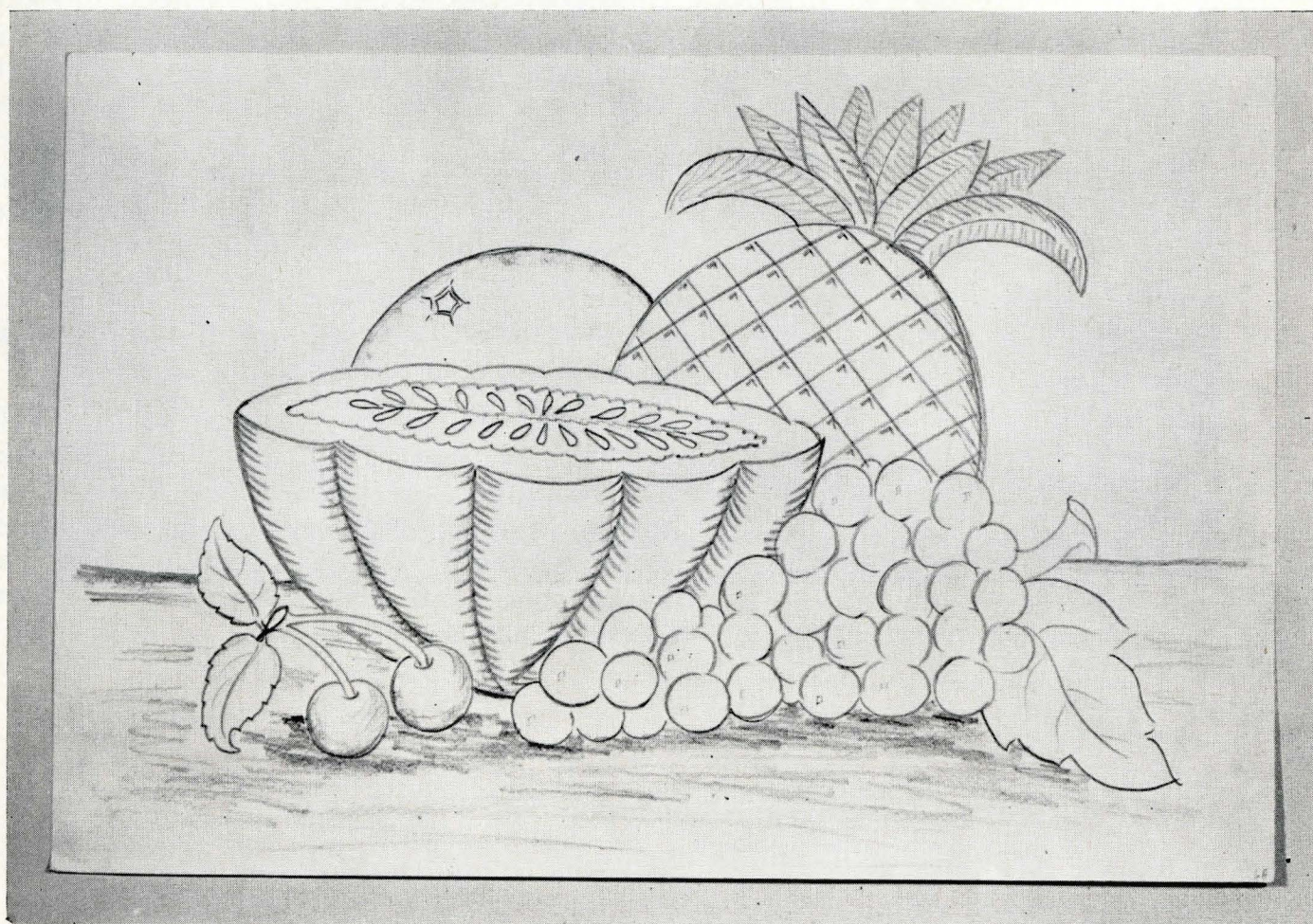
DRAWING AND PAINTING

We bring together our ideas so each part contributes to a oneness. We call this unity.

Can you find ways in which this word unity is at work in your daily life?

Wouldn't it be fun to tell the whole class your ideas, through drawings or paintings?

Your drawings or paintings will be very stimulating if you select a medium that you have never used before. It could be chalk, charcoal, pencils, brushes, ink, pens, tempera or any other material which is at hand.



FAMILIAR THINGS BEAUTIFULLY DRAWN



OUR IDEAS COME ALIVE THROUGH PAINTING

LETTERING

LETTERS HAVE PERSONALITY

They are like people—they can be tall or short, thin or fat.

Plain simple letters are always good.

Lettering is more easily read when arranged simply and accurately on the page.

Letters should never be used vertically or diagonally in the composition. They are too difficult to read.

Only simple capital (upper case) letters should be used for posters, signs, or labels that demand quick reading.

Good lettering is always in demand.

