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Abstract

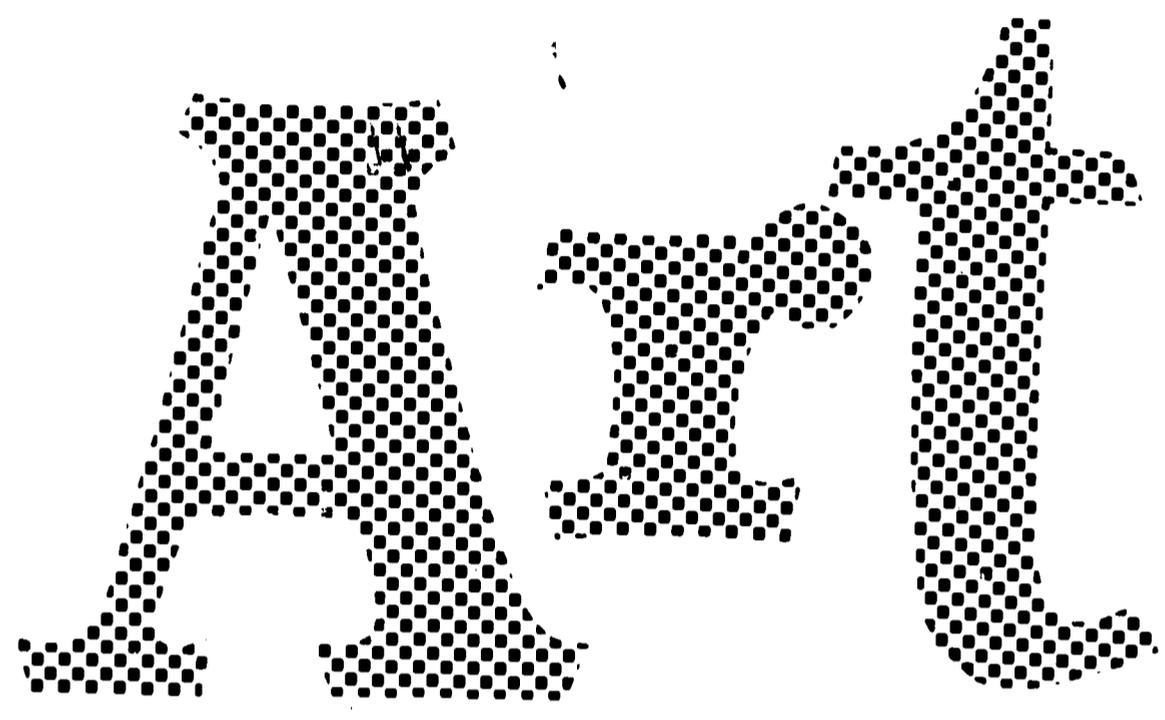
To aid the teacher of the mentally retarded in integrating art into other subject areas, two sample projects and two five-lesson units with core activities, one on clothing and one on the state of Iowa, are presented. In addition, suggestions for teachers are listed along with the expectations of normal children and the basics of good art. Directions are given for the use of the media of clay, fingerpaint, watercolor, tempera, crayon, paper, and other materials; craft projects and ideas for core area activities are proposed. Appendixes list art materials, supply and equipment companies, and books for both teachers and children. [Not available in hard copy due to marginal legibility of original document].

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SPECIAL EDUCATION CURRICULUM DEVELOPMENT CENTER an in-service training approach...a cooperative program involving the IOWA STATE DEPARTMENT of PUBLIC INSTRUCTION and the UNIVERSITY OF IOWA



INTEGRATION : : :
A TEACHING PROGRAM FOR
THE MENTALLY RETARDED

ED 033498

SPECIAL EDUCATION CURRICULUM DEVELOPMENT CENTER AN IN-SERVICE TRAINING PROGRAM

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Art

INTEGRATION: A TEACHING PROGRAM FOR THE MENTALLY RETARDED

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

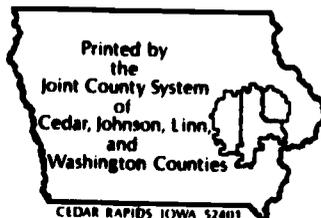
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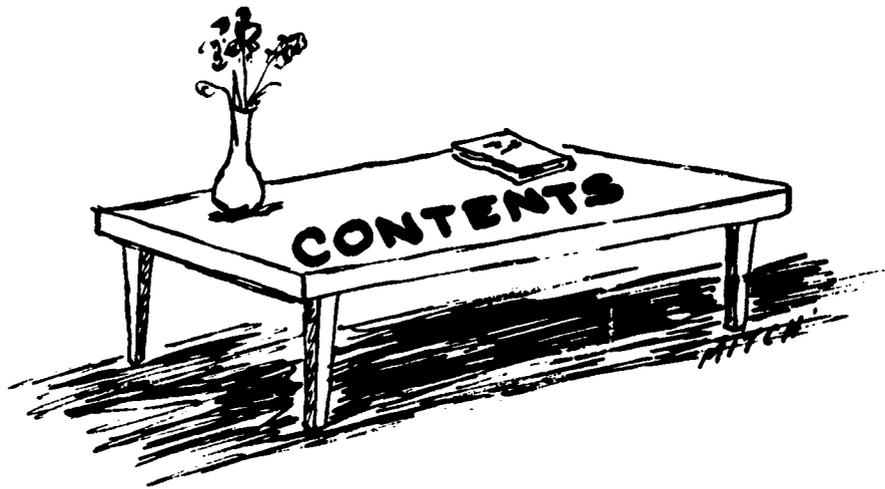
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The Special Education Curriculum Development Center has as its main objective the operation of a statewide in-service training program for teachers of the mentally retarded. Twenty special class teachers from different geographic areas of Iowa serve as consulting teachers. They attend training sessions at The University of Iowa and then return to their home area to conduct field sessions. All materials prepared for SECDC are intended for dissemination through the field sessions conducted by the consulting teachers. Persons reading SECDC material but not attending the field sessions should keep in mind that the purpose of the material is to serve as a starting point for in-service training and that the publications themselves are not end products.

It should also be noted that any reference to commercially prepared materials by the Special Education Curriculum Development Center does not constitute a recommendation or endorsement for purchase. The consideration of such material is intended solely as a means of assisting teachers and administrators in the evaluation of materials.



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More Ideas

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This manual has been written primarily to introduce teachers of the mentally retarded to the wide range of learning possibilities that are available when art is used to supplement teaching in other subject areas. For lack of a more specific name, we have labeled this process *art integration*.

INTRODUCTION

Art integration here means using art media to supplement regular teaching in another subject area. For instance, children who may otherwise be bored with a unit on "Changing Seasons" might be stimulated by working on a torn paper collage that depicts a winter scene. Teaching social attitudes and skills often includes a unit on using the telephone; by making--and learning with--a model telephone of their own, students should find the new learning more enjoyable and more comprehensible.

Teachers of the mentally retarded do not need to be reminded that their students face learning disabilities greater in degree and kind than regular class students. Our task, then, becomes one of using every available tool for learning.

Much of what we learn comes through our eyes and our hands. Concepts like "soft" and "rough" mean very little until we have experienced them by petting a kitten or handling a burlap sack. Red and blue become vibrant and alive when we see them next to one another on canvas. Fingers that have once worked clay never forget the feel or the new shapes that can be made. Add these experiences to the special class curriculum on a regular basis, and you have a potent new tool for learning.

Art integration, then, engages the eyes and the hands in the process of learning. The more senses a child can use in learning something, the stronger that learned behavior will become.

But you say, "I can't draw!" Admit that to your students. They will appreciate and be sympathetic when you make an error. The suggestions listed in this manual allow you to experiment with your students, to discover as they discover. Besides, it's probably to your advantage that you cannot draw well. At least you will not get 15 pictures that all look alike because they have copied the teacher's.

REMEMBER: this manual does not advocate teaching art merely for the sake of art. This manual is designed to allow you to integrate art--as an expressive tool--with other subject matters. The primary aim is the process, and not the end product of the exercise.

When you begin to adapt some of the ideas in this manual for your own class use, try to keep these principles in mind:

1. Will the student have an opportunity to choose materials, techniques or subject matter?
2. Is imagination a requirement for successfully fulfilling your stated goals?
3. Are you reasonably sure that the children will receive some satisfaction from the work?

If all your answers are yes, then you are well on the way to integrating art with the regular subject matter of your lessons. You are adding a new dimension to your awareness of student needs, and you are providing your students with a refreshing and successful experiment in learning.



Integrated plans

How can you inject art, in a reasonable way, into your daily lesson plans?

You can teach your students how to observe through their senses. Let the child experience something new, discuss the experience in detail, then let him express it in a given media. As he probes his new experience, he will find out new things about himself and begin to build some self-confidence in using new tools for learning.

As an example, let's assume that you are doing a unit on pets. For your arithmetic activities you and the class have already computed the cost of buying and feeding a rabbit. The class has, in addition, drawn up plans and measured materials for a cage.

Drawing a Rabbit

Once the rabbit arrives, the class will be ready for health activities (cleanliness, medication, feeding) and communication activities (vocabulary, writing assignments, films).

Suggest to the class that they might draw the rabbit as they see it. Before materials for drawing are passed out, however, you should all do some close observation of the rabbit. Pose some questions to the class:

How big is the rabbit--as big as your foot?

How does he lay down? Get up?

How does he feel?

What does he eat? How?

Where are his feet when he sits?

What colors is he?

Now the children should be encouraged to draw their own impressions of the rabbit. Get to the drawings immediately after observation, so that ideas are fresh in mind. Make certain that the children realize that their pictures will be displayed on a special bulletin board.

Do not, however, give the children a pattern to follow. Don't even begin to show them "how to draw a rabbit" because you'll end up with ten copies of your drawing and no true products of the children's own observations.

Walk around occasionally to check the children's progress and to offer guidance. If a child's drawing is of good size, compliment him loudly enough for others to hear. If someone else has drawn long ears, say that you like long ears since that's the way they should be. In other words, be descriptive and supportive. Bring out all the positive qualities. It's not enough to say, "That's good!" or "I like that."

Obviously, we have left behind the whole school of art which dictates that students must draw a somewhat exact representation of what they see. In that school, the student was praised who had the most accurate or flattering duplicate. There is very little room for original thinking in that mode of teaching.

Add Some Art

Look at Lesson I in the clothing unit. The first major concept here is one of texture, which is a basic element in any art. The children are asked to discuss animal fur and bird feathers. By going another step farther--bringing samples of each to class for a "touch" session--you have broadened the base of the learning experience.

Take another step: Compare animal pelts with remnants of wool, silk, cotton, burlap, paper and oil-cloth. Set a sample of each out on a table reserved for "touch" objects, so that students can refer back to it on occasion.

Next, have students collect bits of cloth that have interesting textures (any major department store throws away plenty), and make a book of them. Not only is this a texture lesson, but the book and the "touch" table are excellent references for future buying and wardrobe planning.

From the texture book you can branch out into simple collages by cutting strips and geometric shapes from cloth samples, arranging them by "touch" and sight in a pleasing fashion, then pasting them down on cardboard or construction paper.

It's a very simple jump from texture collages made exclusively of cloth, to collages and "touch" samples made from other textured objects in and around the classroom. Feel desk tops, radiator vents, heater screens, bulletin boards, tile floors, wood surfaces, book covers. Handle bits of wire, tree bark, leaves, carpet pieces, rope, mops, brooms, and so on. Add a small bit of each interesting texture to the collage and each student produces a very personal piece of work.

If ever there was a direct route to individualized instruction, art is the best. Each child makes selection desirous wholly based on his own attitudes. An alert teacher can lead each student to all the various materials, but the student makes the selection.



Too Hard?

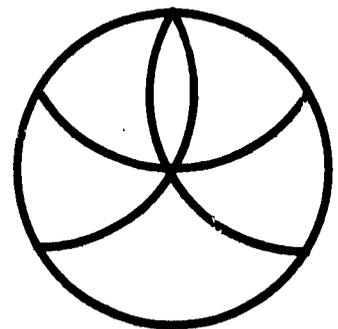
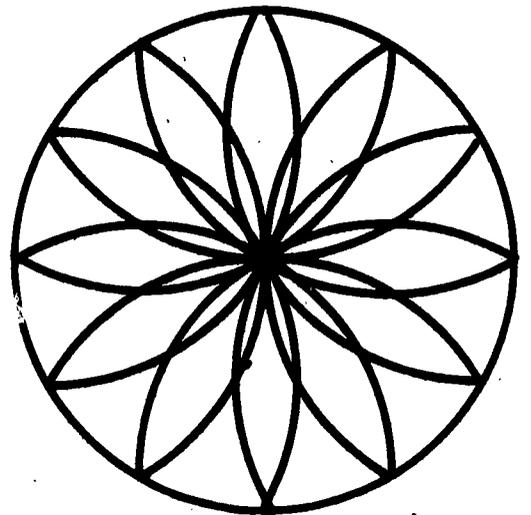
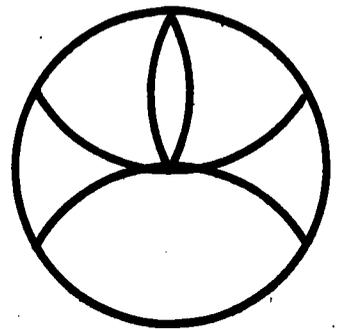
The one qualifying factor--as with any sort of project or seatwork--is the complexity of the work to be done. Collages, as in the example for Lesson I, can be very simple. A series of strips, differing in texture only, can be pasted in overlapping fashion across the paper. But the element of color can also be brought into play. Color is one means for choosing a particular item of clothing, so collages can be made for sight as well as touch. Arrange strips of textured cloth in the same order as a common color wheel, and you can see the various shadings and hues come alive. Repeat a strong color regularly (every five strips) and you have a pattern. The same thing can be done by repeating a cut shape or a particular fabric design. But all that's needed is an alert eye, and some scissors and paste.

Let's go on to Lesson II. Note that one of the resource involves dolls dressed in school clothes. We often use such dolls in our classrooms, but we don't often use them as creatively as we might. Since the lesson concerns itself with selecting clothes for proper occasions, why not allow students to draw a pertinent situation, then discuss what they have drawn.

For instance, you might end the discussion on proper school wear by asking them to list various school-type situations: lunch room, playground, music room, and so on. As you list each one on the blackboard, have someone describe what they might see in such settings. Once the talk gets going, suggest that they draw their scene. Primary students can use broad wax crayons or finger paints, while intermediate students can choose from any medium from crayons to tempera. As you discuss each scene, tie in materials from the previous lessons on appropriate clothing.

From there, ask students to cut out catalog clothing for their figures, have them cut out clothing from old materials or samples--anything that will correlate their sense of touch and sight with the academic material to be learned.

Anywhere that pictures or drawings are used, principles of art come into play. But that does not, by any means, limit you. Simple things, like substituting newsprint as a canvas for fingerpaintings, or pasting cut-outs made of cloth rather than paper, add new dimensions to student art and to your satisfaction as a teacher.



TISSUE PAPER SCENE

Level: Primary, Intermediate, Advanced

Core Area: Science, Health, Safety, Communication Skills

Scope of Lesson: 1. To exercise mind-eye-hand and fine muscle coordination.

2. To work independently.

3. To graphically depict a winter scene.

4. To culminate a unit on "Changing Seasons" or "Winter."

Objectives: 1. Select a particular winter scene, from memory, to illustrate.

2. Demonstrate planning by tearing and arranging the scene before pasting.

3. Discuss, either verbally or in writing, why this scene was chosen, what is enjoyable in this particular scene, why certain types of clothes are necessary for winter sports, etc.

Materials: Dark construction paper 12" x 18"

Thin white tissue paper

Paste

Directions: 1. Tear out small irregular shapes from white tissue paper. Arrange them to form clumps of bushes or low hills, using black construction paper as a background.

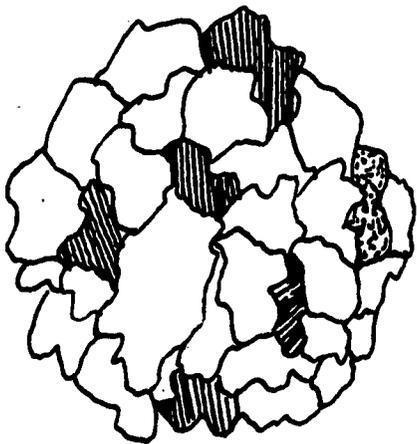
2. Tear additional shapes to indicate trees, buildings, or people. Remember that these shapes need only be representational, and not exact.

3. Arrange on the paper. When a final design has been selected, sparingly apply paste and secure the pieces gently. Use bits of cotton wadding to simulate a snowfall, if desired.

RULE: Tear paper only!

No cutting or pasting allowed till design is completely torn and arranged on paper

Experience Chart: *What do you do in winter for fun?*
What changes occur in winter?
Do you wear special clothing?
Write a true or a make-believe story about your picture.



Sample Projects

Here are two art projects, presented in the same way as the activities listed in the chapter entitled "Media Put to Use." We have already added, however, the level of instruction, some appropriate core areas, and some scope of lesson statements. In your own lesson planning each art activity integrated into daily use should be worked out in similar fashion.

Note, in both activities, that a minimum of "talent" and a lot of common sense are the necessary teacher ingredients. Both activities, in addition, can satisfactorily be used by themselves or as a part of larger units on trees, seasons, clothing, calendars, and so on. Besides, the end products look lovely on bulletin boards.

TORN-PAPER TREES

Level: Primary

Core Area: Science, Social Competencies, Communication Skills

- Scope of Lesson:**
1. To graphically depict springtime and its effect on trees.
 2. To work cooperatively on a single project.
 3. To culminate a unit on "Changing Seasons."

- Objectives:**
1. Exercise the fine muscles in the fingers and hands by tearing paper and pasting.
 2. Cooperate successfully with classmates by working on the various parts of the tree until completed.
 3. Respond verbally or in writing to the questions written on the Experience Chart.

Materials: Green construction paper, 12" x 18"
Brown or white paper squares, 4' x 5'
Paste

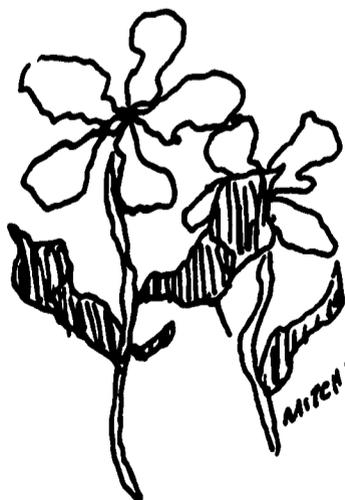
- Directions:**
1. Discuss what happens in spring. Use the Experience Chart to write out your questions.
 2. Pass out paper, show them how to tear it in one inch strips, and how to paste it when they are done.
 3. Children who finish first may place

Put paste on one end.

tom leaves (lighter green) on the branches.



Stick pasted end on brown tree trunk and branches and let them droop.



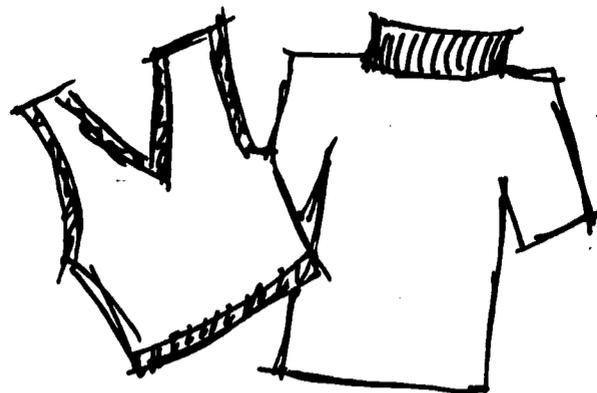
WILLOW

The willow is one of the first trees to get leaves in the spring.

Experience Chart: What is the weather like in spring?
How do plants change?
What animals and flowers do you see?
Have you seen a willow tree before?
What does a willow tree look like?
Shall we make one?