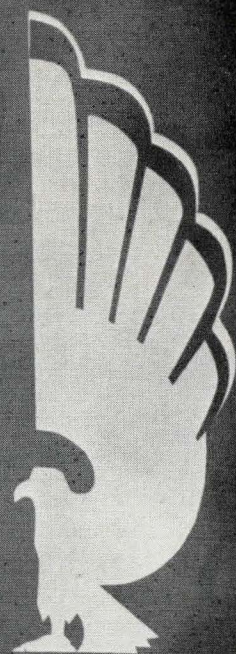
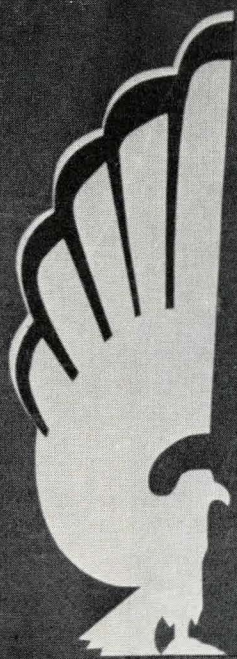
Find some of the many ways good lettering is used in your class room, in your school, in your home and community, in churches and other community buildings, on linens, glass ware, silver ware, jewelry, beautiful books and manuscripts.

What can you do to improve your lettering?

Letters are like rubber bands—you can pull them into any shape you desire to fill a given space you wish to use in your design. Good lettering is used everywhere — addressing packages, monograms, bookplates, posters, signs, labels of all kinds, personal stationery.

Do you know that men and women earn their living by doing fine and beautiful lettering?

**BUY
BONDS
STAMPS**



CUT PAPER LETTERS AT THEIR BEST

SCULPTURE

Sculpture tells of world cultures.

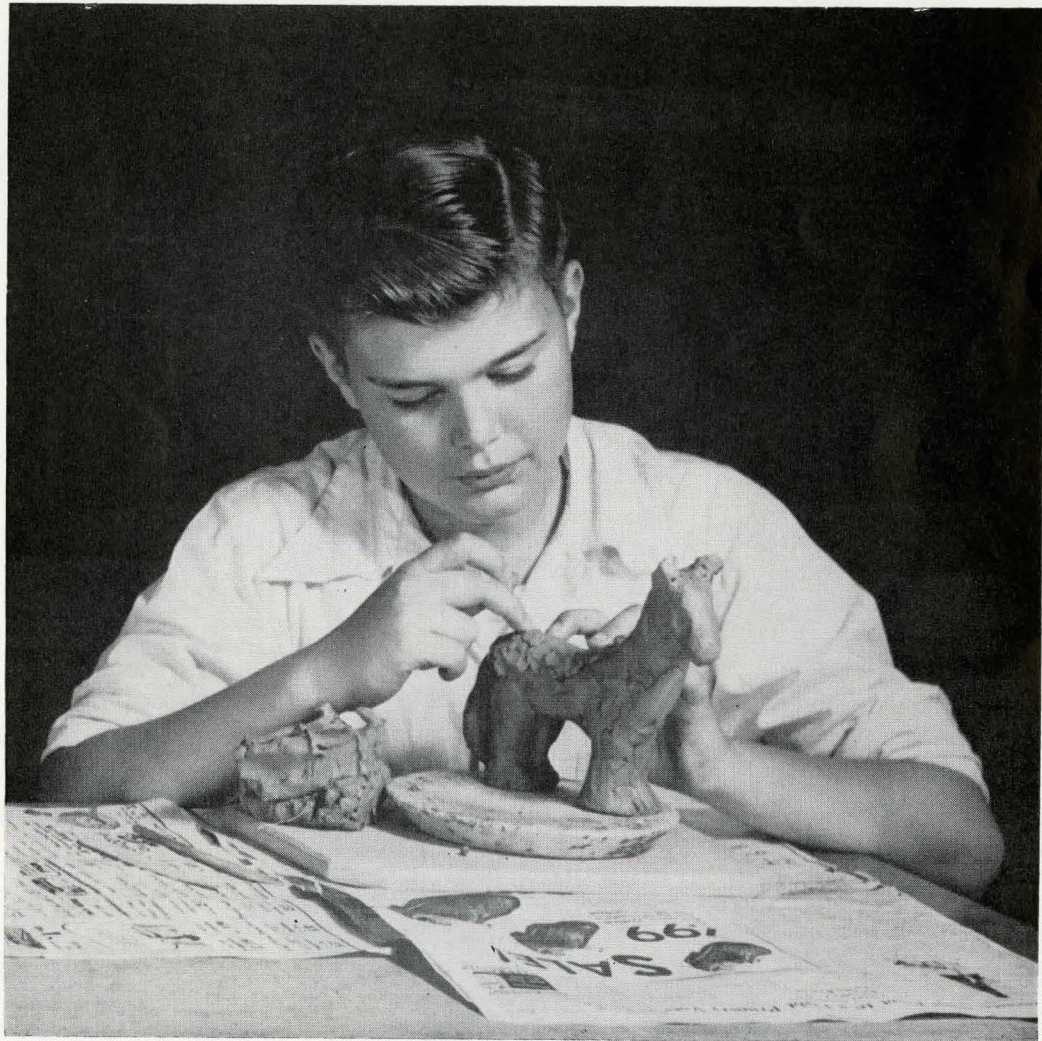
Sculpture is classed as one of the three space arts. It has been used by all peoples to help portray the ideas and ideals of their lives.

Great sculpture has been chipped or modelled or carved from stone, wood, and clay. Today many boys and girls are having most exciting experiences building sculpture from stone, wood, clay, metal, plaster, wire, soap, paper and salt (salt that is fed to cattle).

In understanding peoples of today and yesterday it could be an interesting adventure to find out where sculpture is found in Iowa and elsewhere in our country.