Lesson Planning

To demonstrate the integrated lesson plan format, the following ten lessons have been borrowed from earlier SECDC publications. They are short "starter units," designed to set up a basic format for each subject matter area. Neither unit is complete; both should be modified in light of your own classroom needs.



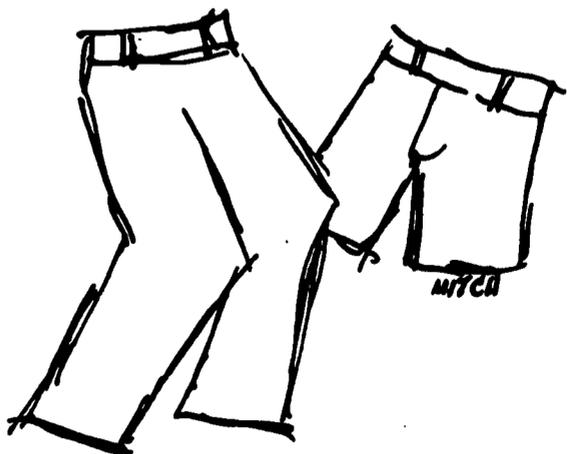
UNIT TOPIC—CLOTHING

1. Rationale

Personal appearance and care of one's property are areas of concern in working with the educable mentally retarded. Many such children come from home backgrounds which offer little encouragement in the selection or care of clothing. The unit topic also provides an opportunity to initiate the teaching of many social competencies. The development of these competencies will eventually contribute to the retarded's acceptance in the social world.

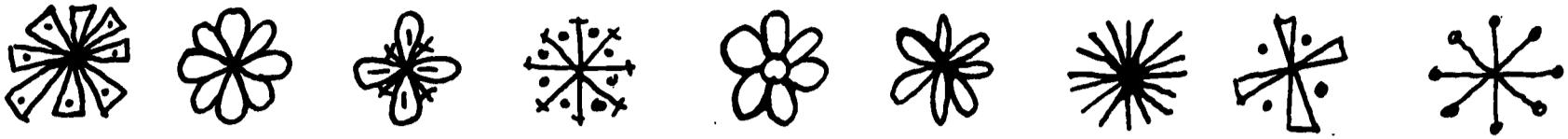
II. Sub-Units

- A. Health Habits
- B. Our School
- C. Home and Family
- D. Seasonal Changes
- E. Plants and Animals
- F. Our Community
- G. Keeping Neat and Clean
- H. Safety



III. Objectives

- A. To understand the function of clothing
 - 1. To provide warmth
 - 2. To provide protection
 - 3. To contribute to an attractive appearance
- B. To develop a sense of appropriate clothing for various occasions
 - 1. For school
 - 2. For everyday wear
 - 3. For special dress-up occasions
- C. To learn about some kinds of materials that clothes are made of
 - 1. Wool
 - 2. Cotton
- D. To develop an understanding of seasonal changes and the subsequent need for different kinds of clothing.
- E. To develop an understanding of how clothing is acquired
 - 1. Used clothing
 - a. Hand-me-downs from relatives and friends
 - b. From organizations such as Salvation Army or Goodwill Industries
 - c. Rummage sales
 - 2. New clothing
 - a. Home-sewn items
 - b. Purchased at stores
- F. To stress the importance of good grooming, cleanliness and the proper care of clothing
- G. To become aware of safety factors in regard to clothing
 - 1. Reason for wearing light colored clothing at night
 - 2. Importance of proper fitting clothes and shoes



IV. Core Area Activities

A. Arithmetic Activities

1. Count to find the number of appropriate clothing items in a mail order catalog
2. Learn to tell time in relation to school time, after school
3. Read thermometer and record daily temperature
4. Dramatize buying clothes at a store; at a rummage sale; at a Salvation Army store
5. Compare differences in costs of buying used clothing and new clothing
6. Recognize coins needed to operate machines at laundromat
7. Read size numbers on various articles of clothing
8. Make comparisons - big, little, short, tall, many, few, etc.
9. Read price tags on new items of clothing

B. Social Competency Activities

1. Dramatize going to parties, church, etc. and wearing dressy clothes
2. Get information about Salvation Army distribution procedures for used clothing
3. Discuss and demonstrate proper behavior patterns when shopping, at a laundromat, etc.
4. List the things that contribute to an attractive appearance
5. Make scrapbooks showing appropriate clothing for different occasions
6. Try on used clothing; decide if it fits properly; if it needs any repairs, etc.



C. Communicative Skills Activities

1. Compose stories to write on experience charts
2. Classify items of clothing in terms of things to wear to school, things to wear for everyday, things to wear for good
3. Label different kinds of materials
4. Use vocabulary words in word games and on worksheets
5. Make a bulletin board about appropriate clothes for different seasons

D. Safety Activities

1. Discuss how clothing protects the body
2. Make pictures and posters showing clothing safety rules to follow
3. Demonstrate safety hazards of clothes or shoes that are too big, hems that are ripped out in skirts, loose dangling belts, etc.
4. Discuss and practice safe conduct while around washing machines, dryers, dry cleaning machines

E. Health Activities

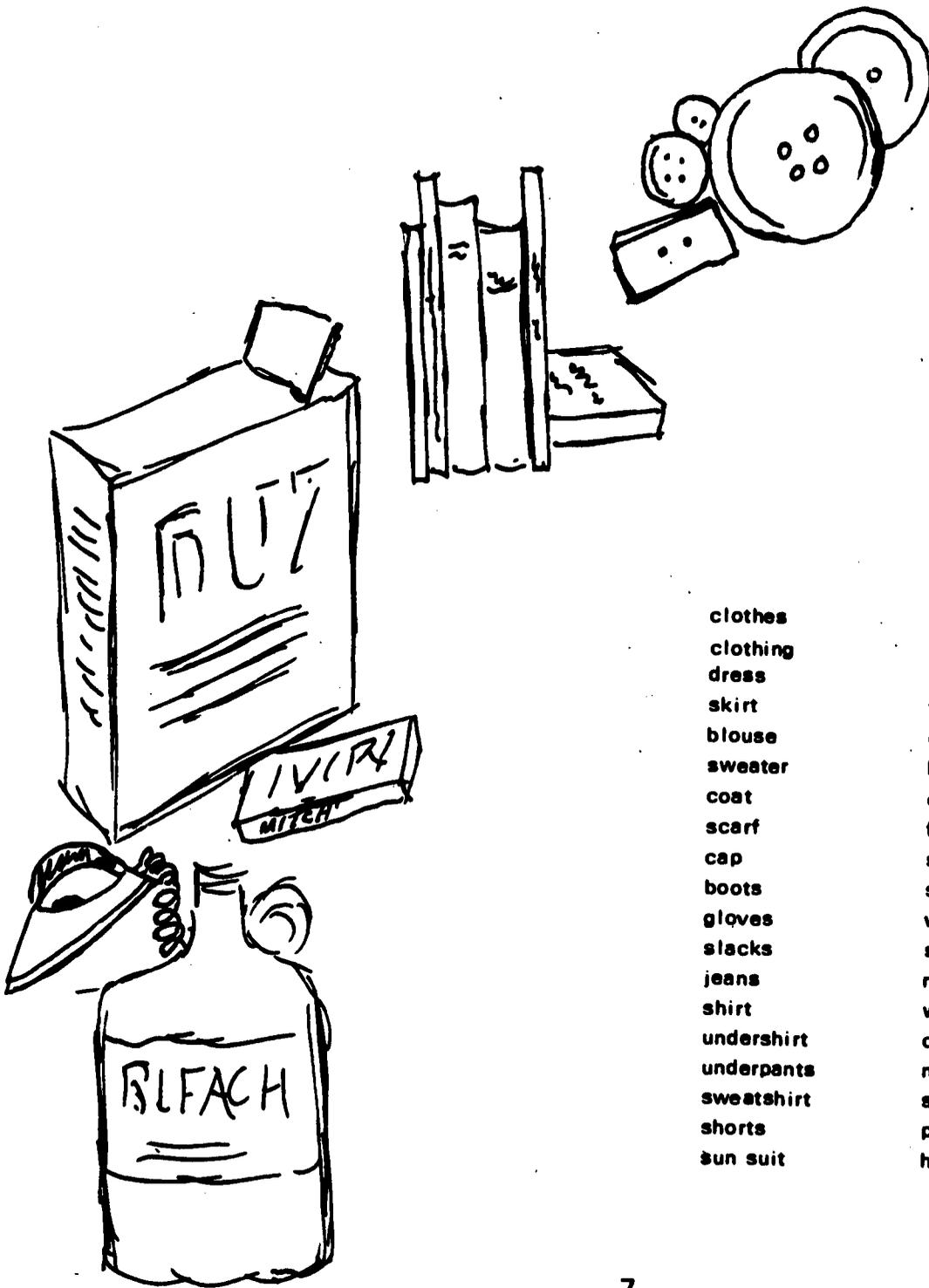
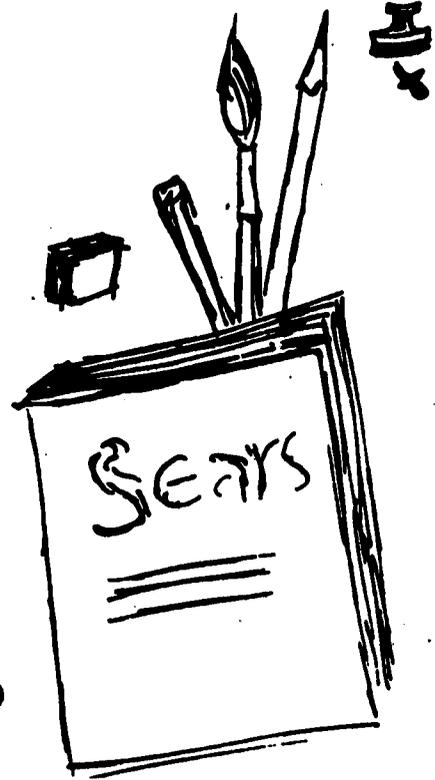
1. Try on articles of clothing made of different materials to see how warm they are
2. Show pictures of various seasons with people dressed accordingly
3. Write stories about why we need to wear different clothing during different seasons
4. Prepare bulletin board display showing good grooming practices
5. Demonstrate proper use of napkins, tissues, etc., to help keep clothes clean
6. Make check lists of things children can do to take good care of their clothes
7. Wash articles of clothing by hand, in a washing machine, at a laundromat
8. Watch the teacher make simple repairs on children's clothing

F. Vocational Competency Activities

1. Stress following directions in unit activities, school work, etc.
2. Encourage good work habits, assume responsibility for clean-up after activities, etc.

V. Resource Material

- Experience Chart - tablet, magic markers, pictures, easel
- Bulletin Boards
- Samples of cotton, wool, nylon material
- Box of used children's clothing
- Pictures for bulletin boards, charts, etc.
- Old catalogs and magazines
- Storybooks, poems, songs
- Art materials
- Washing powders, bleach
- Needle, thread, buttons, snaps, etc.
- Field trip - to a clothing store, Salvation Army store, a laundromat
- Camera and film



VI. Vocabulary

- | | | |
|------------|---------------|---------------------|
| clothes | swimming suit | out-grown |
| clothing | wear | size |
| dress | dressy | rummage sale |
| skirt | warm | pattern |
| blouse | cold | ready-made clothing |
| sweater | hot | sew |
| coat | cool | sewing machine |
| scarf | fall | wash |
| cap | spring | detergent |
| boots | summer | bleach |
| gloves | winter | washing machine |
| slacks | seasons | used clothing |
| jeans | material | clothes line |
| shirt | wool | laundromat |
| undershirt | cotton | dryer |
| underpants | nylon | mend |
| sweatshirt | sheep | fit |
| shorts | plant | Salvation Army |
| sun suit | hand-me-down | Goodwill Industries |

LESSON I

Scope of Lesson: 1. To understand the functions of clothing: warm, protection, and appearance

INSTRUCTIONAL OBJECTIVES	ACTIVITIES	RESOURCE MATERIAL	EXPERIENCE CHART
1. To demonstrate an awareness of clothing in class discussion by naming articles of clothing and their uses.	1. Introduce unit by reading following poem. <p style="text-align: center;">The Reason Rabbits and squirrels Are furry and fat, And all of the chickens Have feathers, and that Is why when it's raining They need not stay in The way children do who have Only their skin.</p>	Poem from book: by <u>All Together</u> by Dorothy Aldis, G. P. Putnam's Sons, New York 1952.	(Pictures of articles of clothing) <p style="text-align: center;"><u>Clothes</u></p> Clothes help keep us warm. Clothes help keep us from getting all scratched up. Clothes help us look pretty.
	2. Discuss that animals and birds have fur or feathers to keep them warm but since people don't have fur, they need to wear clothes.		
	3. Introduce dolls, Jim and Judy. Call attention to their clothes; write the word <u>clothes</u> on the chalkboard; elicit definition of the word - clothing is what we wear. Ask children to name all the articles of clothing they can think of; write on board.	Judy and Jim - teen-age dolls dressed in clothes appropriate for school wear.	
	4. Ask why we need to wear clothes; stress that clothes help keep our bodies from getting all scratched up, since we don't have pretty feathers like a red bird or peacock we can wear clothes to help us look pretty.	Chalkboard	
	5. Write experience chart. Read orally.	Chart paper	
	6. Seatwork: Worksheet - pictures of various articles of clothing and other objects such as pencils, fruit, books, etc. Children are to make all the pictures of clothes.	Ditto worksheets	

LESSON II

Scope of Lesson: 1. To develop an understanding of what clothing is appropriate for various occasions.

INSTRUCTIONAL OBJECTIVES	ACTIVITIES	RESOURCE MATERIAL	EXPERIENCE CHART
1. To discuss different kinds of clothes orally.	1. Reintroduce dolls. Ask children if they can tell where Jim and Judy are going by looking at the clothes they are wearing. Discuss what kinds of clothes you should wear to school; list on chalkboard.	Teen-age dolls dressed in school clothes Chalkboard	(Picture of children going to school) <u>School Clothes</u>
2. To select pictures of clothes appropriate for school wear.	2. Read "How About Your Clothes?" pp. 108-109 in <u>Growing Every Day</u> . 3. Write experience chart. Read orally. 4. Seatwork: Begin to make clothing classification cards--have children find pictures of clothing that is appropriate for school wear. Paste onto 4" x 6" pieces of paper; write names of articles of clothing on each card. (In following lessons make cards showing play clothes and dressy, good clothes. Put all cards together; have children play a clothing game, picking out the clothes they would wear if they're going to a movie, to a friend's house to play ball, etc.) 5. Vocabulary: dress, skirt, blouse, sweater, coat, slacks, jeans, shirt, sweatshirt, shoes, socks.	<u>Growing Every Day</u> , by L. W. Irwin, D. L. Farnsworth, C. D. Coonan, Sylvia Gavel, Lyons and Carnahan, Chicago, 1967. Chart paper Old catalogs Construction paper cut into 4" x 6" pieces. Magic markers Scissors Paste	Our school clothes should look nice. We don't wear our best clothes to school, though. School clothes should be things that can be washed. We change our school clothes as soon as we get hom.

UNIT TOPIC--IOWA, OUR STATE

1. Rationale

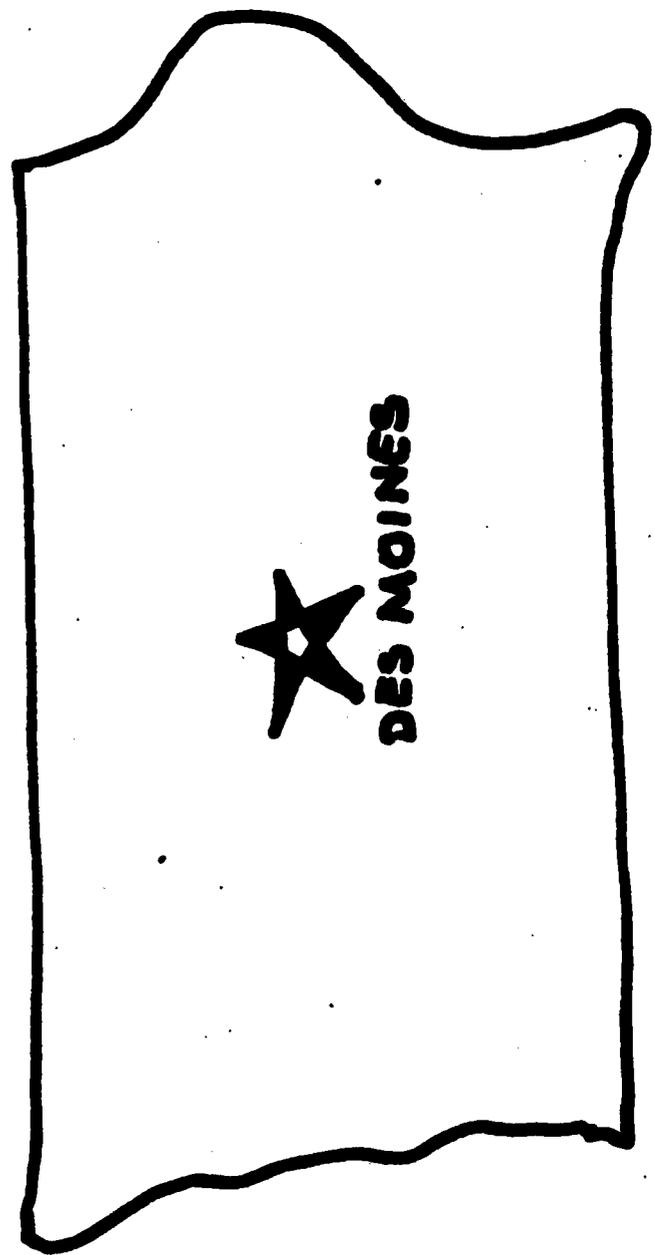
One important objective of special education should be to foster an understanding of the state in which the retarded child lives. All too often the retarded child has little notion of the relation of his neighborhood and community to the wider areas of his environment. The study of Iowa should provide for this orientation, from which the retarded may develop a truer perspective of himself, his family, and his neighbors.

II. Sub-Units

- A. Geography
- B. Travel
- C. Government
- D. Transportation
- E. Occupations
- F. Weather
- G. Farm
- H. Animals
- I. Cities
- J. Law and Authority
- K. Recreation
- L. Food

III. Objectives

- A. To become aware of the employment possibilities available in the state.
- B. To learn the skills needed for traveling about the state.
- C. To learn the basic historical background associated with Iowa.
- D. To understand the basic structure of state government.
- E. To discover and utilize the recreational and leisure time facilities available in the state.
- F. To develop awareness of state law and its relation to community law and the individual.
- G. To learn of the climatic and temporal weather associated with Iowa and the Midwest.



IV. Core Area Activities

A. Arithmetic

1. Measure relative distances on a map.
2. Find the cost of bus fares to various locations.
3. Compare the cost of bus travel, train travel and taxi travel to the same location.
4. Estimate travel time by different modes of transportation (car, train, plane).
5. Relate the points of the compass to a map of Iowa.
6. Locate and follow a number of given highways on an Iowa map (Interstate, county, etc.).
7. Locate street numbers on appropriate Iowa map (Interstate, county, etc.).

B. Social Competency

1. Construct a bulletin board relating the seasons to recreational possibilities in the state of Iowa.
2. Plan an all day trip to the state capitol. Have students write a group letter to a state official arranging for an appropriate tour.
3. List proper behavior to be followed while on a field trip.
4. Have various resource people visit the room (farmer, councilman, mayor, etc.). Practice asking pertinent questions that have been prepared by the group.
5. Form committees to play for a class picnic designed to acquaint the children with a local recreational facility (park, zoo, lake area, etc.). List the committee responsibilities on the black-board.
6. Review rules for games to be played on the picnic. List characteristics of a good sportsman.
7. Discuss and purchase picnic foods that are home grown in Iowa.
8. Dramatize the proper way to make introductions related to the resource speakers.
9. Prepare a bulletin board of famous historic locations in Iowa (Hoover's home, Little Brown Church, etc.). Locate these sites on a map with labels and colored yarn.

C. Safety

1. Make a list of safety rules to be observed by the students near streets or highways while on field trips.
2. Identify safety reasons for rules in games.
3. Practice safety procedures in preparing food (care in usage of knife, forks, stove, electrical outlets, etc.).
4. Show pictures and display articles of protective clothing used by industrial workers in Iowa.



5. Have an Iowa conservation officer speak on outdoor recreation facilities and safety practices related to them.
6. Clip stories and pictures of industrial and farm accidents and preventive measures.
7. Discuss and demonstrate safety practices to be used in recreational situations.
 - a. hunting
 - b. fishing
 - c. sports
 - d. camping
 - e. boating

D. Health

1. Identify nutritional food products grown on Iowa farms.
2. List foods that are needed for healthy growth that are not grown in Iowa. Point out that we must depend on other states for proper balanced diets.
3. Review slides of Davenport during flood, or of Charles City after the tornado, noting health problems related to the disasters.
4. Prepare lunch consisting of Iowa grown foods.
5. Review methods of caring for farm animals-- compare with human care.

E. Communication Skills

1. View slides of community identifying familiar sites.
2. Prepare descriptive talks on student visits to various locations in Iowa.
3. Write an individual letter to a state official requesting information related to class projects. (State capitol visit, recreational facilities, etc.)
4. Consult summer and winter catalogues to determine examples of proper seasonal equipment and clothing required in Iowa for work and play.
5. Write thank-you letters following all visits.
6. Read stories and documents related to the history and development of Iowa.
7. Make tape recording of student talks.
8. Demonstrate the proper use of the telephone; look up numbers of bus depot, train station, chamber of commerce, city hall, etc.



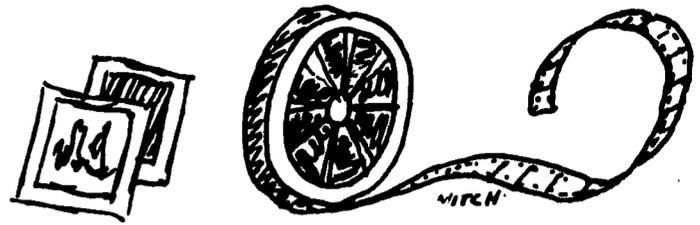
F. Vocational Skills

1. Prepare bulletin board of sequence of jobs workers do from the farm to packing companies to grocery stores for various food products.
2. List and discuss possible occupations available to Iowans.
3. Watch film depicting the constructive use of leisure time. Discuss the necessity of play in producing more effective work.
4. Find magazine pictures of farm related workers (truck drivers, packing workers, etc.) doing a variety of jobs--arrange on a bulletin board--pair these pictures with those of other occupations.
5. Make a list of personal qualities necessary for successful work (punctuality, dependability, good humor, etc.).
6. Visit local employment agency to find the semi-skilled and unskilled jobs that are available in the community.
7. Display reject items as well as quality products from local plants to show results of poor workman performance. Speculate as to what the management might do about it.



V. Resource Material

- A. Maps--United States, Iowa, County and Public Park
- B. Bulletin board and tacks
- C. Blackboard and chalk
- D. Slides of the community and local parks
- E. Films and projector
- F. Books--*Communities at Work*, Heath & Co., 1965, *A New Hometown*, Heath & Co., 1965.
- G. Telephone and telephone directory
- H. Pictures, magazines
- I. Post cards
- J. Tape recorder
- K. Television
- L. Newspapers
- M. Brochures from park commission
- N. Overhead projector and transparencies
- O. Flags, Iowa and United States
- P. Resource person--gym teacher
- Q. Art and writing supplies
- R. State Department brochures
- S. 35mm camera and slide projector
- T. World Globe



Films

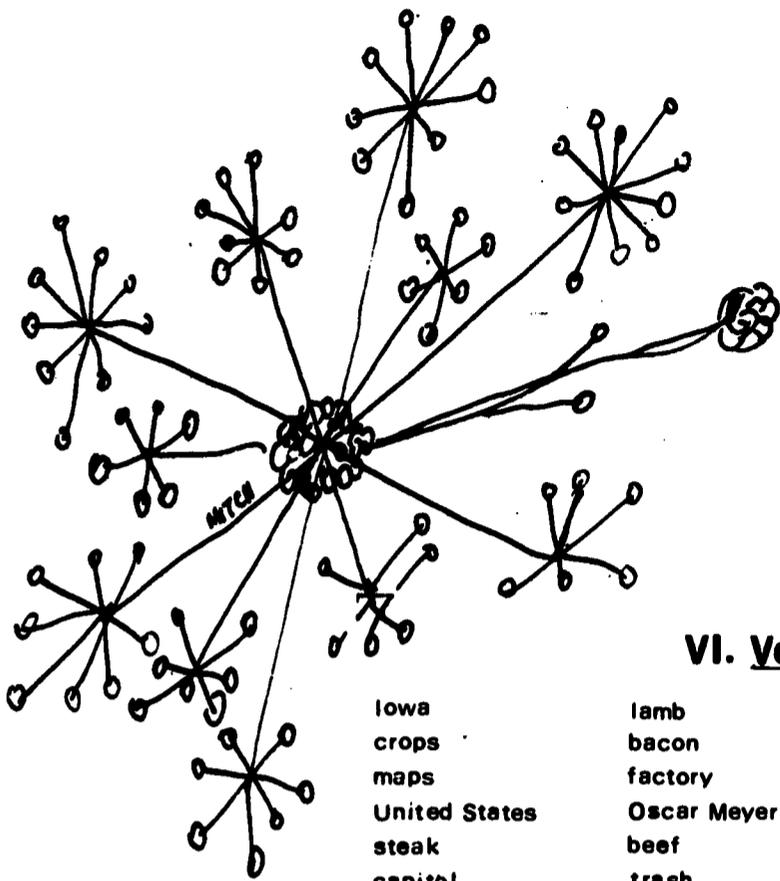
(From University of Iowa Catalog of Educational Films, 1966-69)

Ordering address:

Audiovisual Center
Division of Extension and University
Services
University of Iowa
Iowa City, Iowa 52240

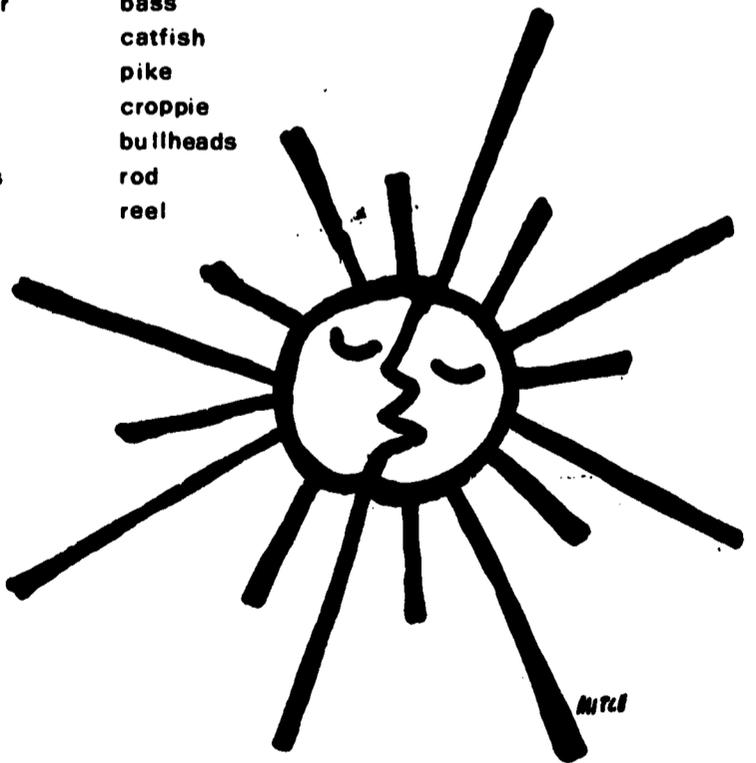
The following films are included as possible helps in teaching the unit. They are only suggestions from which the teacher may choose, depending on the nature and interests of her particular class.

- | | |
|---------------------------------------|---------|
| 1. Midwest U.S.A. | U-2732 |
| 2. Little Brown Church | UK-3905 |
| 3. Hoover's Birthplace | UK-3906 |
| 4. Our Iowa | U-2113 |
| 5. Plum Grove | UK-3900 |
| 6. Sioux City | UK-5200 |
| 7. Spirit Lake Massacre | UK-3904 |
| 8. Des Moines | UK-5096 |
| 9. Dubuque | UK-4897 |
| 10. Davenport | UK-5035 |
| 11. Council Bluffs | UK-4898 |
| 12. Backbone State Park | UK-4894 |
| 13. Cedar Rapids | UK-4803 |
| 14. The Sod House Frontier | UK-3917 |
| 15. Amana | UK-5095 |
| 16. Study of a Storm | U-3128 |
| 17. Weather: Understanding Storms | U-5899 |
| 18. WACO Disaster Study (Tornado) | U-4146 |
| 19. Spillville | UK-5108 |
| 20. This is Iowa--Northeast Iowa Area | I-5642 |
| 21. Summer on the Farm | U-2575 |
| 22. The Corn Farmer | U-771 |
| 23. The Dairy Farmer | U-2172 |
| 24. Farm Animals | U-496 |
| 25. The Farmer | U-3977 |
| 26. Eggs | U-2253 |



VI. Vocabulary

Iowa	lamb	fishing
crops	bacon	recreation
maps	factory	weather
United States	Oscar Meyer	rain
steak	beef	wind
capitol	trash	tornado
flag	package	tornado watch
Des Moines	frozen	Interstate
travel	picnic	freezing (32°)
mayor	tables	plumbing
governor	rest rooms	trucks
laws	soccer	car (automobile)
highways	park	sow
barges	trash	spring
telephone (book)	tennis	summer
taxi	horseshoes	fall
farmer	litter	winter
construction	barrel	snow
weatherman	garbage	blizzard
seasons	newspaper	bass
planting	T.V.	catfish
park	pork	pike
harvesting	pig	croppie
corn	hob	bullheads
barley	soy beans	rod
wheat	golf	reel
hamburger	fish	



LESSON I

- Scope of Lesson**
1. To stimulate interest in studying Iowa by associating local communities and points of interest with the larger ones of the state.
 2. To acquaint the students with local points and facilities of interest.
 3. To become aware, in a relative way, of the distances between various points in the state.

INSTRUCTIONAL OBJECTIVES	ACTIVITIES	RESOURCE MATERIAL	EXPERIENCE CHART
<ol style="list-style-type: none"> 1. To demonstrate an interest in the unit on Iowa by participating in a class discussion centered around familiar landmarks. 2. To locate Iowa towns and landmarks on a worksheet map. 3. To demonstrate an understanding of the concept of relative distance by comparing and verbalizing the distances between various points on an Iowa map. 	<ol style="list-style-type: none"> 1. Introduce the unit by creating an opportunity for discussion of towns that the children are familiar with in Iowa. These may be places they remember visiting such as grandparents' homes, vacation spots or places they have heard about. Attempt to include all of the children in the discussion. Encourage the students to elaborate on their experience to the extent that they show enthusiasm. As the towns are named or described the teacher will mark the approximate position of the town on the large map (oaktag) at the front of the room. The children will mark the location on their outline map (work sheet) according to the areas in Iowa. As a group activity we will estimate which, between two towns on our map, would be closer and which further from our community. 2. View the movie appropriate for the area of Iowa in which the school is located (i.e., Northeast, Southwest, etc.). The teacher will provide the narration relating the local community to the wider areas of the film. She should point out: <ol style="list-style-type: none"> 1. The recreational features in the nearby towns and parks not offered in the local community. 2. The historical points of interest around the general area, i.e., Hoover Memorial, Spirit Creek Battleground, Little Brown Church, etc. (These might serve as topics for oral reports). 3. The occupational similarities and differences between the local town and the general area 4. Write an experience chart concerning the day's activities. 5. Vocabulary: Iowa, crops, maps, towns, close, far away. 	<p>Worksheet #1 Iowa map divided into quadrants</p> <p>Large oaktag sheet with the perimeter of Iowa outlined</p> <p>Magic marker</p> <p>Movie: "This is Iowa - Northeast Iowa Area." Obtain from the University of Iowa AV Center #1-5642 (See film list for other films).</p>	<p>(Example) <u>Davenport</u> is one of many towns in Iowa.</p> <p>Some Iowa towns are close to Davenport and some are far from Davenport. Towns can be found on maps. People do different things in different towns.</p> <p>In the movie, we saw Iowa has farms and cities. There are parks and highways in Iowa too. Iowa farms grow crops and farmers raise animals</p>



MITCH

LESSON II

- Scope of Lesson:**
1. To introduce the class to state government and its basic functions.
 2. To relate state government to the local community and to the individual.
 3. To reinforce map study related to the center of state government.
 4. To provide a communication experience with a state official related to the study of Iowa.

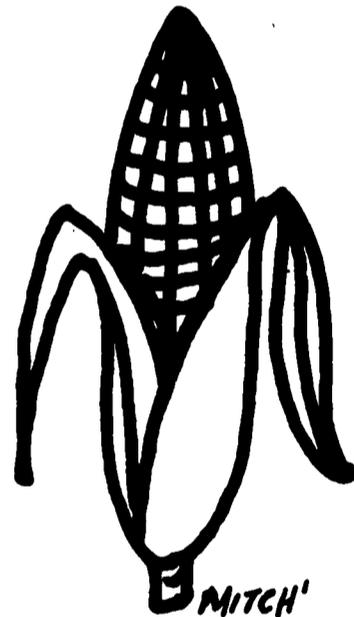
INSTRUCTIONAL OBJECTIVES	ACTIVITIES	RESOURCE MATERIAL	EXPERIENCE CHART
<p>1. To demonstrate selected knowledge about state government by:</p> <ol style="list-style-type: none"> a) Listing at least four functions of state government. b) Recognizing and naming the current governor of the state. c) Verbalizing the basic process of electing officials democratically by popular vote. d) Locating, on a state map, the center of state government. <p>2. To be able to compose and write a letter to the governor requesting information related to the state.</p>	<p>Review yesterday's experience chart. Place particular emphasis on Iowa as consisting of many towns and people who do not live in our town. The United States is a country which has many states; one of which is Iowa.</p> <p>Use the map of the United States to locate the capitol and refer to President Johnson. Identify Iowa within the United States map.</p> <p>Next, using the large map of Iowa, locate our state capitol in Des Moines. Show slides of the capitol in Des Moines as a concrete visual reinforcement of the concept. Follow slides with film on Des Moines. Inquire to see if any of the class has visited Des Moines or the capitol. If so, have them describe their recollections. Point out in the follow-up discussion:</p> <ol style="list-style-type: none"> 1. Des Moines is the largest city in the state. 2. Des Moines is an important market town for livestock and crops. 3. The capitol in Des Moines is where the government business is carried out. 4. The men we elect to look after our communities go to Des Moines to protect our interests. 	<p>Experience chart</p> <p>Slides of Iowa Capitol (Obtain from public library)</p> <p>Overhead projector</p> <p>Transparencies</p> <p>Film: <u>Des Moines</u> UK 5096</p>	<p><u>The Capitol of Iowa</u></p> <p>The capitol of Iowa is in Des Moines. At the capitol the Governor helps make the laws. Mr. _____ is governor of Iowa.</p> <p>Some of the laws make parks for us. We wrote a letter to Governor _____. We told him we are reading about Iowa.</p>
	<p>Discuss the capitol and define it as where the governor and others help make the laws for the people. The laws they make are about schools, highways, parks, and other things. Make a list of the laws that affect the members of the class and their parents, e.g.: 1) highway laws 2) tax laws 3) school laws 4) non-litter laws.</p>		
	<p>Outline on the board the process of electing state officials by popular vote. This might be transformed into a permanent chart for the purpose of consultation. At election time or for some other appropriate occasion. Discuss each step with the class relating the process to them and their families.</p>		
	<p>Vocabulary: Governor, Des Moines, laws, highways</p>		



LESSON III

- Scope of Lesson:**
1. To survey the kinds of jobs currently held by the heads of family of children in the class.
 2. To present a variety of occupations and workers found in Iowa which might fit the interests and abilities of the class.
 3. To study the requirements of various jobs available in local areas, in relation to the students' background and aspirations.

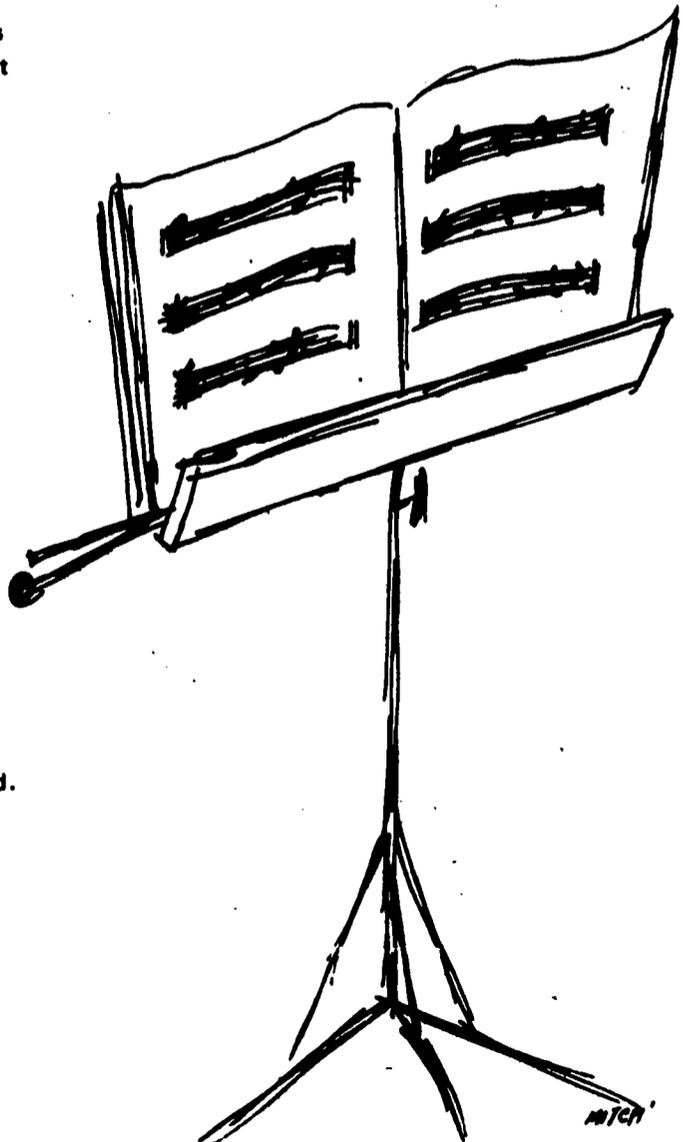
INSTRUCTIONAL OBJECTIVES	ACTIVITIES	RESOURCE MATERIAL	EXPERIENCE CHART
<p>1. To locate and write reports on job descriptions of selected occupations.</p> <p>2. To be able to demonstrate an understanding of different workers in Iowa by matching worker homes with descriptions of their jobs.</p>	<p>Introduce lesson by having the children comment on the jobs held by parents or relatives. The teachers should list and classify on the blackboard under such headings as:</p> <p><u>Factory</u> <u>Farm</u> <u>Farm-related</u> <u>Services</u></p> <p>Have a resource speaker address the class on the various jobs available in the area. A good choice might be the local employment counselor. (Be sure to brief the speaker as to the abilities and interests of the group before the class meets with him.)</p> <p>It is important that the class have some questions to ask. (Perhaps prepared beforehand. Such questions as the following might be productive:</p> <ol style="list-style-type: none"> 1. What do I have to do to become a truck driver? 2. What do factory workers do? 3. Are we able to get part-time work through your office? 4. Are there jobs for young people on farms around this area? 5. Is being strong all that's needed for these jobs? 6. How much education do truck drivers need? 7. Do I have to have a work certificate to work during the summer? 8. What good does a truck driver do for the community? a janitor? a farmer? <p>Make a display of Iowa workers, indicating the duties performed and the services they perform for the people. Use pictures or actual articles to demonstrate the point. For example, it might stimulate interest in factory work if under this classification was displayed the completed article or product such as brushes (Owen Brush Factory), radios (Collins Radio), weiners (Oscar Meyer), oatmeal (Quaker Oats), fountain pens (Schaeffer Pen Company), etc. Have the students write letters to various factories and chambers of commerce in order to get materials for the project. Give the responsibility for job description to the class in the form of a report assignment.</p>	<p>Employment counselor</p> <p>Bulletin board materials</p> <p>Factory products--pens, brushes, etc.</p> <p>Magazine pictures</p> <p>Writing materials</p> <p>Library resources</p>	<p><u>Iowa Workers</u></p> <p>Iowa has many different kinds of workers. Every job is important to the well being of the state. Mr. _____ the employment counselor, has helped us to understand the duties of these workers and the kinds of jobs around our hometown. We have written to employers for information to help us understand other kinds of jobs in other areas.</p>



LESSON V

- Scope of Lesson:**
1. To develop an awareness of the relationship of health and the different seasons.
 2. To develop an understanding of the conditions associated with the different seasons in Iowa.
 3. To emphasize the need to vary one's clothing depending on the weather and climatic conditions.