Other art forms have been created by man using the same materials already mentioned in making pottery, dishes, cooking utensils, food storage jars, masks, tiles. How were clay and related materials used in biblical times? Can you account for the many changes that have taken place from then to now in the use of these materials? How would you like to create a piece of sculpture?

GETTING THE FEEL OF CLAY



TEXTILES

ONE OF THE NATION'S LARGEST INDUSTRIES

The living pattern of boys and girls of today is changing. We are now confronted with having to buy clothing for ourselves. Our parents are asking us to make our selections within certain price ranges. Oftentimes we can not find just what we want or need or can afford in the department store. Then it is fun and practical to design and make our own. In this way we can be individual and happy with our outcomes.



APPLIQUE

These aprons were designed by a process we call applique. Simple flower motifs have been cut from colored gingham, calico, chambray, and applied to unbleached muslin using various kinds of stitchery.



This illustration shows how this young girl designed her apron and decorated it by the stencil process.



BLOCK PRINTING—APPLIED DESIGN

The design on this skirt was applied by the block printing process. This method of printing fabric is used very extensively in our American textile industry. See page 73—block printing.



BLOCK PRINTING—PICTORIAL

Block printing is
a fascinating way of
representing our ideas.



MARIONETTES

ACTION CONTROLLED BY STRINGS

Marionettes are related to puppets—the only difference is that their movement is controlled by strings instead of fingers.

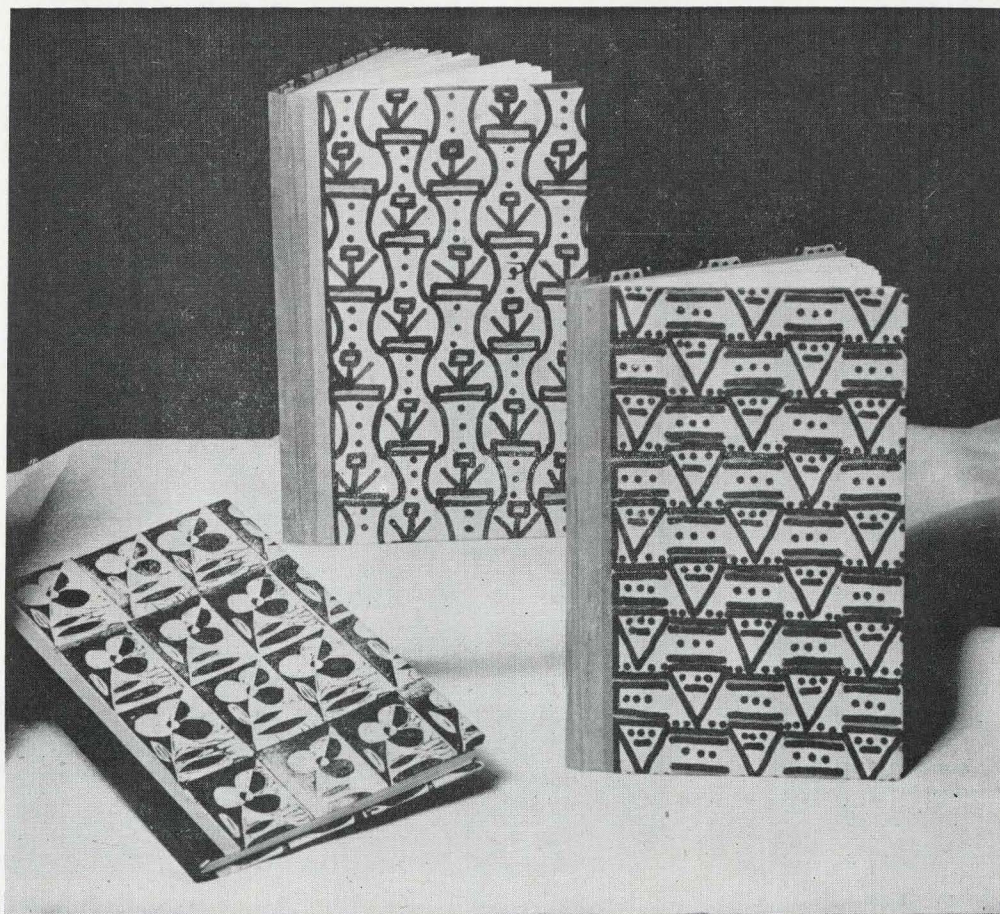
In construction their bodies are made movable at the joints. See page 74.



BOOKBINDING

BOOKS ARE OUR FRIENDS

The books used in school today are beautiful in color and illustration. Sometimes it is necessary to have extra books such as note books and scrap books. These books can be easily constructed and decorated with a design that is your own. You can use these books for art, music, health, english, autographs, and guest book. These books can be constructed from cardboard or wrapping paper. See page 76.



Block printing and lettering pen designs on wrapping paper are the covers for these beautiful sewed books.

ARRANGEMENTS

Many of our home and school activities demand original ideas in decorating for school parties, class room, rooms at home, and community affairs.

We may be asked to make arrangements for the table, the church, assembly programs and special day programs.

It is always a real experience to use everyday things which we have around us.

a few flowers
a few weeds
grasses, branches
pieces of sculpture

a well chosen piece of pottery
table mat
corrugated cardboard
discs of cardboard (painted)

Use a few things well placed instead of your whole collection.