INSTRUCTIONAL OBJECTIVES	ACTIVITIES	RESOURCE MATERIAL	EXPERIENCE CHART												
<ol style="list-style-type: none"> 1. To be able to verbalize the different health needs for the different seasons and weather conditions in Iowa. 2. To be able to list at least four characteristics of each of the four seasons in Iowa. 3. To demonstrate an awareness of the relationship of clothing needs to weather conditions by matching various articles of clothing with appropriate weather conditions. 	<p>Review experience chart on workers in Iowa.</p> <p>Prepare the students for the movie on seasons by eliciting discussion on health concerns related to different seasons:</p> <ol style="list-style-type: none"> 1. Changing seasons sometimes produce colds. 2. We need furnaces or stoves to heat our homes in winter. 3. Summers are so warm that many places have air conditioning. 4. Overexposure to cold can produce sore or frostbitten fingers and ears. 5. Overexposure to sun may produce illness. 6. We must wear suitable clothes for the different seasons. <p>View movie: "The Seasons of the Year"</p> <p>Discuss and identify characteristics of the different seasons.</p> <p>Tape record the children's comments.</p> <p>After each season has been discussed replay the tape recording and stop at each descriptive adjective relating to the temperature or climate of the season. List these adjectives on the blackboard. Discuss the clothing needs as related to the different weather conditions.</p> <p>Using several used catalogues, have the children find examples of clothing appropriate for different seasons. Using a teacher-made worksheet have the children match catalogue pictures of clothing to different recreational and occupational activities:</p>	<p>Tape recorder</p> <p>Film: "The Seasons of the Year." Color. Coronet. 11 minutes</p> <p>Television</p> <p>Old catalogues</p>	<p><u>Iowa's Weather</u></p> <p>In Iowa the weather is sometimes hot and sometimes cold.</p> <p>In the cold winter we need warm clothes and boots.</p> <p>In the wet spring we need rain-coat and boots.</p> <p>In the fall we wear jackets and sweaters.</p> <p>In the hot summer we keep cool without coats.</p> <p>On the TV news they tell the weather for tomorrow.</p>												
	<p>Example:</p> <table border="0"> <thead> <tr> <th><u>Picture</u></th> <th><u>Clothing</u></th> </tr> </thead> <tbody> <tr> <td>Skiing</td> <td>Ski jacket, cap, boots</td> </tr> <tr> <td>Swimming</td> <td>Swim suit</td> </tr> <tr> <td>Gardening</td> <td>Lightweight clothing</td> </tr> <tr> <td>Farming</td> <td>Heavy duty clothing</td> </tr> <tr> <td>Fishing (spring)</td> <td>Boots, rain gear</td> </tr> </tbody> </table>	<u>Picture</u>	<u>Clothing</u>	Skiing	Ski jacket, cap, boots	Swimming	Swim suit	Gardening	Lightweight clothing	Farming	Heavy duty clothing	Fishing (spring)	Boots, rain gear		
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	<p>Watch the television weather news noting the Iowa map and emphasis on the fact that the weatherman is predicting the weather for tomorrow. From what it will be we could guess what type of clothing would be needed.</p>														
	<p>Write today's experience chart</p>														
	<p>Vocabulary: weatherman, seasons</p>														



TIPS TO TEACHERS

Here are some random thoughts on a wide range of problems common to the special class environment. By sharing these with you, we hope to avoid some basic errors before they become big problems. Included is some discussion on valuable time-savers and work-skipper for dealing with art in all classes.

Ideas:

Sharing of ideas does not mean all ideas are good, but all children should be heard and every idea considered. By encouraging children to talk freely, the teacher will discover the abilities and weaknesses in the group and will be in a better position to lead the group. Encourage children to talk by giving them something to look at. Promote class discussion by pre-planned and spontaneous questioning. It will help the not-so-imaginative child to come up with original ideas.

Frustrated Children:

Art may be frustrating. When a child's immediate response to an art project is frustration, remain calm and give the child time to collect himself and think before you step in and try to solve the problem. A little bit of frustration may be challenging. Realize that no growth takes place without effort. Once the child appears to be putting forth effort, the teacher's job is to guide him so that his effort becomes successful. Successful effort means satisfaction.

Work Space:

With each project, consider the work space needed. If you don't have adequate space, it wouldn't be fair to initiate the project. A clothesline in the room is handy for hanging fingerpaintings, and wet watercolor or tempera paintings. You may not have the space needed in your room. Try the gym (upon request, of course). The outdoors, too, is always available.

Time:

Perhaps you've planned an exciting art period at the end of the day. When that time nears, a fire drill takes one-fourth of the time allotted for artwork. Consider the project. Could part of it be done conveniently for the remaining time? If not, better do something else or you may be doing the cleaning up (not good practice for you or the children). Also, if the children rush because the time is short, the finished project may not be their best efforts.

Often, art work is put off until the end of the day. The class may be tired and think of it as a time to rest and/or play. Variation in time can be exciting for you and the class. An art period in the morning may be just what is needed to brighten the day. It's possible that the results will be better, too. Teachers of EMR should be alert to proper utilization of time. Students, because of their slowness to attain academic knowledge, may easily misuse time by continuing purposeless activity - e.g., making a link chain over and over.

Plan Materials and Tools:

Any teacher who has forgotten part of the tools or materials knows that this can create havoc. You will have done the project yourself before the class period. That is the time to record just what was used.

Drawing Boards:

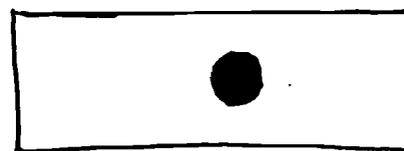
Any type of building board that will hold a thumb tack may be used. One for each child is ideal, size 18" x 24". Old chalkboard sometimes make good drawing boards.

Substitutes for Easels:

Drawing boards may be placed in the chalkboard or on turned-over chairs. Some children prefer to stand and work at their desk or a table. Some children like the floor. Paper pinned to the bulletin board can be used for painting or drawing.

Scraps:

Large heavy cardboard boxes with rope handles attached for easy carrying can be used for scraps: one for big scraps, another for little scraps. All usable objects should be saved by teacher and pupil. This teaches conservation of materials. The teacher must set the example here. Showing the child how to make the most of all materials given him, e.g., how often have you seen this in a piece of construction paper



instead of this:



File for Each Child:

The children, as well as the teacher, will benefit from keeping a file of their work. Oaktag or brown wrapping paper bigger than 18" x 24" will do. The children have fun making their own files and decorating their names on them. When all are finished the children can alphabetize them on a shelf.

Display Table for "Touch" Things:

Children are often forbidden to touch items in stores. As we have said, one way to learn about the world about us is by feeling. A table set aside just for this purpose will be very popular. The children will bring many things for display such as: abandoned bird nests, cocoons, rocks, etc.

Clean-up:

Clean-up should be the children's responsibility. This does not mean the teacher sits down to watch them. It means she will have additional time to help the student who needs it. She may guide the children in cleaning up. Time after school which the teacher might have spent cleaning can be put to better use in planning. Newspapers will speed this job. In addition, ask your custodian to supply you with cleaning materials. He'll be delighted, if you do a good job!

Display Work:

If children put effort in their work, it should be displayed. Displaying it attractively is the teacher's job. Hints on doing this can be found in the section on bulletin boards. Children can be helpful in putting up bulletin boards, but only with the teacher's guidance.

Evaluate Art:

The child's art is somewhat of a mirror which reflects his thoughts and feelings about the experiences he has had. If you want to learn more about the child, you will see more than just paint on paper. Some questions you might ask yourself as you view the finished product are:

What does the child draw--large? Small? Do you know why?

Does he fill the space? If not, is it a lack of ideas?

Are dull colors generally used? Why? Is it the subject matter? Lack of experience with bright colors? Could the child be depressed?

Is the work meticulously done? Ideas should be more important than neatness.

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Other questions will form as you look at the work. Let it be informative as well as something to look at. CAUTION! Do not use the child's art work as a base for labeling his personality. It is only a small part of his life which hopefully will help build his self-confidence and help you to understand him.

CHILDREN WITH SPECIAL PROBLEMS

Children with special problems in doing work with art media must be given special attention. You know your student best. The suggestions which follow are not to be thought of as cure-alls. They may not even be fitting. Hopefully, you may find some of them helpful. Or they may lead you to discover a new way of helping a student get to first base.

The "I can't do it" Child:

A child who responds with "I can't do it" after you've just given the directions does need help. He may know exactly what to do but needs help because he's seeking your undivided attention. When the class gets started with their project, take time to give it to him. If a child really doesn't know what to do, ask yourself these questions:

Is the project above his head? If so, how can you simplify it?

Does he know how to work with the media? If not, give him a start by showing him some basics.

Rather, encourage the child to do some part of the project than not do anything at all, or something entirely different.

The Unmotivated Child:

If a child seems to sit back and withdraw from a group already vigorously at work, take time to check on him. If you know the child knows how to use the media, perhaps some questions will help to draw ideas from him. The alert teacher will know each of his student's personal interests.

The Shy Child:

A timid child needs individual attention, too. You may need to help him "cut loose the apron strings." That is, if he's had little experience doing things on his own, any encouragement you can give him to create

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Often, art work is put off until the end of the day. The class may be tired and think of it as a time to rest and/or play. Variation in time can be exciting for you and the class. An art period in the morning may be just what is needed to brighten the day. It's possible that the results will be better, too. Teachers of EMR should be alert to proper utilization of time. Students, because of their slowness to attain academic knowledge, may easily misuse time by continuing purposeless activity - e.g., making a link chain over and over.

Plan Materials and Tools:

Any teacher who has forgotten part of the tools or materials knows that this can create havoc. You will have done the project yourself before the class period. That is the time to record just what was used.

Drawing Boards:

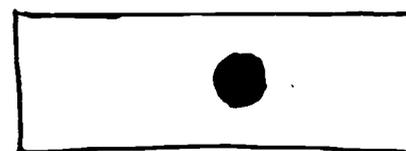
Any type of building board that will hold a thumb tack may be used. One for each child is ideal, size 18" x 24". Old chalkboard sometimes make good drawing boards.

Substitutes for Easels:

Drawing boards may be placed in the chalkboard or on turned-over chairs. Some children prefer to stand and work at their desk or a table. Some children like the floor. Paper pinned to the bulletin board can be used for painting or drawing.

Scraps:

Large heavy cardboard boxes with rope handles attached for easy carrying can be used for scraps: one for big scraps, another for little scraps. All usable objects should be saved by teacher and pupil. This teaches conservation of materials. The teacher must set the example here. Showing the child how to make the most of all materials given him, e.g., how often have you seen this in a piece of construction paper



instead of this:



File for Each Child:

The children, as well as the teacher, will benefit from keeping a file of their work. Oaktag or brown wrapping paper bigger than 18" x 24" will do. The children have fun making their own files and decorating their names on them. When all are finished the children can alphabetize them on a shelf.

Display Table for "Touch" Things:

Children are often forbidden to touch items in stores. As we have said, one way to learn about the world about us is by feeling. A table set aside just for this purpose will be very popular. The children will bring many things for display such as: abandoned bird nests, cocoons, rocks, etc.

Clean-up:

Clean-up should be the children's responsibility. This does not mean the teacher sits down to watch them. It means she will have additional time to help the student who needs it. She may guide the children in cleaning up. Time after school which the teacher might have spent cleaning can be put to better use in planning. Newspapers will speed this job. In addition, ask your custodian to supply you with cleaning materials. He'll be delighted, if you do a good job!

Display Work:

If children put effort in their work, it should be displayed. Displaying it attractively is the teacher's job. Hints on doing this can be found in the section on bulletin boards. Children can be helpful in putting up bulletin boards, but only with the teacher's guidance.

Evaluate Art:

The child's art is somewhat of a mirror which reflects his thoughts and feelings about the experiences he has had. If you want to learn more about the child, you will see more than just paint on paper. Some questions you might ask yourself as you view the finished product are:

What does the child draw--large? Small? Do you know why?

Does he fill the space? If not, is it a lack of ideas?

Are dull colors generally used? Why? Is it the subject matter? Lack of experience with bright colors? Could the child be depressed?

Is the work meticulously done? Ideas should be more important than neatness.

Is the work meticulously done? Ideas should be more important than neatness.

Other questions will form as you look at the work. Let it be informative as well as something to look at. CAUTION! Do not use the child's art work as a base for labeling his personality. It is only a small part of his life which hopefully will help build his self-confidence and help you to understand him.

CHILDREN WITH SPECIAL PROBLEMS

Children with special problems in doing work with art media must be given special attention. You know your student best. The suggestions which follow are not to be thought of as cure-alls. They may not even be fitting. Hopefully, you may find some of them helpful. Or they may lead you to discover a new way of helping a student get to first base.

The "I can't do it" Child:

A child who responds with "I can't do it" after you've just given the directions does need help. He may know exactly what to do but needs help because he's seeking your undivided attention. When the class gets started with their project, take time to give it to him. If a child really doesn't know what to do, ask yourself these questions:

Is the project above his head? If so, how can you simplify it?

Does he know how to work with the media? If not, give him a start by showing him some basics.

Rather, encourage the child to do some part of the project than not do anything at all, or something entirely different.

The Unmotivated Child:

If a child seems to sit back and withdraw from a group already vigorously at work, take time to check on him. If you know the child knows how to use the media, perhaps some questions will help to draw ideas from him. The alert teacher will know each of his student's personal interests.

The Shy Child:

A timid child needs individual attention, too. You may need to help him "cut loose the apron strings." That is, if he's had little experience doing things on his own, any encouragement you can give him to create

his own ideas will be helpful. Let him know that he need not be fearful of criticism because his work isn't like the next person's. Tell him that you expect individualism. That is what makes teaching a pleasure.

The Child who Repeats the Same Design:

When a child repeats the same drawing again and again, it is the teacher's duty to help the child out of the rut. Perhaps brain injury may account for the attachment to a single subject. In any case, the "why" is not important. It is important that you, the teacher, take steps to help the child think creatively. For instance, if the child continuously draws the same airplane in the same surroundings, urge him to consider new surroundings. If he cooperates, suggest a new kind of plane. You may even give him a book on planes. Seek variety in his chosen subject before seeking a change of subject.

The "clumsy" Child:

Patience is required in dealing with the child who seems to be all thumbs. Consider the child's problem in advance of the art media you give him. The child may appreciate a larger working area. You may need to help him line up his equipment in the best working arrangement. Sympathetic understanding will help him gain confidence in what he does.

The "copier":

It isn't benefiting anyone to accuse a child of copying. This only frustrates him. Children may copy their close friends' work same as they would copy their mannerisms. This behavior might be eliminated by changing places at intervals during the school year. Some children copy because of their insecurity. These children need to be encouraged to express their own ideas and they need praise, plenty of it. Try to find something they've done on their own and display it.

The Fearful Child:

Sometimes a child may destroy his work, when, in fact, it is good work. This kind of self-belittlement is harmful. There is no easy solution. Help the child feel success in any area possible, then build on it.

Other Problems of Children:

What about the child who has a habit of starting to draw and wants new paper to start again? This might be eliminated by discussing ideas with him before he starts the picture. Sometimes all the child needs is encouragement to go on. The first stage of a picture may look hopeless to the child. But the teacher can encourage him to go on if it looks like something may develop. If the child is still not satisfied after continuing to work on it, he may begin again.

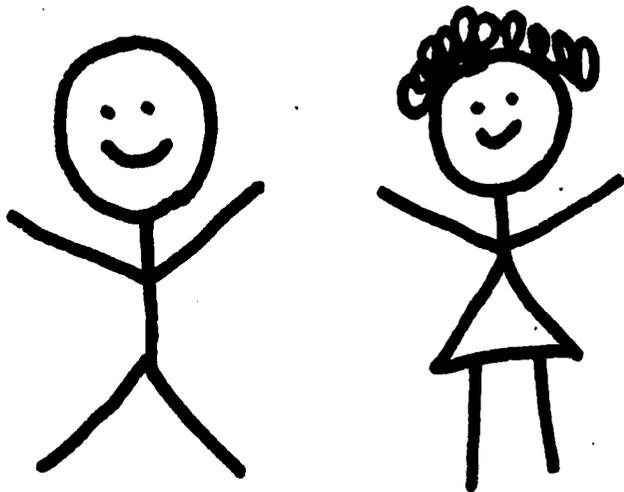
The child whose art reminds one of a postage stamp on a large envelope needs guidance in drawing larger. Privately ask him to look at his art at a distance. Ask him what he might do differently. If he doesn't come up with the answer, tell him you can't see it. You may give him special help by making comparisons before he begins drawing. For example, draw the apple as big as your fist.

Another child's paper may never seem to be big enough for the way he draws. This child could be guided in preplanning what he draws, giving consideration to the limited space. This would be better vocational training than giving him larger paper.



In order to establish some criteria for judging and praising the art work of special class children, some basic understandings must be reached. Since we work with the child at his ability level in all other subject matters, we must also be aware of what his ability level in art dictates for us.

Should you be fortunate enough to read *The Psychology of Children's Art* by Rhoda Kellogg and Scott O'Dell, you will find that children in America or any other country draw similarly at the same age levels. A five year old boy in Ghana or in Mexico City will probably draw his humans like this:



His basic design will be comparable to any other five-year old in Taiwan or Teheran or Christchurch.

Consequently, a child in special class with a mental age of five can be expected to produce art work at the same level. The chronological age is not the important consideration here. If his art work seems to be up to his expected ability level, based on performance, then it should be considered as his best effort. It should be praised.

It is important, then, that we examine some normal levels of artistic development, based on the findings of Kellogg and O'Dell.

Age 2, Children Begin to Scribble:

Scribbling is important; it's spontaneous. The child uses it later for leaves on trees, clouds, smoke, hair, and the like. Two year olds do not have a plan in mind. Their scribbles are important, however, because they have created these lines, which are basic to drawing circles, ovals, squares, and other shapes.

Nearly 3 or More:

Shapes begin to come into view. Early in the period it's difficult to say anything except that these drawings do contain shapes. Soon they become discernible circles, ovals, triangles, crosses, and squares.