DANDELIONS FROM OUR DOOR STEP
AND OUR OWN CLAY FORMS



WE LEARN TO UNDERSTAND OTHER PEOPLE

Today we have greater need in understanding other peoples of the world.

Transportation has brought these far away places to our doors.

We hope that through art we can better understand these people.

Through architecture and sculpture we can better understand their climate, their living and their beliefs.

Through drawing and painting comes the reflection of their thinking.

Through their crafts comes a better understanding of their everyday life.

WITH PAINTS AND BRUSHES IOWA'S OWN GRANT WOOD
MADE HERBERT HOOVER'S BIRTH PLACE LIVE FOR ALL OF US



. . . The Teacher

THE GUIDE

Now that you have read "Art for Iowa's Children" and have caught something of what art is and why it is important in the lives of all people, you may find it necessary to take inventory of yourself so that you may give to your children their full birth-right of American citizenship by doing and presenting this vital subject called Art. Where else in the curriculum does democracy function as well?

If America is to retain a free nation where we respect ideas and ideals, encouraging discovery and inventions, we must develop teaching involving the creative process. From here we should formulate a few well understood qualities about Art work that may be called evaluations or understandings.

All teachers should value a piece of art upon the sincerity of the idea. As a guide you should look for the idea, the part that is individual, and try to understand the feeling that the child has wished to present. In good education of today the child is encouraged to express his own ideas.

Copying helps the child to form false standards. Perhaps many times in your teaching you have thought that because a creation is neat and admired you should call it Art. This is not true. Work, original in ideas, should be prized for its sincerity. In directing our children we need to preserve the interests of the child.

We should try to inspire the creative urge.

Imagination is one of the outstanding qualities that a child possesses. Let's keep it alive!



THINGS CHILDREN
CREATE MAKE
BEAUTIFUL
ARRANGEMENTS

- Our School
- Care of tools, materials, and equipment
- Areas for teacher exploration
- Do you know these processes?
- Try them out before you teach
- Recipes
- Bibliography
- Visual Aids
- Where to secure supplies

OUR SCHOOL

Have you ever stopped to realize how many days of the year you spend in your school?

Since so much of your living is in the school environment you should try to make your surroundings as beautiful as you can.

The children already possess this interest. All they need is a little inspiration from you. Before you talk this over with the children, you should familiarize yourself with a few ideas that are practical.

Are your school grounds neat and clean?

Are there trees, vines, shrubs, or flowers?

It may be great fun to discuss these ideas with the children to find out what they may suggest.

Students like to organize and work in committees to accomplish the suggestions which have been made.

Another area in the school that needs attention is your own class room. Your room can be improved and made more cheerful by having it clean and orderly. If it is possible to have the walls painted in soft colors, the room would be a more pleasing place in which to work. Pictures should be clean and properly hung.

If it is necessary to have a calendar in your room, why not show good judgment in the selection and placement of the calendar? Try using a small calendar for a change and you may be surprised to find that it serves your needs.

Your bulletin boards add materially to the beauty of your room. Bulletin board arrangements should be simple in design—not over crowded.

The children can make many beautiful things for their class room.

Library table and chairs

Book shelves and cases

Flower containers

Book ends

Covers or mats for tables

Bulletin boards

School windows usually present a problem. Windows were originally intended to admit light. We should never block out this light with cut-out patterns from magazines, original creative work, crepe paper, festoons, or curtains. If growing plants are needed in the school room to make it more attractive, they should be grouped together in a very limited number. Properly and evenly adjusted window shades add greatly to the beauty of the classroom. Simple well-planned arrangements in offices, halls, and in the school building add much interest to the general appearance.

The students should be inspired to make these arrangements and change them often. Try using a few flowers in a simple container, or a few other specimens from nature, such as seed pods, leaves, fruits, growing plants or vegetables.

A textile, a picture, a piece of pottery, or children's work can be interestingly displayed with appropriate backgrounds.



A PLACE FOR EVERYTHING

To do good and satisfying work, a child needs to respect and to know the proper use of the tools, equipment and material with which he works.

Tools, equipment and materials must be easily available and handled by children. Therefore, convenient cupboards or other storage places must be provided.

Suggested storage places:

- Boxes or orange crates.
- Chests of drawers.
- Kitchen cabinets.
- Shelves.

Containers for scissors and brushes may be made from blocks of wood with holes bored for each item. They may be easily counted and checked.

Where sinks are not available, two pails should be provided. One for clean water and one for dirty water. Pails might be hung on hooks when not in use.

SCHOOL EXHIBITS

Art exhibits of children's work can be most interesting and valuable if the work exhibited represents the honest creative efforts of all concerned.

A variety of experiences leading to interests, better appreciations and understandings of the students, teachers, and public are the goals of Art Education.

Reasonable elective competition may serve as a desirable stimulant to children and teachers.

Any exhibit can be made interesting in appearance by observing a few basic points.

SELECTING MATERIAL

The entire exhibit should look harmonious.

MOUNTING

Protects, unifies appearance and makes the work appear to better advantage.

White or cream colored mounts are always good.

One piece of work (seldom more than two) on a mount gives a unified appearance to the whole exhibit.

Use small amount of paste on the corners of paper to be mounted. Keep margins even.

LABELING

Descriptive captions are very important.

Upper case letters (capital) in single stroke using pencil, crayon, pen and ink, or cut paper are easily read.

ARRANGING THE EXHIBIT

This is a good design problem.