Ages 3-5, Design Begins:

Mandalas are common

Suns begin

Then faces in suns

Radials frequent this age of art

Ages 4-5, People Are Favorite Subjects:

The face is huge in relation to other parts

Hats are often placed on faces

Ages 4-6, Almost Pictures:

Animals

Trees

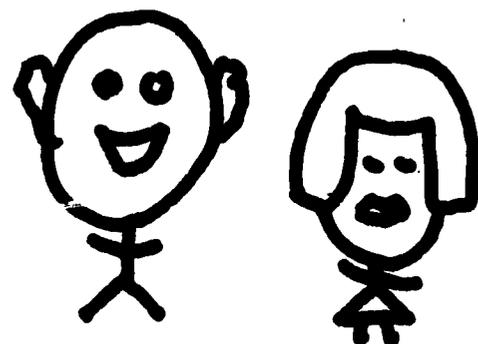
Airplanes

Cars

Houses

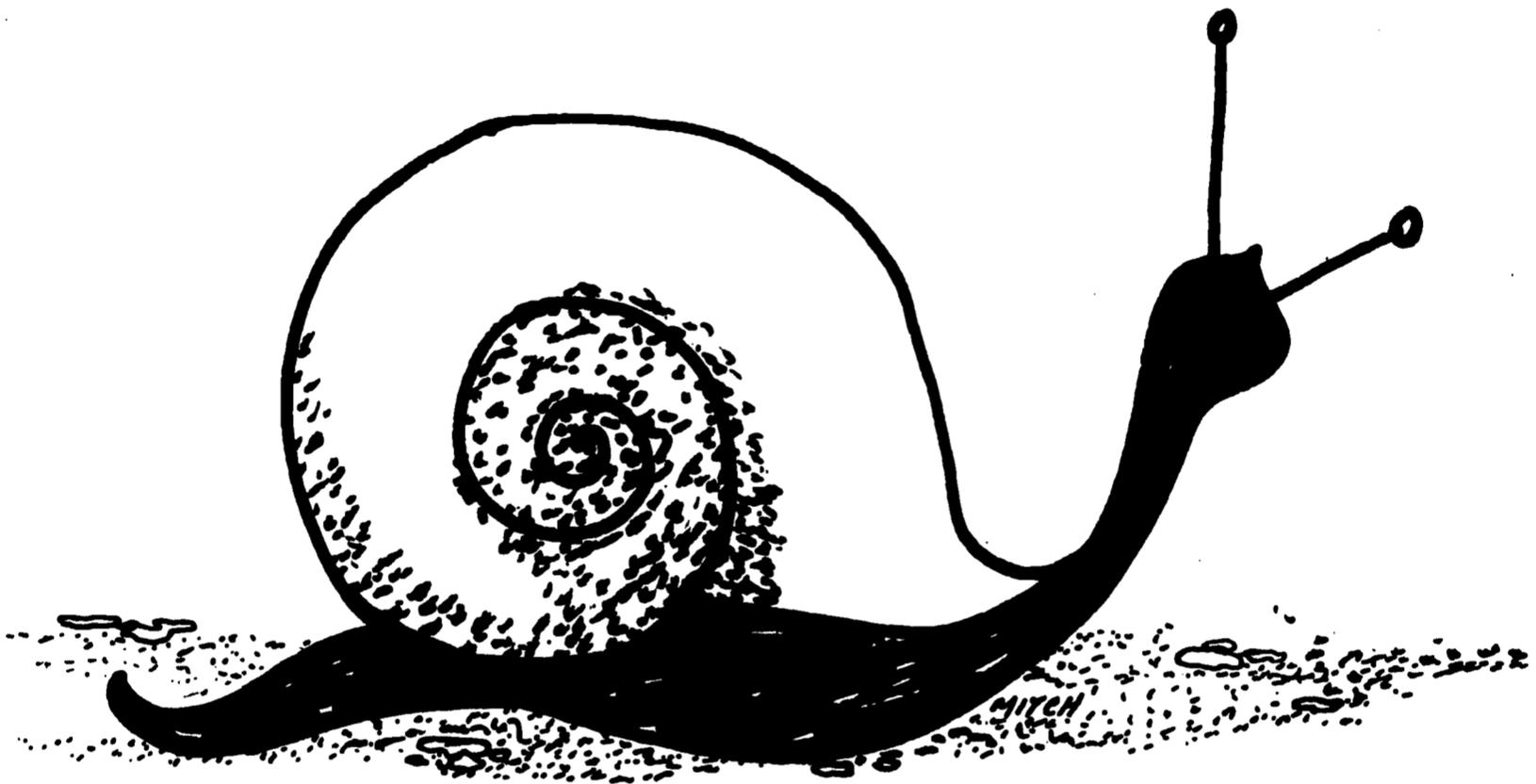
Flowers

Ages 5-7, Pictures:





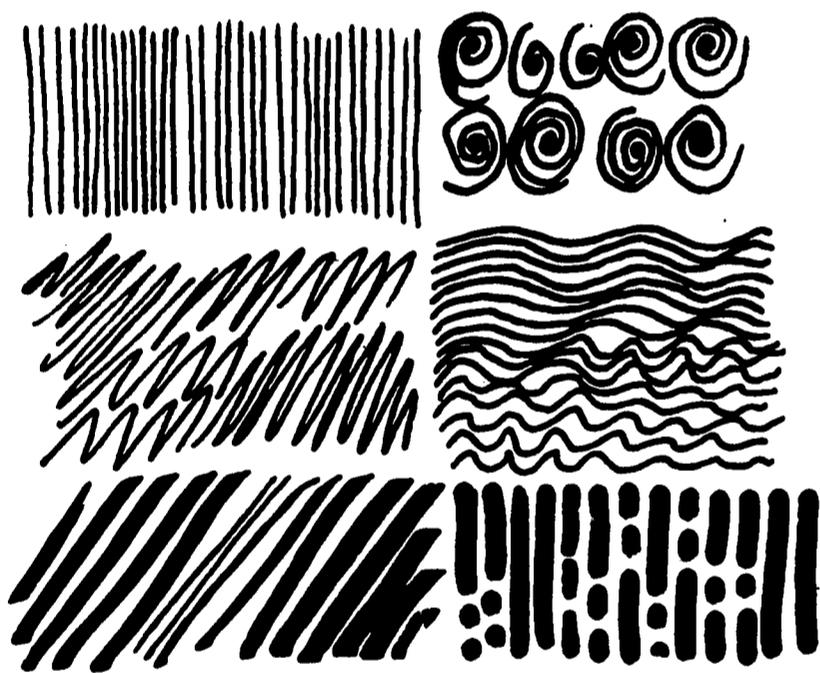
Normal children



DON'T judge children's art on how well it represents something. As you can see, each child follows some basic steps toward developing his ability to control necessary muscles, and to make certain kinds of personal choices. His maturing mind is reflected in his maturing art work.

Just remember that whatever a child draws is his own creation. It may be incomprehensible to you, but it should be judged and praised fairly.

This chapter is designed to review some of the basic principles of art and how they might be applied in daily teaching. These basic principles open up a whole new set of criteria upon which to judge children's art work. By keeping them in mind, what was previously seen a mass of scribbles and color can be seen as a first step toward artistic rhythm or balance. In addition, by applying some of the basic principles of art to your bulletin boards and wall displays, you will find some refreshing ideas for change and design. After all, bulletin boards, projects, and displays are a large part of your curriculum. They deserve as much careful attention as lesson plans. A small investment of time and care on your part will be obvious to your students and you can all be proud of your work.



SHAPE

When a line comes back on itself, a shape is created. Any number of shapes can be made from simple lines or shaded lines.

The shapes can flow simply and gracefully, as most natural shapes do. In fact, nature's shapes are limitless and usually flawless. Man's ideas for shapes usually come from nature.

Here are some basic shapes:

Have your students look for shapes in the classroom: desks, globes, bulletin boards, barrels, jars, and so forth. Have them point out shapes on each other: ears, hands, eyes, and mouth.

BASICS OF GOOD ART

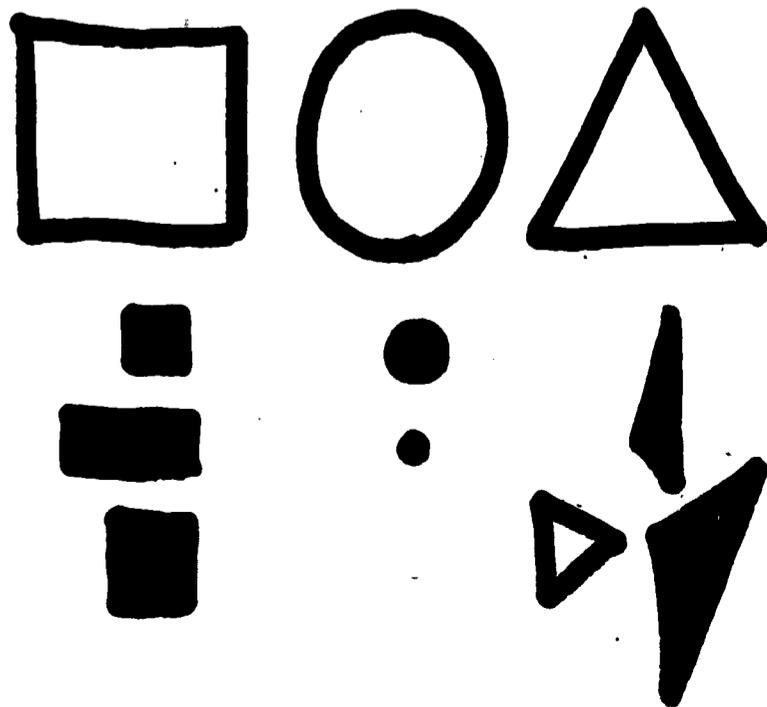
LINE

Touch a pencil, crayon, chalk, or brush to paper, and you've made a dot. Make two dots, connect them in any way, and you have a line.

A line goes in any direction, but it always moves from one point to another. A line can be fat or thin, fuzzy or smooth, wobbly or straight, but it *is* a line.

Anytime a line returns to its starting point, and the head touches the tail, then the line has created a shape.

Children can have a fine time looking for lines in paintings, furniture, floor coverings, blades of grass, fence rows, corn stalks, airplanes, cars, and so on. They can begin to collect "line-makers"--yarn, cord, string, rick-rack, straws, fishing line, pipe cleaners, and wire. These will come in handy soon.

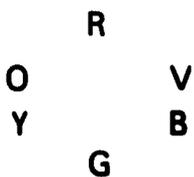


COLOR

Hue is another word for color. The "primary" colors are red, yellow, and blue. All other colors are made from these, but they cannot be made from any other color.



Add any two of the primary colors together, and the result is a secondary color: red and yellow make orange, blue and yellow make green, and blue and red make violet.



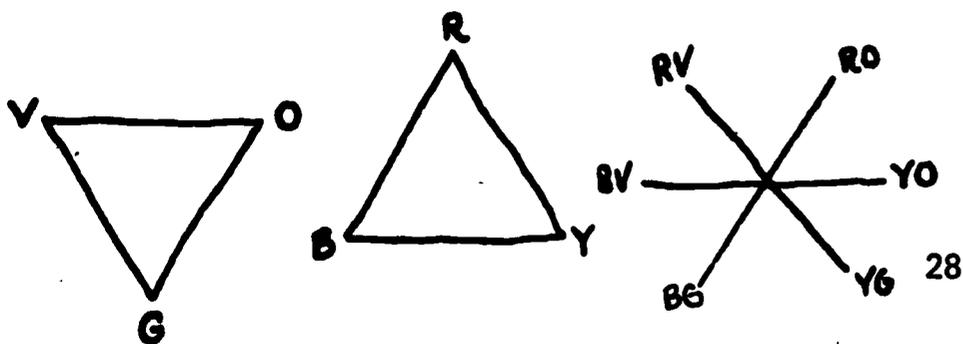
Mix is a primary color with a secondary color and the resulting color is called a "tertiary" color. Colors are usually presented on a color wheel so that the relationships between colors can easily be seen. Complimentary colors are easier to distinguish as well.

A full strength color is called a "full intensity" color. The intensity can be changed, or the color dulled by adding a little of its compliment. The more of the complimentary color added, the duller the color.

The "value" of a color is changed by adding white for "tints" and blacks for shades. The more white you add, the lighter the tint. Add more black and you get a darker shade.

Besides just being exciting to look at, colors express emotions and hint at physical feelings. Blue, green, and purple make us think of cool things: water, grass, ice, mountains, or trees. These are the "cool" colors. Red, yellow, and orange are generally called the "warm" colors. Those colors make us think of fire, molten metal, or sunshine.

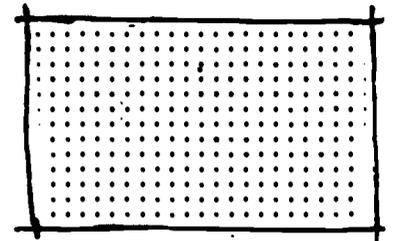
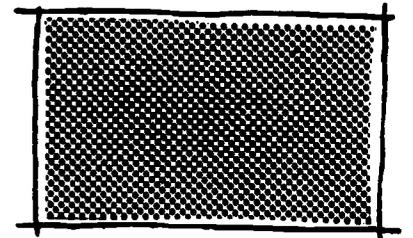
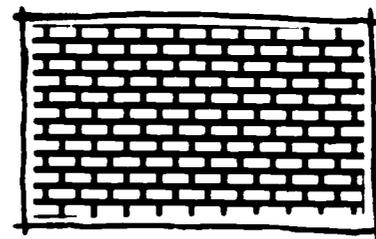
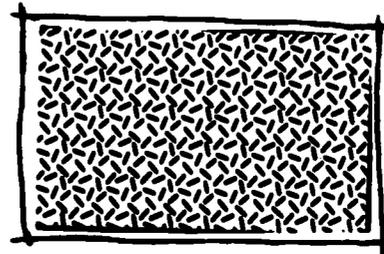
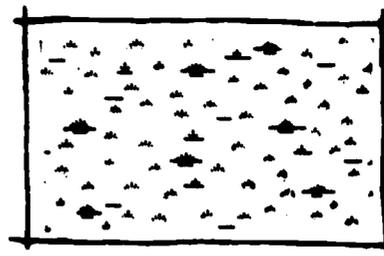
Our minds associate colors with all sorts of events or emotions. Pastel colors bring together softness, mint ice cream, bridal showers, and baby clothing. Dark colors show strength, night time, deep leather chairs, or the inside of churches.



TEXTURE

Texture is the surface quality of all things, natural or manmade. We know texture by the feel of an object; our fingers do the looking for us.

Have a "touch table" for children to begin developing texture discrimination. Place sandpaper next to burlap and silk, or put a cantaloupe between a watermelon and a peach. Play a variation of "blind man's bluff" with all the textures the class can collect.



Design

Design can represent the combination of shapes found in nature ... or in mother's kitchen. Most of man's ideas for design come from nature. The principles of design are the guidelines that we use when we put together a "work of art." Remember, too, that even seemingly inconsequential objects can have artistic design: an empty beer bottle, the front of a brownstone apartment house, even oil slicks in the gutter.



Media

RHYTHM

Music and art share the concept of rhythm. In both there is the strong element of repetition: the tapping of a rhythm block, or the incoming waves in a seascape.

Rhythm can be achieved by repeating a color, a line, a shape, a form, or a texture.

Rhythm can also be a progression from small to large, from curved to straight, from rough to smooth, from red to pink, or from soft to hard. Rhythm gives a work vitality and movement.

EMPHASIS

Emphasis refers to what strikes the eye first in a painting, a piece of music, a room design, or a person's clothing. Emphasis is used to underscore whatever seems most important to us and what we want people to see or hear first. We can emphasize by changing the rhythm, or color, shape, texture--any one of the important elements of design.

BALANCE

Balance gives a work of art stability. We see balance--or a lack of balance--everywhere we go. The next time you walk down a street, examine the fronts of stores and houses for balance: see if they have an equal number of the same things on each side of a structure. This is "formal" balance, and is symmetrical.

Informal (asymmetrical) balance uses equal weights on each side of a structure, but arranges them differently or changes the individual item. A small bright spot, an interesting texture, or an intricate shape can easily balance a large, dull, simple shape.

CONTRAST

Contrasting elements in a work can provide a great deal of enjoyment. Contrast patterns and textures to find out what makes them similar and what makes them different. Cut and paste shapes of different textures and different colors on oaktag and let the children make verbal comparisons.

PROPORTION

Proportion is a matter of size relationships--the individual parts as they fit together to make the whole work. A basketball team--from a distance--all seem relatively average in height. But stand next to Bill Russell, and the size relationship is obvious. His leg is equal to your entire height, and you can barely reach his chest with an outstretched arm.

A small chair in a large room looks smaller than it does in a small room. A small boy makes a tall boy look taller.

But a dog would look very strange with legs as large as those of a horse, while the horse would look equally odd with dog-sized legs. Things are in proportion to one another when their sizes seem to belong together.

Make a paper man: Give each child paper (12" x 18") and crayons or colored chalk. Everyone divides their paper into fourths by folding it from top to bottom. Everyone then draws a head, neck, and shoulders on the top piece of paper.

Now everyone folds that part under and trades papers. In the second section--no peeking!--everyone draws a torso from shoulders to hips. The torso section is folded under and papers are traded again. Legs, from hips to knees, are drawn in the next section, then papers are folded and traded again. Legs, from the knees to the shoes, are drawn in the last section.

Now unfold the paper people and see what kind of a collection you have: tiny heads with huge trunks and tiny legs, or giant heads with almost no trunk or legs at all.

Pin them on the board and have the children discuss what seems wrong in each example. Let them know that they can trust their own eye.



MITCH

MEDIA PUT TO USE

What follows is a compilation of projects and exercises built around six important media. These projects and activities should act as "starters" to push you and your classroom into exploring the possibilities in all media for all subject matters.

In all cases we have tried to stress familiarity with the media and the tools employed. Remember that the emphasis is as strong on the process of art as it is in correlating art and subject matters. A basic understanding of these media--how they feel, look, work, etc.--will enable you to involve more art projects in all your classes.

CLAY

Clay, or any substance which can be easily manipulated in 3-dimensional fashion, seems to be a necessity in the classroom. Clay, play dough, or the like, is inexpensive. It helps develop the senses of touch and sight. Children obtain great satisfaction in the experiences of rolling, squeezing, patting, pulling and kneading it. It also encourages the use of both hands. Hands and fingers become stronger in the process of working with clay.

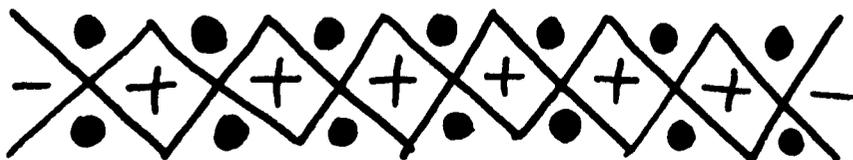
Clay is a good material for developing creative expression at all age levels. It may be *one* medium in which a child can express himself. It may also be the answer to the child who has a problem of poking the other fellow.

You find it messy? Careful preparation and instructional methods of handling clay and self should remedy the mess.

Children can wear old short sleeved shirts or aprons. For added protection, the floor may be covered with newspapers. You may wish to set up some rules on an experience chart. For instance:

1. Work only over the desk or table.
2. Use a ball of clay to blot up tiny pieces.
3. Never carry clay around the room.

Do allow time for the children to help in the cleaning. Give them directions so that it will be orderly cleaning. For instance, damp cloths may be passed out to each child. Each can wipe up his own mess. Before anyone is allowed to leave his desk the floor and shoes can be checked.



Before each lesson the children should be allowed to explore the clay. During this time the teacher might discuss the proper plasticity of the clay. She could find a piece with the right amount of moisture and plasticity and have the students feel it.

Whatever the child makes should have a base which enables him to turn the object around and obtain better three-dimensional proportions. Bases which can be used are: masonite, heavy cardboard, vinyl floor tile. In most cases, a 12" square should work.

If firing of the clay is not possible, powdered dextrin can be added to the mixture. This should make the clay hard.

Remember: to avoid confusion about whose is whose, when clay objects made by the children are bone dry, their initials should be scratched on the bottom.

Information on glazes can be obtained from books or ceramic suppliers. There are so many types of glazes. The children might enjoy reading about them and learning of their possibilities.

WHAT CHILDREN DO WITH CLAY

Before children make anything out of clay they must get acquainted with it. The first stage in clay might be compared to scribbling. Children first experience it by beating and pounding it.