Simplicity is the keynote of all good design.

Fewer mounts of work are much better than too many. Do not clutter with too much material.

Arrange

- by units of work
- progressively by grades
- by subject matter
- by media

The mounts should be placed at eye level if humanly possible.

Use tacks which are inconspicuous. Use a plain neutral background.

STITCHERY

Stitchery is simple to do.

There are only three basic stitches

- Vertical
- Horizontal
- Diagonal

Stitches can be repeated or combined in pleasing color harmonies, making beautiful designs on the cloth.

Children in grades 3, 4, 5, find it easier to use coarse material with a loose weave, such as burlap, in order to be able to count threads.

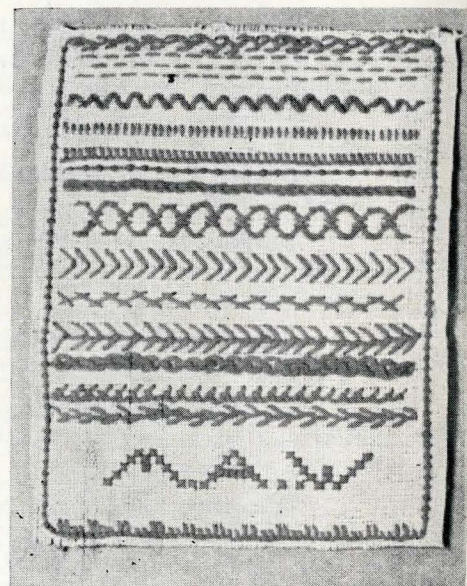
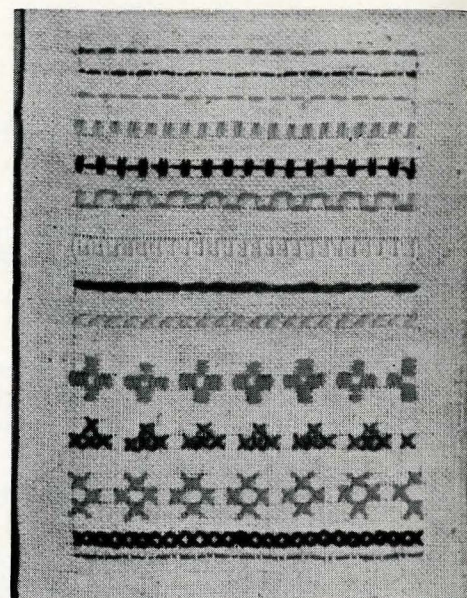
Older children may use unbleached muslin, or other cotton cloth, as well as burlap. Burlap may be purchased in beautiful colors. Gunny sacks can be washed, bleached, and dyed with good results. On materials like unbleached muslin, lines drawn lightly with a pencil and yardstick help to keep the design straight.

Colored carpet warp, yarns, embroidery threads, and other kinds of fibers may be used.

Many useful articles may be made beautifully through using stitchery

- Luncheon cloths
- Tray cloths
- Place-mats
- Aprons
- Belts
- Wall hangings
- Blouses and skirts
- Shopping bags
- Knitting bags
- Marble bags
- Purses

Boys as well as girls enjoy doing stitchery. Many men have stitchery for a hobby.



STITCHERY SAMPLES

STENCILS

Stenciling is a process of reproducing designs through an opening in a sheet of oiled paper. The design is brushed on to the cloth or paper with a stiff brush when paint is used. The color is rubbed in with a piece of felt or cotton when chalk is used.

In making a design for stenciling, it is important to keep it simple.

Make an accurate drawing or tracing of your design.

To make the stencil plate, leave a wide margin around the design. (See page 33).

Lay the stencil paper which is translucent on the design. Then trace and cut the stencil with a sharp knife or razor blade.

Apply color with light, short, even strokes, working from the cut edge of the design toward the center of the opening. Hold stencil firmly in place while working, so that edges of the design will be clean-cut when stencil is lifted. Light color is applied first and dark colors can be overlaid, giving a shaded effect.

MAKING AND USING AN AUSTRIAN BELT LOOM

Materials

For loom—Sanded board $3\frac{1}{2}$ inches x 8 inches or 9 inches from thick part of fruit crate, and about 40 brads (finishing nails) $\frac{3}{4}$ inch long.

For weaving belt—wool or cotton yarn.

Making the loom

Put seven nails $\frac{3}{8}$ of an inch apart about one inch in from one end of board. Set other nails $\frac{3}{8}$ of an inch apart at right angles to the two outside nails of the seven and parallel to the sides of the board. (See photograph, page 37).

Weaving the belt

Measure yarn—once around your body plus 24 inches. Each length used should be twice this measure.

Cut 14 lengths of yarn. (Wide or narrower belts may be made by constructing loom with more or less than seven nails at end of loom.) These are the warp threads.

Double each length of yarn and knot with a slip knot about one inch from the fold of the yarn.

Put two of these doubled yarns on each of the seven nails, letting the one-inch loops extend beyond the nails toward the edge of the loom. To make a check (or arrow) in the design use yarns of different colors. To make a solid band of color use two yarns of the same color.

Wind a long piece of yarn on a cardboard for the woof or weaving thread.

Tie this thread on one of the outside of the seven nails at the end of the loom, leaving about 6 inches of thread.