Some primary children will begin to make a conscious approach at shaping clay. When the child begins to do this, you might encourage him to make simple objects. He could be encouraged to make familiar things such as: donuts, hamburgers, cookies, snakes, baskets filled with eggs.

Children will usually discover that they can make animals and figures by starting with a ball of clay. From it they can pull out the other parts as needed. Some children prefer starting with a shape and adding to it. Children's clay work is oftentimes exploratory. It is questionable whether or not to fire it, since it is a rare exception when primary work survives firing.

Clay Vocabulary: In an ideal school situation, a small electric kiln on rollers can be passed from room to room as needed. All work must be *bone dry* before firing. We must use a common set of words, by the way, in talking about clay. Here are some useful words and their definitions:

Bat--a flat, level slab made of plaster which is used to absorb the moisture from wet clay, particularly in drying.

Biscuit--clay ware that has been fired once.

Bone dry--as dry as clay can become without applying heat. The ware is light in color and is fragile.

Core--a paper form over which a slab of clay is modeled.

Engobe--color pigments added to slip used for painting decoration on clay, or liquid clay in which a raised design can be made.

Firing--baking the clay object in the kiln.

Glaze--a mixture of powdered chemicals, glass, colors, and water which is applied to biscuit-fired ware. The term is also applied to the glass-like surface which is the result of firing the raw mixture in the kiln.

Greenware--a term applied to unfired clay models.

Kiln--a furnace or oven in which pottery is fired.

Leather hard--clay which is partly dry. The color of the clay is still that of moist clay, but the clay is firm and cannot be molded. It can be scratched or carved with a design.

Score--to make marks or scratches on moist clay with a tool; a step in welding two pieces of clay together.

Sgraffito--decoration produced by scratching lines of a design through a surface layer of engobe which reveals the clay below.

Slip--any clay which has been mixed with water to the consistency of cream. To be used for patch work or pouring into molds.

Slip painting--decorating with engobe, also called colored slip, by painting directly on clay.

Texture patterns--designs pressed or scratched into moist clay by a variety of small articles such as nails and combs.

Underglaze--color pigment mixed with slip for decoration.

Waterproofing--sealing a bowl that is porous and sweats after firing. The bowl is heated and a candle rubbed over the inside, or a commercial compound called "Oronite" purchased at service stations may be used.

Wedging--the process of conditioning clay for efficient use and removing air pockets by slamming the clay onto a hard surface.

Welding--the process of joining two pieces of clay together securely with slip.

Kinds of Clay:

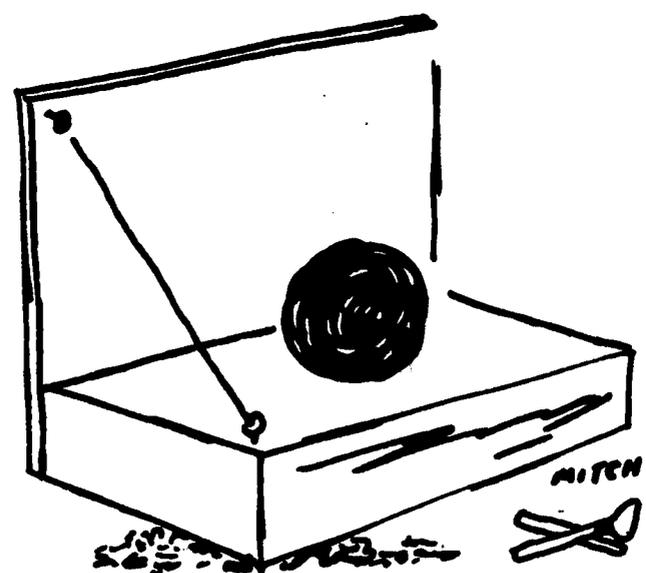
White or buffing clay, which requires a temperature of 2150° F. to 2400° F. to "mature" it; red modeling clay; and terra cotta. Terra cotta gives variety to children's work in the upper grades. It is a mixture of red clay and 10% to 20% of medium coarse grog or brick dust. The addition of grog or brick dust strengthens the clay body and lessens the hazards of firing, helps work to progress more rapidly because the water which makes the clay workable evaporates more readily, and has a rough texture because of the grog, which can be purchased in coarse, medium, or fine grades and in white, buff, or red colors.

Purchasing the moist form of clay is most practical for classroom use, since it is always ready when needed. It can be ordered in 100 lb. cartons from ceramic suppliers. The clay is packed in four moisture-proof plastic bags.

Powdered clay is less expensive since the supplier does not have to include in his price the labor of working the water into the clay. The savings, plus direct experience with the clay, may be reason enough to choose powder over moist clay.

Preparation of Clay:

Clay flour is not difficult to prepare, but it should be stated here that preparing and mixing flour clay can be very messy and requires some extra space. Good clay should be workable, plastic, fine in texture, and it should dry well. In general, the following proportions are successful. Clays do differ, though, and smaller amounts or larger amounts may be added:



For 25 lbs. of clay flour add 5 qts. of warm water and 1/4 cup vinegar.

Put the clay flour into a crock large enough to hold the amount to be mixed. If bentonite (substance which makes clay more pliable) is added, mix the ingredients into the clay flour with the hands, pour in the water and vinegar. Do not stir or mix it into the clay. Allow the mixture to stand for 60 hours in the crock with the cover on. Check for moisture and add warm water if necessary. Clay prepared this way is wedged more easily. The vinegar in the water neutralizes the alkaline content and makes the clay less drying to the hands.

Test the clay for bubbles by cutting it in half with a wire.

Overly wet clay is hard to manage. Spread it on a cloth and let it dry for awhile.

Caring for Clay:

Bread wrappers are the greatest for storing working clay projects of students. Keep the clay wet by covering it with a moist cloth. Check it every so often. If it seems to be drying out, moisten the cloth and cover it with plastic. The best place to store it is a crock with a lid. Garbage cans will do, too. Small pieces may be put in coffee cans with lids.

Reclaiming Clay:

If you show the children how to reclaim clay you will also be teaching them good economy. Leftover hardened clay may be reclaimed by wrapping it in damp cloths and setting them aside for a few days. Discarded clay could also be thrown in a plastic bucket with water in it. When sufficient moisture has been absorbed it can be put back in the crock.

Drying Clay:

Since clay shrinks from 10-15%, small parts such as handles will crack unless they are given special treatment. One method is to apply water with a brush to the thin areas. Do this several times during the drying process. Another way of preventing cracking of smaller parts while drying is to place a damp cloth over them or put in a plastic bag (bread sack). Bowls sometimes crack at the bottom while drying. This may be prevented by putting them on stilts. After approximately 24 hours, the clay has dried to "leather dry." It can still be worked on in this stage.

Joining Clay:

Slip may be used to join clay. Scratch or roughen the area to be joined and where it will be joined or moisten the area with water. Brush on a good amount of slip and press on.

Mending Clay:

Bone dry clay is impossible to mend. Leather hard clay may be mended by using clay shavings from the piece to be mended and as little water as possible. A chip from a bowl cannot be glued on but must be built up from shavings. Cracks must be widened slightly so that shavings can be pressed into them.

Decoration of Clay:

The fingers are good tools for decorating. Fingerprints and nail prints can add texture to a piece of pottery, as will pencil ends, bob pens, buttons, nails, broken saw blade, etc.

Clay may be decorated with watercolor and tempera while in the leather hard stage. When dry, a fixative should be used since you cannot fire it. Engobe, used for decoration, can be fired. It is a mixture of clay flour, water and underglaze color in these proportions:

- 1 t. underglaze color pigment*
- 2 T. white or buff clay flour*
- A few drops of glycerin (added to make the slip flow more freely).*

Adding more clay flour gives lighter values. Paint on engobe with a camel hair brush when the clay is leather hard. The work must be fired twice, once for biscuit and again for a transparent glaze. If the engobe is painted on too thick, it will flake and peel when fired.

Slip Trailing:

Requires a squeeze bottle and thick slip. Draw design directly from squeeze bottle onto the object. Young children can do this easily. Older children will enjoy experimenting with different openings of various sizes.

Tools Needed for Working in Clay:

- | | |
|---|-------------------|
| rags | saw blades |
| rulers | large nails |
| plastic spoons | tongue depressors |
| rolling cylinders (broom handle, rolling pin, bottle) | |
| wooden stick with a wire attached for gouging, | |
| sharp knife for cutting clay or wire bands-- | |
| hands--the best tool | |



PINCH POT

Materials: Clay which can be fired, or clay with dextrin
Old shirts or aprons

- Directions:**
1. Work up the clay until it has reached a good plasticity. Then pat together a round ball of clay about the size of an orange.
 2. Push your thumb into the center of the ball and halfway down. Hold the ball in the other hand and pinch, keeping the thumb in the center hole and the other fingers spread against the outer edge.
 3. Rotate the ball after each pinch. Keep the walls thick.
 4. Flatten the bottom by dropping it on the working surface from a few inches above.
 5. Fire the bowls.

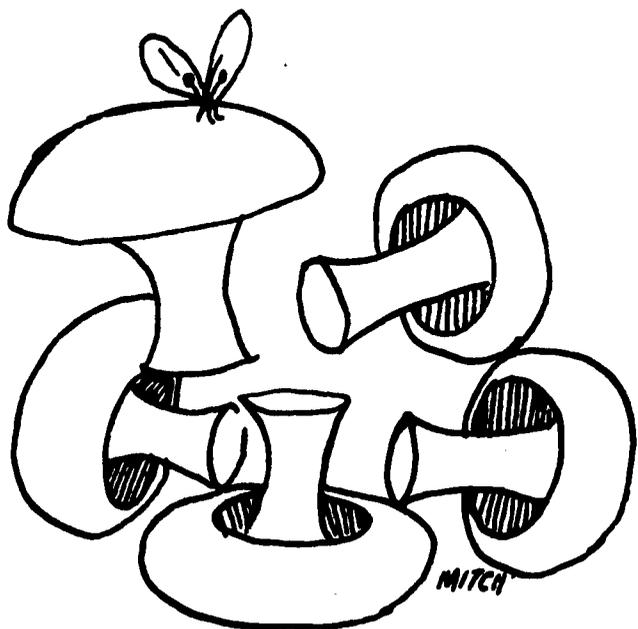
CLAY VOCABULARY BUILDING EXERCISE

Materials: Clay

Old shirts or aprons

Directions: This lesson is designed as a starter to make sure that the teacher and the class have a working vocabulary of command words.

1. Ask the students to follow along as you show them how to:
 - (a) *squeeze* clay
 - (b) *bend* clay
 - (c) *twist* clay
 - (d) *break* clay
 - (e) *stroke* clay
 - (f) *pound* clay
 - (g) *roll* clay
 - (h) *flatten* clay
2. Record these on an experience chart and review them occasionally.



RELIEF SCULPTURE IN CLAY AND PLASTER

Materials: Water-base clay

Plaster of paris

Rubber dishpan for mixing plaster

Various shaped boxes

Assortment of sticks and odd discarded objects and instruments of all kinds

- Directions:**
1. Cut down the box used to a three inch depth. Put masking tape around the edges so that the seams won't burst in the process of making the design in the clay. The box could be coated with liquid paraffin to prevent the clay moisture from warping the box.
 2. Make the clay layer in the box one inch thick. The students should be allowed to experiment to find out that an impression in clay will be a bulge in the plaster cast. You may wish to limit the children's design to that which can be made with the objects made available to them for that purpose.
 3. Once the clay mold is satisfactory, plaster of paris mix is poured over it to about an inch thickness.
 4. Just before the plaster sets, a bent hook or circle of wire can be inserted for a hanger.
 5. Allow to dry at least a day.
 6. Scrape off excess edges on the plaster. Wash the relief with water and clean it with a toothbrush. The plaster relief should be coated with liquid white glue and allowed to dry thoroughly before applying oil stains.

7. Coat the completed relief with liquid wax or lacquer to protect the surface.

CLAY FIGURES

Materials: Clay

Old shirts, aprons

Directions: 1. Wedge the clay.

2. Roll out good-sized balls and logs of clay.

3. Build clay figures in any desired shape.

Children enjoy making giants, trolls, or creatures from outer space.

4. Sturdy figures may be decorated and fired.

CLAY ANIMALS

Materials: Clay

Old shirts, aprons

Newspapers

Directions: 1. Each child has a good-sized ball of clay.

2. Begin making animals by rolling smaller balls for legs and heads. Allow each child to make his own interpretation of animal figures.

3. Decorate with paper hair or raffia.

CLAY FACES

Materials: Clay

Old shirts or aprons

Directions: 1. Start each student out with a ball of clay. Put a thumb hole in the bottom.

2. He may scratch on features, use added bits of clay for features like the nose or hair.

3. Texture can be added by shaping the head with a block of wood, spoon backs, knife blades, etc.

4. Add dextrin if you wish the clay to harden. Let stand until bone dry.

5. Fire, then add bits of cloth to make a finger puppet.

RIPPLE BOWL

Materials: Red terra cotta or wedged clay

Oilcloth

Water and sponge

Rolling pin and knife

Two lath strips 12'' long

Directions: 1. Design the bowl by cutting out paper patterns.

Circles and ovals are good.

2. Make a clay slab on the oilcloth (wrong side up, for texture) by flattening it with the hands. Then put a lath strip on each side of the clay. Roll the clay down to the level of the laths.

3. Lay paper pattern on the clay and cut around it.

4. Use the excess clay to make seven or eight marble-sized balls. Space the balls 2'' apart around the clay rim.

5. Lift the clay and roll the balls just under the rim. Let the clay rest on the balls--this will give the bowl a fluted edge. Smooth the rim's with a sponge.

6. Decorate the bowl with "gadget" impressions. Let the bowl stand until bone dry.

7. Fire twice: once for biscuit and once for glaze.

COIL BOWL

Materials: Clay

12'' x 12'' board for working surface

Old shirts or aprons

Directions: 1. Wedge the clay, then pat it until it is sticky.

2. Roll out strips 15'' long and 3/4'' wide.

3. Roll out a coil of clay circular fashion for a base or cut out a flat circle of clay.

4. Spiral the strips in layers on the base, pinching the ends together when needed. To make the bowl curve out, place a new coil on the outside edge of the preceding coil. To curve in, place the new coil on the inside edge of the preceding coil.

5. Either smooth the entire surface, or else press the coils together just enough to make the form solid. In the latter method, coils and finger-prints show and add texture.

MAKING TILES

Materials: Rags

8'' x 18'' board

Two wood strips 1/2'' thick

Finishing nails

Dolling pin

Clay

Directions: 1. To keep the clay from sticking, spread a rag over the board. Then pound small strips over the rag.

2. Wedge the clay. Roll it out until it is completely even.

3. Pry up the wood strips and cut clay into rectangular strips.

4. Decorate strips with "gadgets": nails, pencil impressions, gears, bolts, blocks of wood, etc.

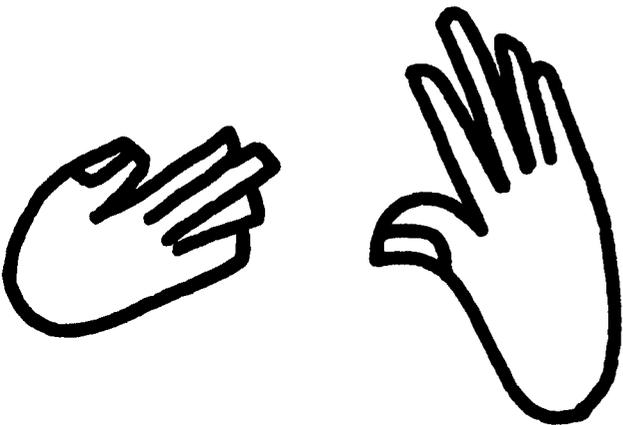
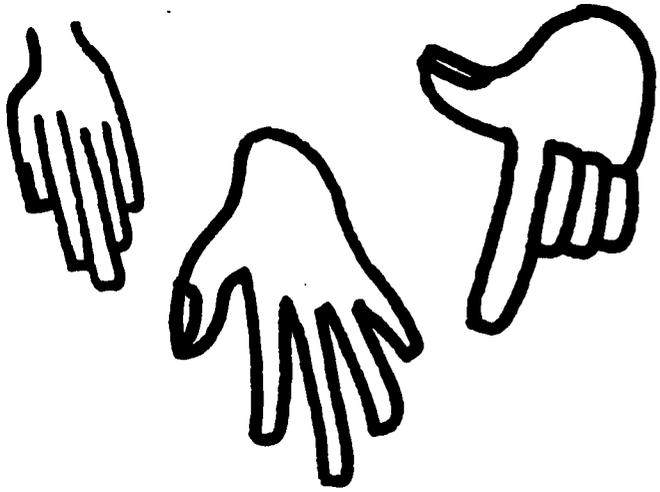
FINGERPAINT MONOPRINT

Materials:

Fingerprints
Sponge or rag
Absorbent paper

Clean, hard work surface

- Directions:**
1. Prints can be taken from fingerprint designs if they are made on table tops, masonite board, glass, oil cloth, or fingerprint paper itself.
 2. While fingerprint is still wet, wipe around it with a sponge or rag to remove any unnecessary paint.
 3. Lay an absorbent paper over the paint. Avoid moving the absorbent paper, but rub lightly.
 4. Peel back the paper. A soft textured print should result.



FINGERPAINT

Fingerpainting is so valuable because it is an acceptable way for children to really get their hands dirty. For most children, the feel of the paints is exciting. It's up to you to channel their excitement and energies into productive lessons.

Fingerprint Know-How Lesson:

At the primary levels fingerprinting is used more for emphasizing motion than for drawing representative scenes. You will want to demonstrate how to use arms and hands to create different effects.

Pass out shelving paper, butcher paper, or regular fingerprint paper. Have each child put his name on the dull side. Spread plenty of newspapers around the working area.

Wet your paper by dipping it in a pan of water. Then apply the paint and demonstrate the use of hands and arms for effects.

All children should be able to see what is being done. They may then experiment on their own. When they express that they like a particular design, let them put it aside for drying.

Hints About Fingerprint:

Flatten the paper before applying paint to avoid tearing and wrinkling. Apply just enough paint to cover the area so that when a line is drawn it makes a definite contrast between the paint and the paper. Too much paint has been applied if, when a stroke is made, a considerable blob of paint is left at the end of it.

If the paint becomes too dry so that free, easy strokes cannot be made, add water. Sprinkle it on or use a sponge. Prepared liquid starch such as Vano "works" longer without drying out. Also, a few drops of glycerine may be added to keep the paint from drying so rapidly.

Curling can be avoided by moistening the back. Ironing with a warm iron helps, too.

Fingerprint Recipes

It is highly recommended that the students partake in making the fingerprint if at all possible. This should give them experience in measuring, plus a sense of accomplishment.

Recipe 1: 4 heaping T., cornstarch

Add small amount of water, stir until smooth
Add 1 qt. water and cook until mixture is of
pudding consistency. Add color.

Use it for decorative paper wastebasket, backed
paper, placemat.

Recipe 2: ½ lb. laundry starch (not instant)

1 T. talcum powder
1 c. soapflakes
1 gal. water

Cook mixture like washday starch, color
with powdered paint or food dye.

Recipe 3: 2 c. flour

5 c. cold water

Cook until smooth, add some salt and let cool.
Food dye for color.

Recipe 4: Use finger, palms, whole hand

¼ c. laundry starch to a paste in a little
cold water.

Add 2 c. boiling water

Add ¼ c. soapflakes dissolved in a little
warm water.

May color it using tempera

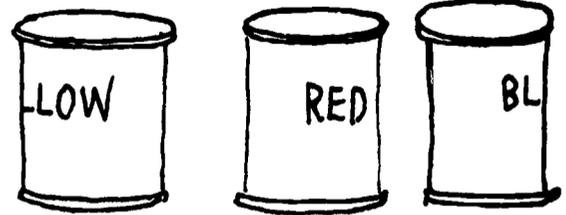
Use shelving or finest paper. Wet paper first.