Tie the ends of the pairs of warp threads together and wind them on small rectangular cardboards. Cut a slit in the edge of the cardboards to slip the yarn in to keep it from unwinding. (Notice photograph, page 37).

Pull all the warp threads in between the two parallel rows of nails. To start, tie a temporary string around the loom, over the warp threads, between the first and second nails.

Separate the warp threads so that the two top ones on each nail can be pulled over the temporary string and back over the end of the loom. Keep the lower threads between the two rows of nails and parallel to them.

To weave, stretch the weaving thread across to the nail opposite to where it is tied. Wind it around the nail to keep the thread taut. (Other means may be devised to keep thread taut, weighting it, etc.) Then cross warp threads, pairs at a time, so that those on the loom change places with those turned over the end on the loom. Do it this way: Put the shuttle or cardboard of those over the end of the loom (called top threads) between the bottom threads of the pairs until all have changed places.

Now stretch the weaving thread across the now bottom warp threads and anchor it to the second nail, the one next to where it is tied.

Continue transferring top and bottom warp threads and stretching the weaving thread across, nail by nail.

When the weaving is down to the last nails of the parallel rows, slip the weaving off the nails and move it up putting the last four or five loops onto the first four or five nails. Push the starting nails through the weaving being careful not to damage the weaving. Discard the temporary string.

Continue weaving and moving the weaving into the new position until the belt is complete or is the desired length.

The loops that the weaving thread make on the sides may be left as fringe. Or if this is not desired, as the weaving is moved up to the new position, the loops should be pulled, loop by loop and from one side to the other, starting at the first loop, pulling them through until the weaving has a straight selvage. The weaving shuttle can be wound up to take this thread.

Finish the belt by tying the pairs of warp threads up close to the completed weaving. Tie other threads into the starting loop. These may be braided to make ties.

Make one of these looms yourself before working with the students.

BLOCK- PRINTING

It is fun to make linoleum or other types of block prints, because

It is easy to get good results with careful planning.

It is not expensive.

Many interesting things can be made

Christmas and other seasonal cards

Illustrations

Book-plates

Book-marks

Placemats

Textile designs for dresses, blouses, shirts, skirts, drapes, table-coverings, etc.

We can make block prints from carrots, potatoes, rubber erasers, pieces of linoleum.

These materials and tools are needed to cut and print blocks

Pencil

Knife, gouge, or razor blade.

Piece of glass or flat plate on which to put paint.

A spreader to put paint on block can be made of a wad of cotton tied in a small piece of cloth. If available, use brayer of rubber or gelatin.

Printer's ink, oil paints, tempera paints, textile paints.

Oil paints and printer's ink may be thinned with turpentine.

Making design:

Draw design to fit the size of linoleum block selected.

Trace design on tracing or tissue paper. Make lines dark enough to be seen on reverse side.

Place tracing or tissue paper design in reverse on the block with carbon paper between. If you do not have carbon paper, blacken the back of your design with soft pencil, and trace. When the block is printed, the design will be as it was originally made.

Cutting the Block

Cut into block in one of two ways

By incising around the design and cutting away the background, leaving the design in relief. Be careful to use tool at a slant away from the design otherwise you will make an undercut and the edge of the design will break off in printing.

By incising the design and leaving the background to take the ink.

Printing the Block

Cover working space on table or floor with newspaper and newspaper pad to cushion pressure of printing.

Put paint on glass or plate.

Ink linoleum block with spreader or brayer.

Place paper or cloth on pad, and press inked block where print is desired.

Place prints in safe place to dry.

Care of Tools

Clean tools and materials before putting away. For all oil base inks or paints, use turpentine for cleaning.

MAKING A MARIONETTE

Heads can be made of

- Plaster
- Modelled paper
- Paper mache
- Sawdust and glue
- Cloth

CONSTRUCTION OF A CLOTH MARIONETTE

Draw a design of the figure, and trace on cloth, leaving $\frac{1}{2}$ to $\frac{3}{4}$ inches margin. Dot lines. Cut outside dotted lines and sew seams as follows

BODY

Sew all around body except where neck is to be.
Stuff with sawdust, then sew at neckline.

HEAD

Sew all around, leaving neck open.
Stuff with sawdust and close neck.
Join neck to body with strong stitching. Allow for an empty space between body and head so that neck can bend forward or back easily.

LEGS AND ARMS

Sew all around, leaving openings for sawdust filling at shoulders and at top of legs.
Fill with sawdust, sew carefully and join to bottom of trunk and at shoulders.
Make elbows, wrists, knees, and ankles movable by leaving an unfilled area and stitch across these points across arms and legs.

CONTROL STICK

1 inch square piece of wood, 12 inches long.
Two $\frac{3}{8}$ inch dowel rods, 3 or 4 inches long, for cross pieces to protrude on both sides of stick.
Two $\frac{3}{8}$ inch screw eyes for leg controls.
Ten or more yards of fine black fish-line or strong black thread for stringing marionettes.
Wood to make racks for marionettes when not being used.

CONTROLS

Fasten string for head above ears.
Place one long string through screw-eyes to knees.
To walk marionette, hold at top of control stick and pull string up and down.
Fasten strings to hands or wrists.
One string is fastened to 1 inch or so below waist at back.
This seats figure, or bends it at waist.
Use cord or leather strap for control stick to hang up marionette when not in use.
Heads may be finished with scrap materials, and clothing made to suit the character.

MAKING A HAND PUPPET

You can make hand puppets, for they are easy to construct.

The head can be made of

PLASTER formed over a dowel rod. When the plaster is hard it is removed so that two fingers can have space to enter to manipulate the figure.

CLOTH stuffed with cotton, leaving space for two fingers.

PAPER mache made by soaking bits of paper in wheat paste flour, then squeezing out and forming the head and features.

PAPER SCULPTURE made by crushing some newspaper the size of the head required, tying with string, then covering with narrow strips of newspaper dipped in wheat flour paste, and pressed over the base.

Waste materials, such as buttons, yarn, string, paint, can be used to decorate head to suit your character. Make clothes with opening in the back for the hand to enter.

Puppets are put on like a glove. The thumb is put in one arm, the two middle fingers are inside the head, the outer two fingers are in the other arm. The wrist movement provides the action. Legs may be sewed on the dress or suit to hang in front of the operator's arm.

Puppets are usually operated below the stage line.

Sometimes the stage has an open place in the floor.

Two folding screens with a cloth stretched between them can be used for a stage.

WOOD FINISHES

The beauty of wood lies in the grain and in its natural color.

To complete a piece of wood work

Sand **with** the grain of wood until it is velvety smooth.

First use new grade 100 or 000 sandpaper.

Then use old worn sandpaper.

If sandpaper is folded or wrapped around a small block of wood, it will not slip when in use.

Finish

Stains imitating woods other than the wood used are not desirable.

Wood may be stained with water color of the desired tint. After drying, smooth the grain, which has been raised by the water stain, with an old piece of sandpaper.

Dust off with cloth, and polish with several coats of any good paste floor wax.

When oil paint is used as stain apply with a brush, rub off surplus with cloth, let dry thoroughly and give several coats of wax—polishing between each coat.

If shellac is used for finishing, it is better to use several coats of very much thinned shellac rather than one coat of thick shallac. Dry thoroughly between coats, and sandpaper each time. Wax after the last coat.

MAKING A BOOK

There are several ways to make a book.

A loose leaf book with pages tied into an attractive cover.

A book with a hinge, with pages sewed or laced in.

A sewed book.

Book covers can be beautifully decorated or left plain. You can decorate the book cover paper with

Block-prints

Combing color which has been laid on over paste, then spread into a pattern with a comb, or with a cardboard with jagged cut edges

Lettering pen and ink

Crayon designs in all-over patterns.

Painted all-over designs.

Stencil designs.

Designs of cut paper, pasted on

A loose-leaf book

Materials

2 pieces of cardboard $5\frac{1}{2}$ inches x 8 inches

1 piece of cloth or paper, $2\frac{1}{4}$ inches x $8\frac{1}{2}$ inches to join two back boards together

2 pieces of book cover paper 6 inches x $9\frac{1}{2}$ inches

1 piece lining paper $11\frac{1}{4}$ inches x $7\frac{3}{4}$ inches

Construction

Mark off $\frac{1}{2}$ of an inch on three sides of book-cover paper, front, top and bottom. Join lines. Repeat with other piece.

Spread thin layer of paste on marked off surface of book-cover paper. Lay in cardboard and press. The back of cardboard will lie flush with the unmarked edge of the book-cover paper.

Cut off 2 corners diagonally (mitering) of the $\frac{1}{2}$ inch paper extending from the cardboard.

Fold in edges and paste to cardboard.

The mitered corner papers should slightly overlap so as to give a neat corner point, with no gap showing cardboard underneath.

Now mark off $\frac{1}{4}$ of an inch down center of cloth or paper which will join backs.

Paste the two covers to the $\frac{1}{2}$ of an inch line, thus leaving an empty space ($\frac{1}{4}$ of an inch) between them to hold the filler or leaves.

Paste down top and bottom of center cloth or paper.

Paste lining paper into covers of book, leaving even space all around edges of inside cover.

Fold 8 or 10 sheets of paper $10\frac{1}{2}$ inches x $7\frac{3}{4}$ inches at center. This makes the filler or pages $5\frac{1}{4}$ inches x $7\frac{3}{4}$ inches for your loose leaf book.

Tie across back with colored cord or string. Sheets may be removed or added as needed.

For lower grades, this type of book may be made more simply by merely decorating a sheet of colored or white paper, folding it at center, and inserting or tying in the filler.

For making hinged or sewed book, consult a craft book on this subject.

SOAP CARVING

You need only simple materials and tools to carve in soap

A bar of soap. (Ivory soap is pleasant to use and easy to work with. It does not discolor or warp when finished.)

A knife with a small blade, a pocket knife or paring knife.

Newspaper to work on.

Box to keep soap chips in.

You need to draw a simple form of a bird, fish, animal, person, flower forms.

Make the design as large as the bar of soap so that there will be little material to cut off. Good workers do not plan to use more material than they need.

Trace the design on the soap, front and back.

Hold your knife as if you were peeling potatoes.

Start cutting off the excess material but do not come too near the outline of the design. This gives you a chance to think as you work. Start at the top, and gradually cut away the soap, as if you were uncovering your statue. Work from the highest parts of your figure to the lower ones. Keep working all around the figure, watching for the shape to appear. Work slowly and think all the time, "How deep shall I cut? Where is the shoulder? Does the arm move forward or back? How shall I carve this to make it look as if it were moving? What details shall I add after the main form has been cut?"