Cooked Fingerprint Recipe: (Enough for Class of 30)

Mix 8 slightly rounded tablespoons of cornstarch with enough
cold water to make a thin paste. Add 2 qts. of boiling water,
stirring constantly. Stir in 4 tablespoons of soap flakes or
glycerine to provide more gloss. Divide and color with powdered
color.

Use for Fingerprint:

Fingerprintings can accumulate rapidly, but why throw them
out? Use them as you would any colored paper: for cutting or
sculpturing. Mount pictures on them, or draw on them with chalk
or paint on an easel. Use them for paper-folding work any time.



FINGERPAINT AND COMB

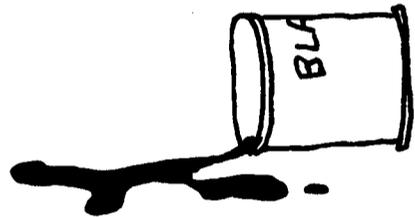
Materials: Clear fingerprint

Thick tempera paint

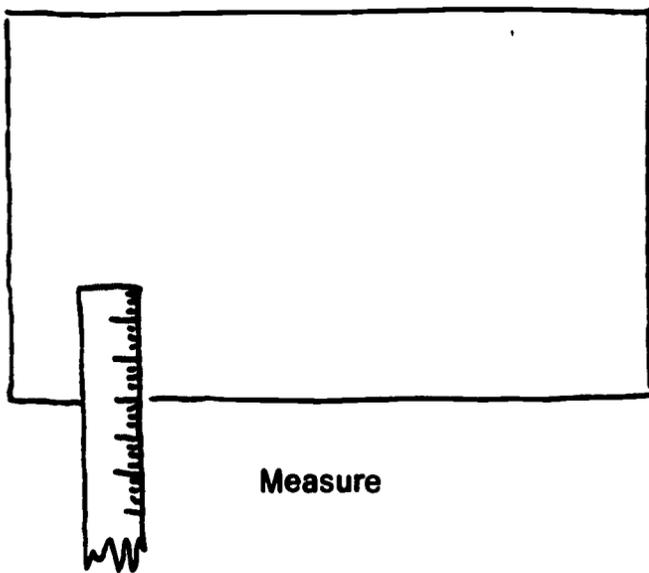
Eye dropper

Old comb or cardboard facsimile

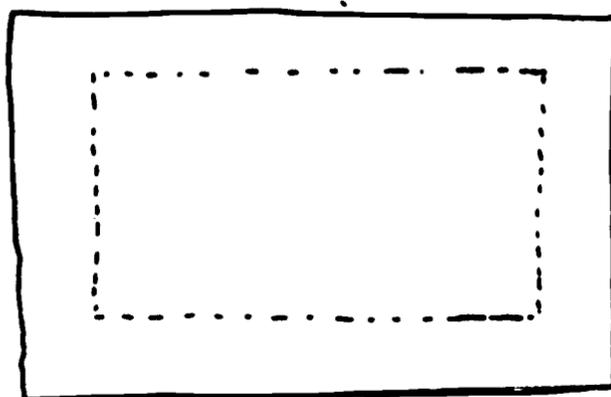
Directions: 1. Make sure working surface is covered with news-
paper. Then pass out combs, paper, and fingerprint.
2. Apply a very thin coat of fingerprint. Then drop
small dots of heavy tempera on the paper in a
rhythmic pattern.
3. Pull the comb across the paper, drawing the
tempera into the fingerprint. Lines may be swirled
or crossed, but not too much: bright colors will
disappear.



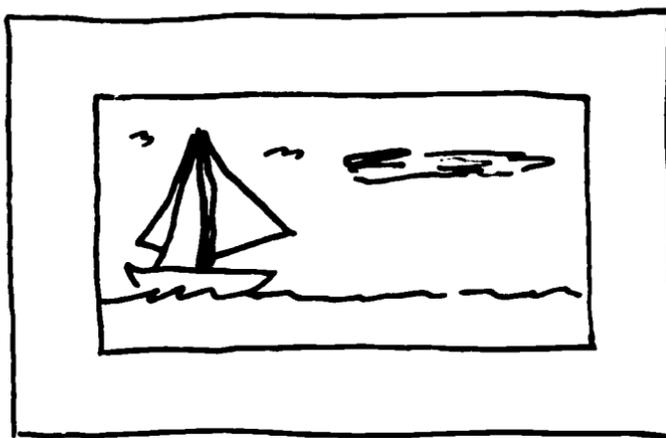
Make a Frame:



Measure



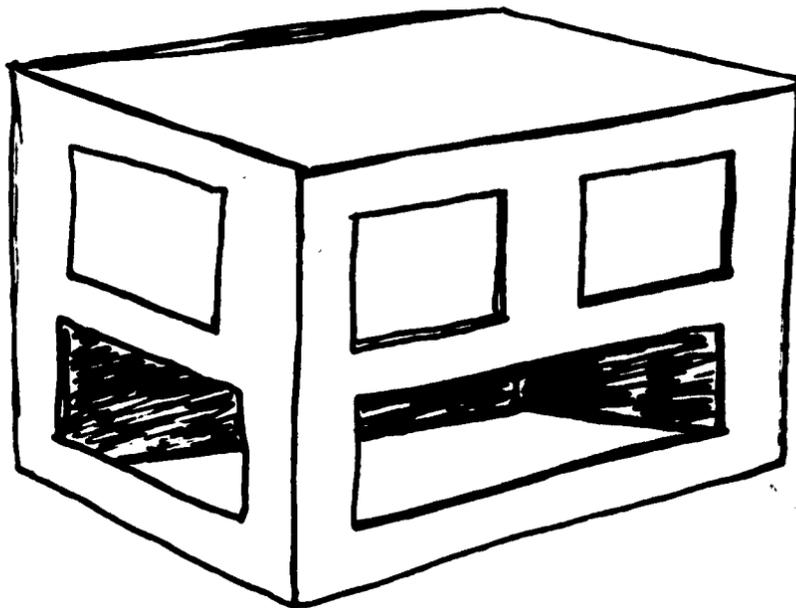
Cut on dotted line.



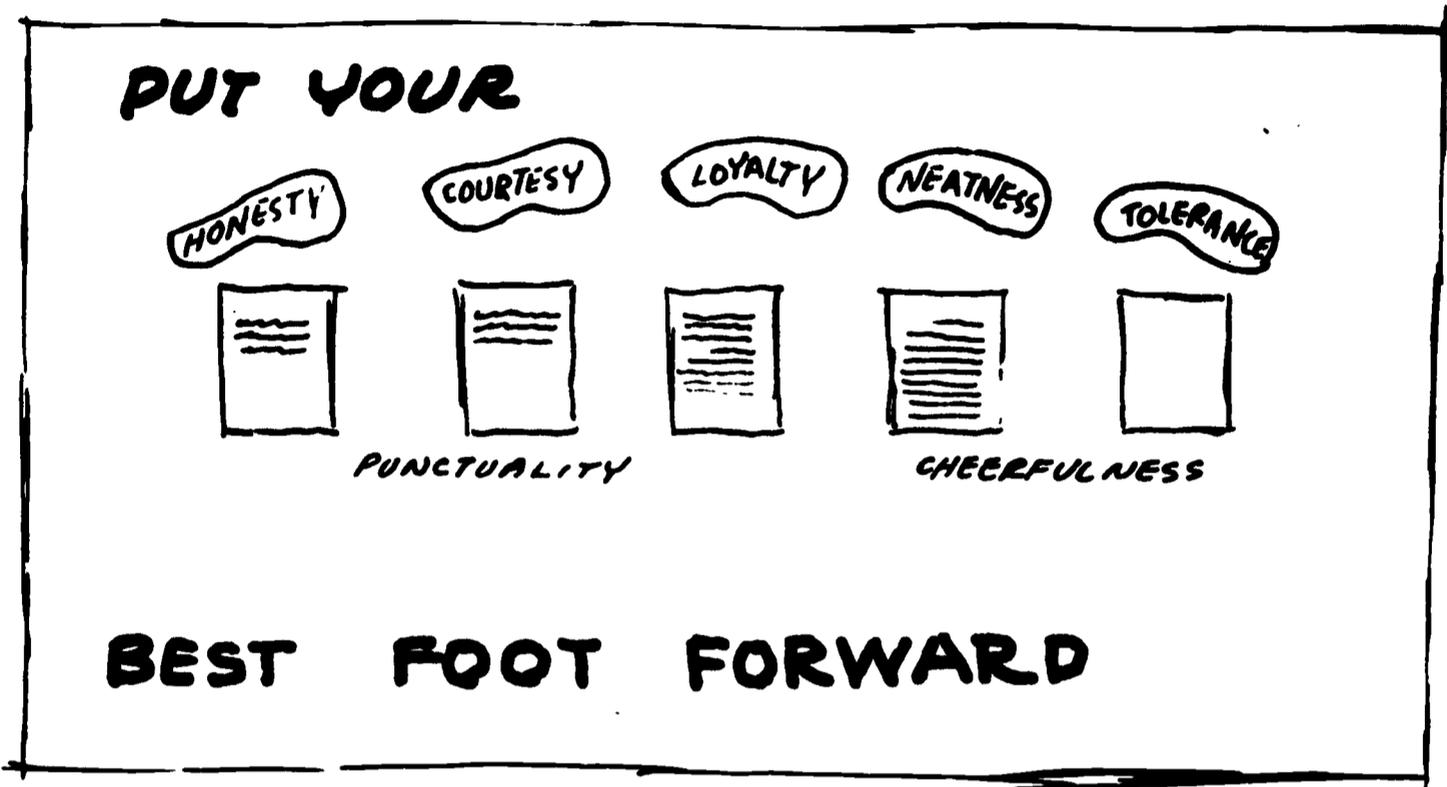
Turn over and insert picture.

Mobile Picture Frame:

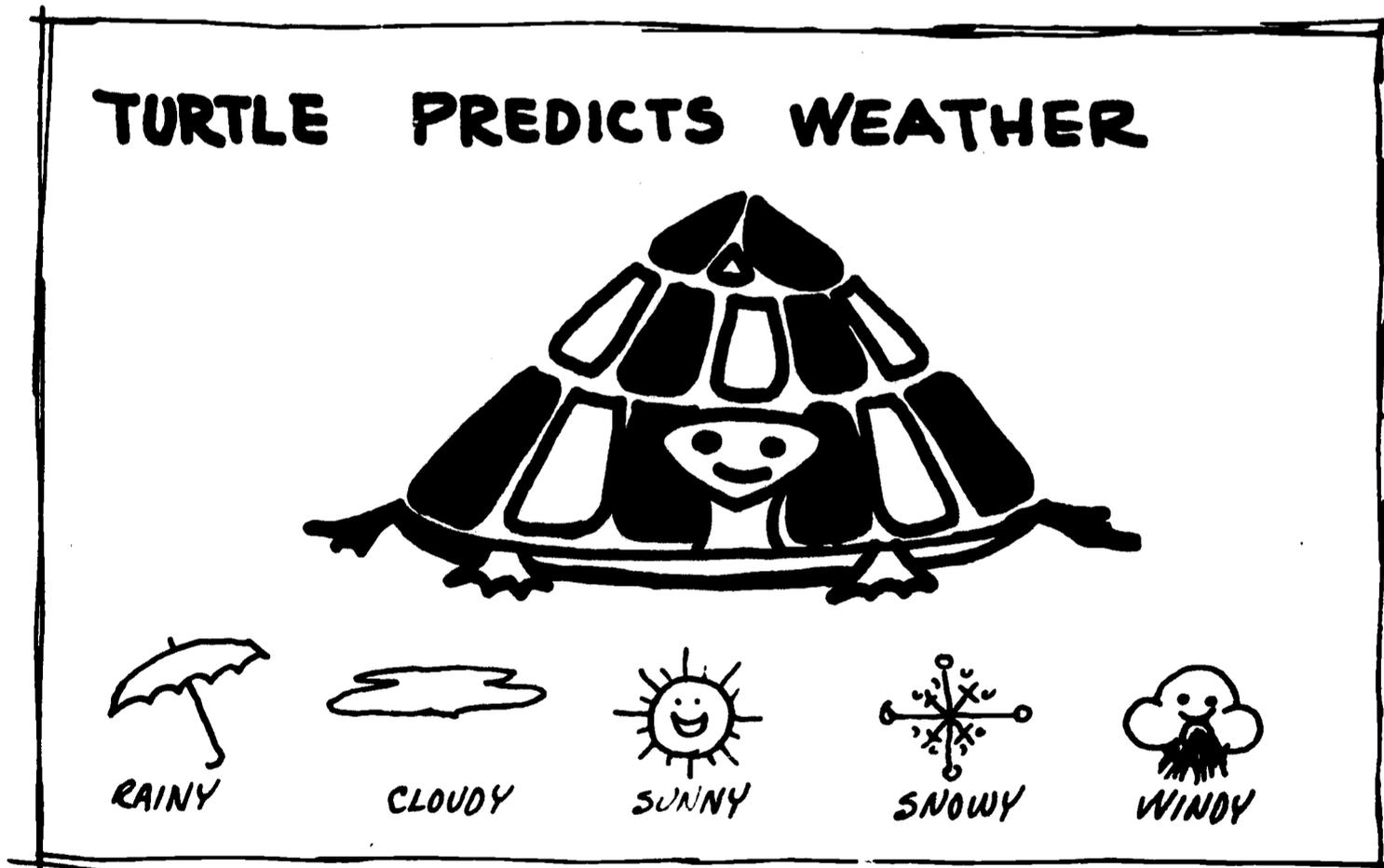
Use heavy cardboard or a box.



SAMPLE BULLETIN BOARDS



This kind of bulletin board can be used over a period of time. The children could draw their shoe impression to be labeled and used on the bulletin board. As they put into action different kindnesses and manners they could write about them.



WHAT'S YOUR LINE?

ENCYCLOPEDIAS
ALMANAC
DICTIONARY
FASHION
SPORTS
PARTIES

KEEP IT OPEN TO INFORMATION!

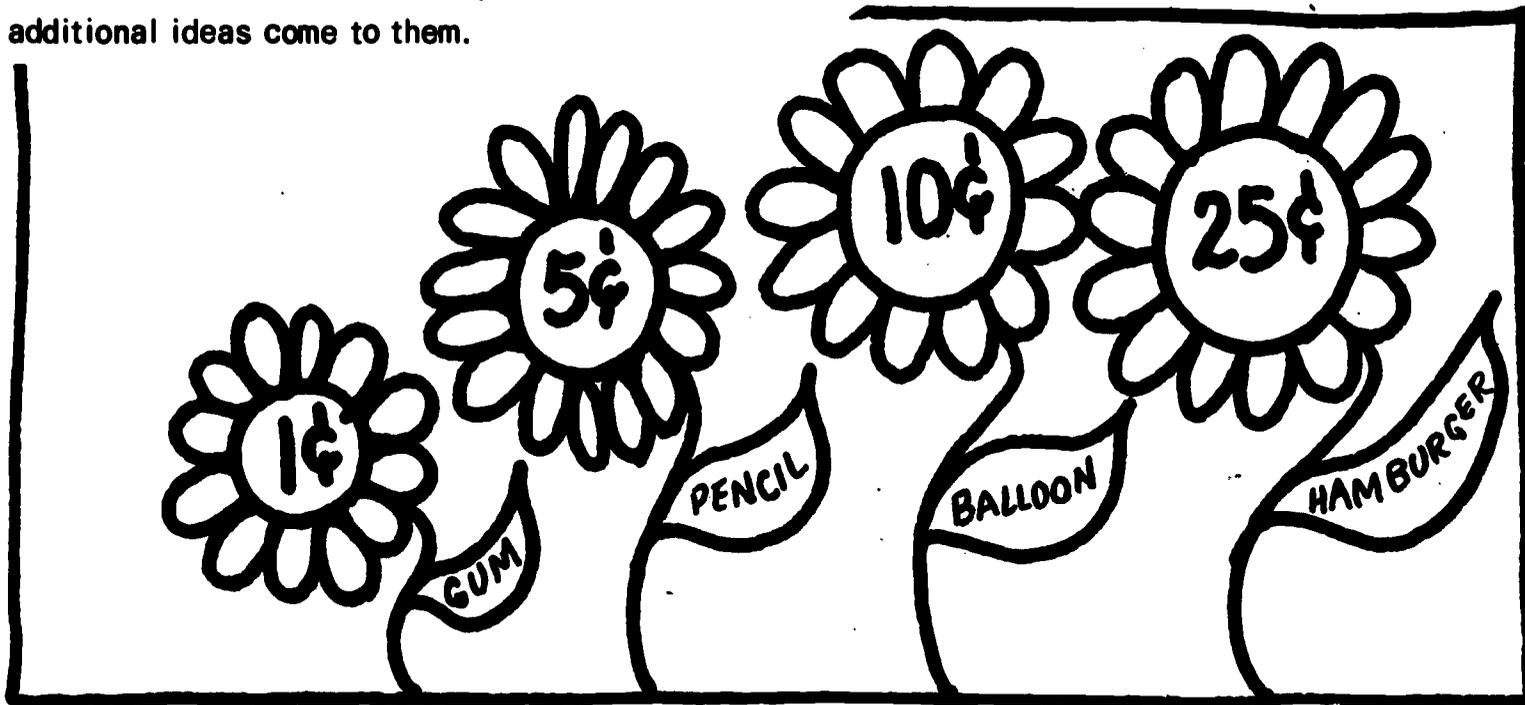
This type of bulletin board should encourage children to read. They would be stimulated even more if the reports posted were by the children as well as the teacher.



**BOOKS ARE
OUT OF THIS
WORLD!**

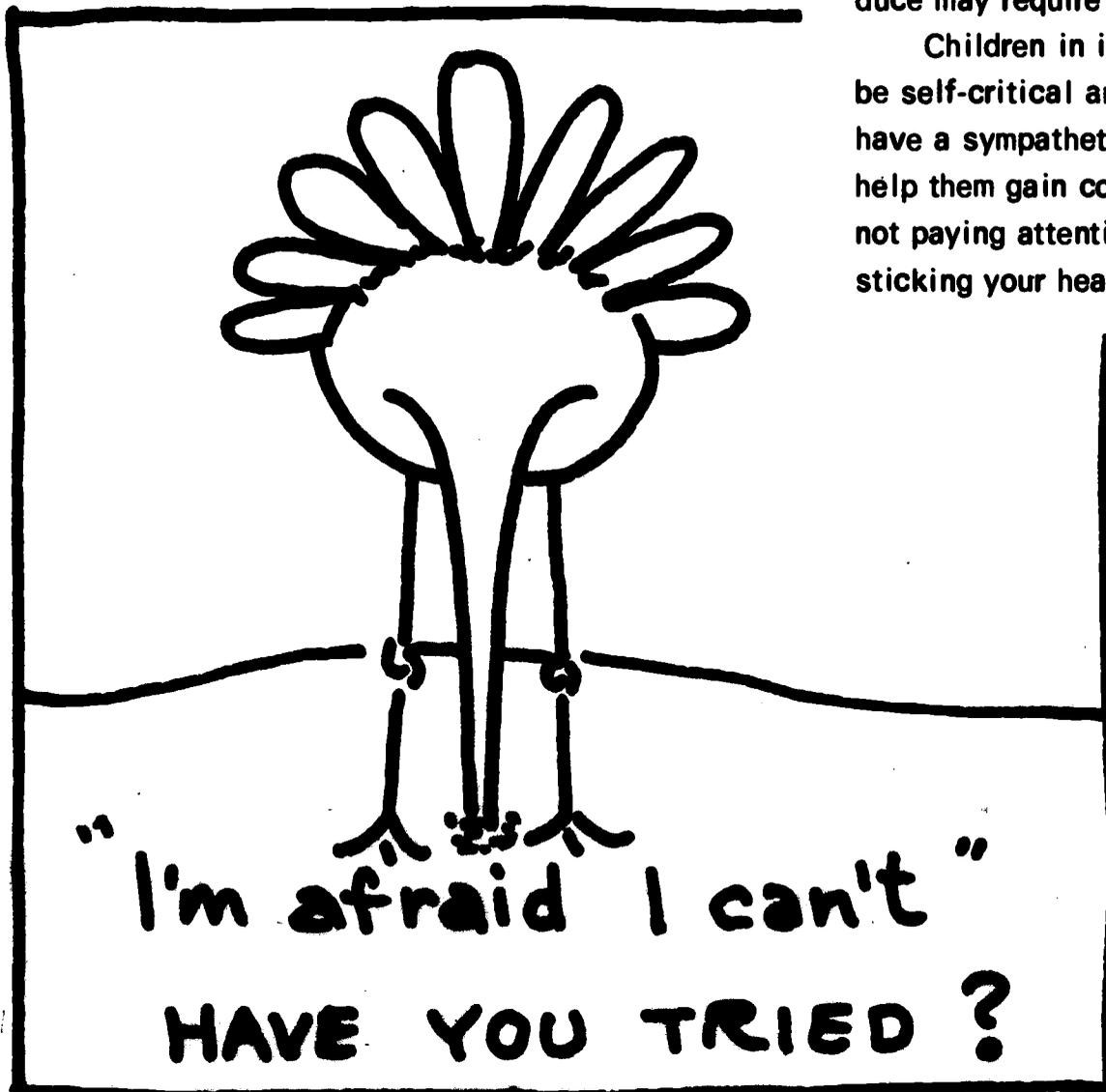
Money Values:

If you are initiating a unit on money values, this bulletin board could be helpful. The students could write down items on the leaves which can be bought at the different prices. The children would enjoy having some extra leaves in an envelope for their use as additional ideas come to them.