When you have finished carving, wait until the following day when the soap figure has dried a little, to polish it with a piece of tissue paper.

We do not throw soap chips away. We can use them for washing.

RECIPES YOU CAN USE

PASTE

1 cup flour mixed smoothly with
1 cup cold water.
Add 3 cups boiling water and let mixture
boil until thick. Put this through a sieve. To
keep add one teaspoonful of alum or oil of
cloves.

FINGER PAINT

1 pint water
1 cup gloss starch
1 cup soap flakes
1 heaping tablespoon powder paint.
Add small amount of cold water to starch,
stir until smooth.
Add rest of water and boil until starch is
clear and thick.
Stir in soap flakes.
Add powder paint or show card or tempera.

MIXING CALCIMINE PAINT

To keep paint from getting sour add a little
powdered alum or oil of cloves.
Mix the powdered paints with water until the
mixture is the consistency of thin cream. Put
in glass jars.

WAX FOR POLISHING WOOD

1 pound beeswax
¼ pound paraffin
3 quarts turpentine
Heat wax together
Add turpentine and beat
Do **not** heat over an open flame

FIXITAF FOR CHALK AND CHARCOAL

1 part alcohol to 1 part white shellac
Shake well before using
Keep jar covered tightly
Use with mouth atomizer
Keep away from fire

SELECTIVE BIBLIOGRAPHY FOR THE ELEMENTARY ART HANDBOOK

Cole, Natalie Robinson

THE ARTS IN THE CLASSROOM The John Day Company, New York City 1940 \$2.75
In this book Mrs. Cole shows how an intelligent, sympathetic and kindly teacher released the creative spirit in children and secured amazingly interesting results. It is interesting reading for the teacher, parent and layman with excellent photographs of children's work.

Holm, Geoffrey

CHILDREN'S ART BOOK The Studio Publications, 381 Fourth Ave., New York City 1946 \$3.50

This book arouses the interest of the younger child in the various forms of art and shows how the artists achieved different results. It is well illustrated and large clear type makes it very easy to read.

Cheskin, Louis

COLORS AND WHAT THEY CAN DO FOR YOU. Liveright, N. Y., 1948 \$5.00

An excellent reference book for layman and teacher in easy to understand language of what color can do for you in industry, art, business and social life.

Brown, Paul

BLACK AND WHITE Schribner, New York 1939 \$1.50

A simplified method of drawing figures in pencil.

Payant, Felix

CREATE SOMETHING Design Publishing Company, Columbus, Ohio 1939 \$2.50

The author believes that experimenting with materials, tools, and ideas is vital to satisfaction and is educationally sound. The book is well illustrated with photographs showing work in drawing, painting, block printing, lettering, poster making, textiles, modeling, puppetry, mask making, paper construction, etc.

Cox, Doris and Barbara Weisman

CREATIVE HANDS John-Wiley & Son, N. Y., 1945 \$3.50

An introduction to craft techniques, simply explained.

Knapp, Harriet E.

DESIGN APPROACH TO CRAFTS Holden Publishing Company, Springfield, Mass. 1945 \$3.50

A book which develops art expression through crafts, and a keener appreciation of good design from the point of view of the consumer.

Zweybruck, Emmy

HANDS AT WORK Holden Publishing Company, Springfield, Mass. 1942 \$2.00

A book of simple decorative designs, projects, and methods of working for the beginner, in stencil, block print and stitchery.

Grimm, Francis W.

PRIMER TO BOOKBINDING Houghton Mifflin, Boston, Mass. 1939 \$1.75

A simple step-by-step guide for beginning bookbinding.

Tannahill, Sallie B.

P's & Q's Doubleday Doran, Garden City, N. Y., 1939 \$3.75

A book of letter arrangement. Stresses designing of letters, suggestions for layouts and use of letters for posters, Christmas cards, book-plates, etc. Aims to lead children to recognize the differences between fine and commonplace lettering.

Duncan, Julia Hamlin, and Victor D'Amico

HOW TO MAKE POTTERY AND CERAMIC SCULPTURE Int'l. Textbook Co., New York 1948 \$2.50

Self-instruction for the beginner in this interesting craft. An excellent aid to teachers in showing the hand processes in clay, and used successfully in the War Veterans Art Center of the Museum of Modern Art.

Spears, Ruth Wyeth

THE WORK BASKET EMBROIDERY BOOK Little & Ives Co., New York 1941 \$1.25

Handy little book, attractively illustrated, showing many ways of decorating cloth with stitchery. Good because the material is simple and directly presented.

Tomlinson, R. R.

PICTURE MAKING BY CHILDREN Studio Publications Inc. 381 Fourth Avenue—New York City 1934 \$4.50

This book, interestingly illustrated with drawings and paintings made by children in many different countries, gives the teacher a very good idea of how children develop from pre-school age to adolescence.

Skeaping, John

ANIMAL DRAWING The Studio Publication, New York City 1947 \$3.50

The author stimulates the student to use his own intelligence and to think things out for himself. The book is illustrated with beautiful drawings of animal forms. It shows how to begin to sketch horses.

WHERE TO SECURE SUPPLIES

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3815 Ingersoll Avenue
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VISUAL AIDS

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Mr. "Ding" Darling was so much interested in the clay modeling picture on page twelve, that he financed the publication of 5,000 copies of a program for a school exhibit at the Des Moines Art Center using the picture as the cover design.

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