This is an audio-visual aid (12'' x 18'') which can be brought out when the project you are about to introduce may require extra special attention.

Children in intermediate grades have a tendency to be self-critical and self-conscious. The teacher must have a sympathetic understanding of their feelings and help them gain confidence. Use the ostrich to show that not paying attention and not being willing to try is like sticking your head in the sand. You get nowhere.



Overlap plumes to give a 3-D effect. Light green with blue chalk shadings.

Body is white shaded with light blue.

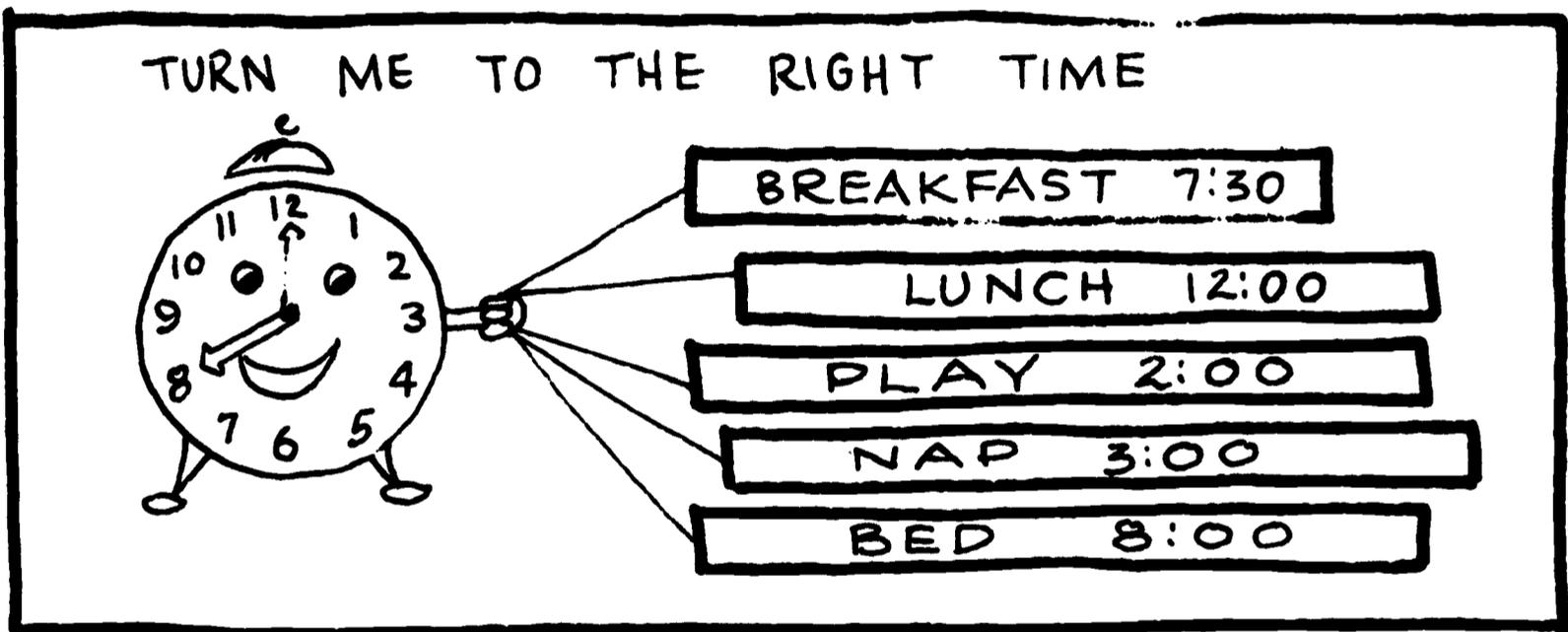
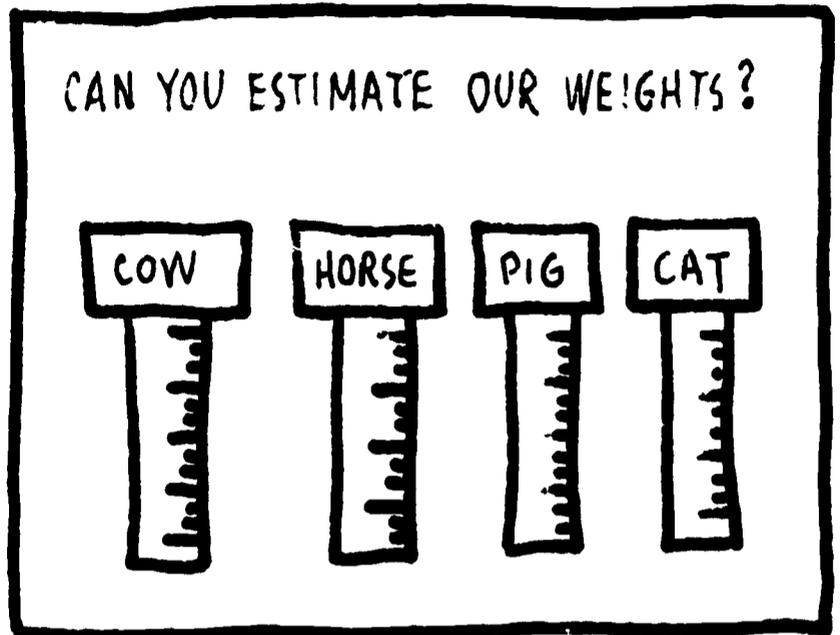
Tan sand
Black background
White lettering

Carnival Board:

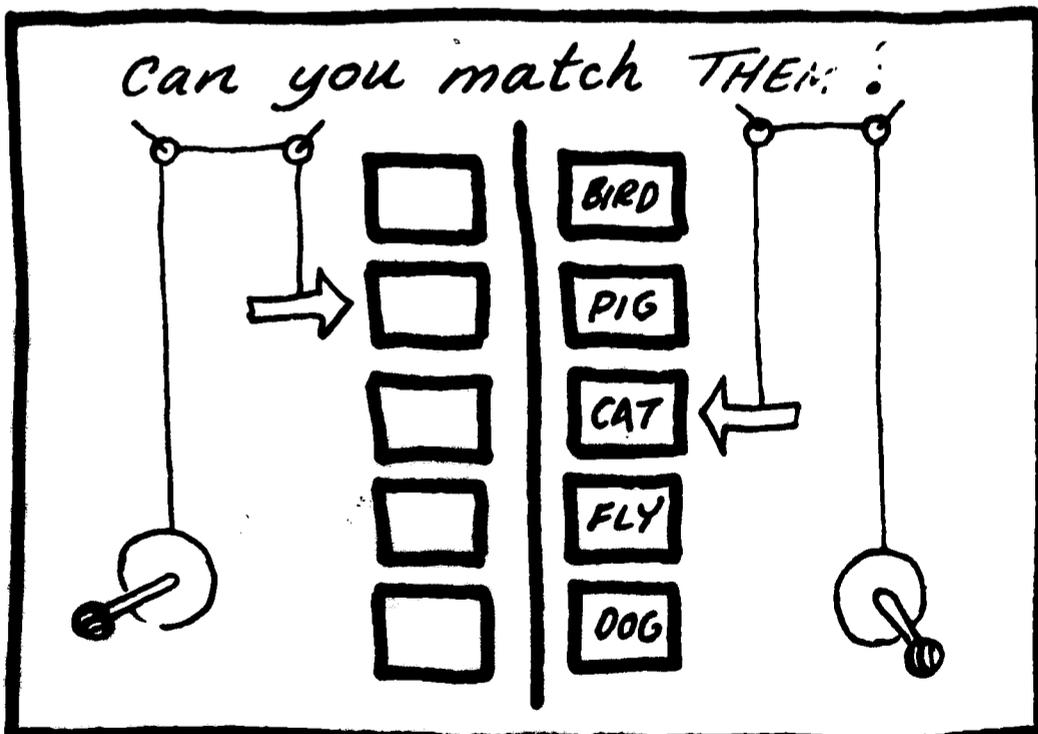
Instruct the children to estimate the weight of each animal and sign their initials after the estimated weight. They can do this in their free time, during recess, or before and after school. The pictures can be found in magazines.

This bulletin board would be used only if you were studying weight and how to estimate it.

You might make a game of it by listing an average weight of each animal on the back of the picture. After all students had finished estimating, you could give a prize to the closest estimate. You would certainly want to discuss why some answers would be feasible, and others not.



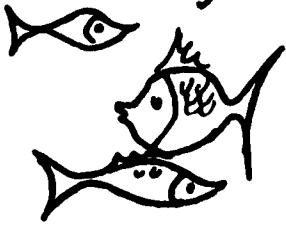
Make the clock hands and the strips of paper movable. The children can adjust the clock to show the time of day, or the time you indicate.



Two handmade cranks and four small pulleys make up a device which pupils may use for testing each other.

Words and pictures could be changed before they become obsolete.

If you were a FISH how would you...



SMELL?

BREATH?

HEAR?

REPRODUCE?

EAT?

SEE?

SLEEP?

DIGEST?

After studying fish you may wish to have the children illustrate their habits with crayons or chalk on paper, then write about them on the experience chart. Students who enjoy writing legibly can transfer what is written on the chart to paper captions for their pictures on the bulletin board.

WHAT KINDS OF BOATS ARE THESE?



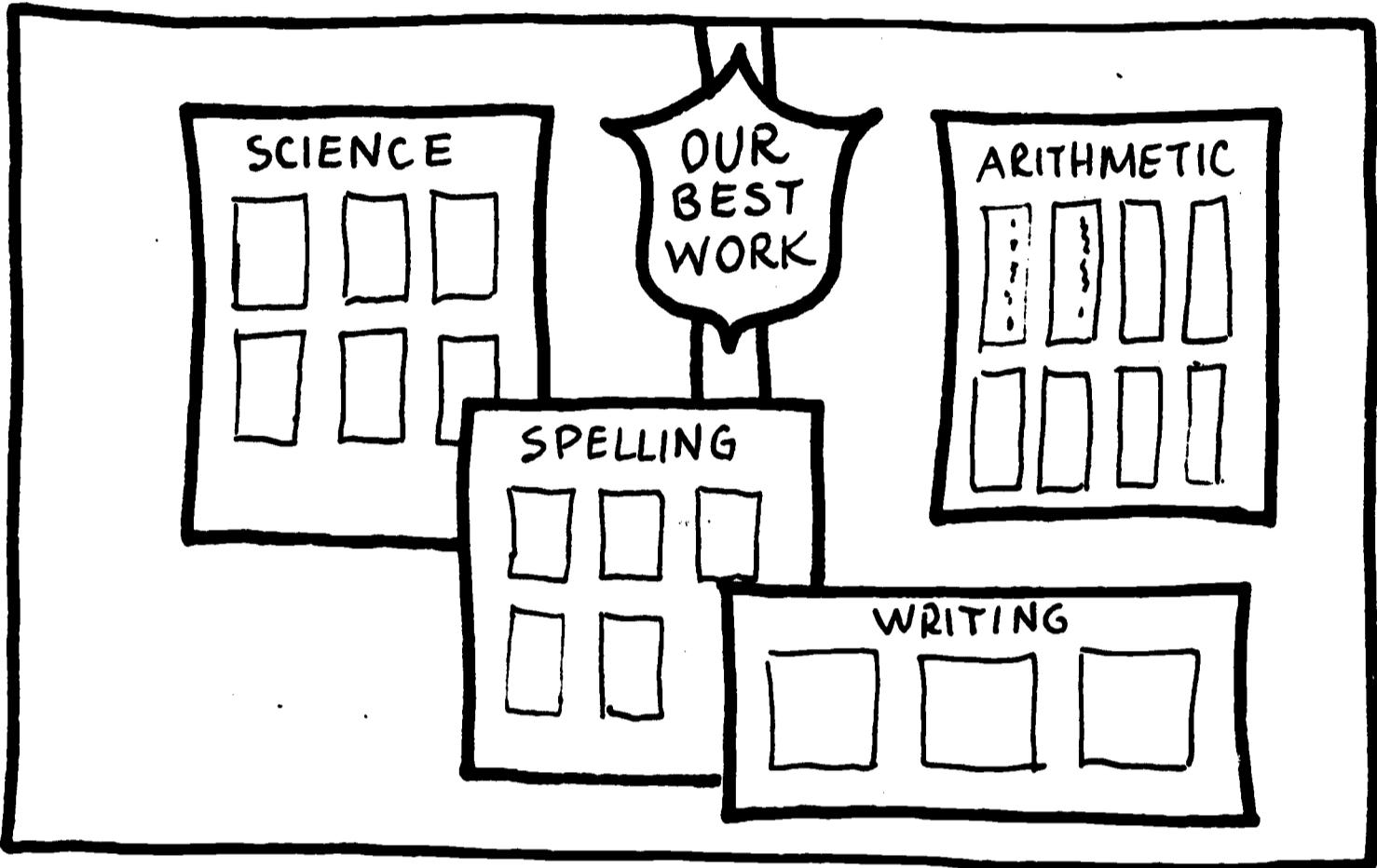
Pale blue against deep blue.
Children may paint and cut out boats of their choosing. Display their original stories about the boats with the boat display.

DO YOU LIKE TO PAINT?

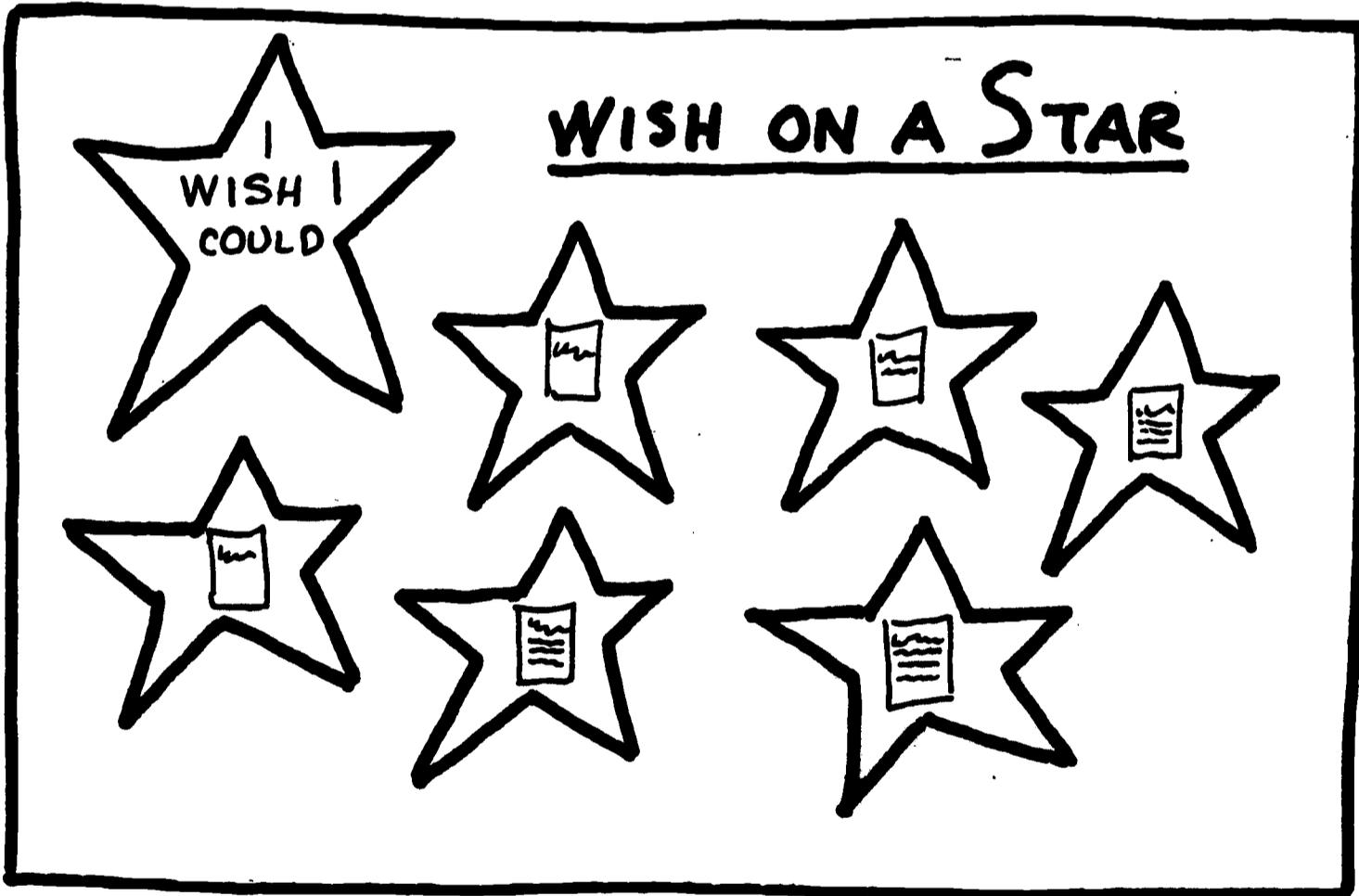



Red corrugated paper as a background for fingerpainting in white frames pulled out for 3-D effect. Hands and caption in pink. White yard for lines.

Idea for displaying written work:



Have children make stars large enough for writing on them.



STRING PAINTING

Materials: Fingerpaints
Block of wood
Paint roller or paper tube
Cotton string
Construction paper

Directions: Take your choice!

1. Two students can hold either end of a paint-loaded string. Pull taut and hold it on the paper. Snap the string smartly. Repeat and let dry.
2. Wrap string around a roller or tube, load up with paint, and roll across the paper.
3. Dip a 3' string in paint and dangle it over paper until it stops dripping heavily. Drop it on the paper, then pull it off. Let dry.

TRICOLOR PAINTING

Materials: Butcher paper (shiny side up)
Fingerpaints in primary colors
Shirts, aprons

- Directions:**
1. Wet the paper thoroughly.
 2. Put three primary colors in separate scoops nearby one another.
 3. Spread out the colors one by one until the paper covered. Then begin working the colors together where they meet. Push with your hand, and work the lines until the secondary colors appear.

CAUTION: If this design is overworked, the colors become muddy and unattractive.

RHYTHM PAINTING

Materials: Butcher paper (shiny side up)
Fingerpaints
"Found" objects (spools, coins, strings, buttons)
Shirts, aprons

- Directions:**
1. Wet paper thoroughly
 2. Dip fingers into a jar of fingerpaints, take out about a tablespoon's worth of paint, and set it in the middle of the paper.
 3. Rub the paint around until it feels smooth, then spread it all over the paper.
 4. Make a fist and press down on the fleshy part, making rhythmic movements all across the page.
 5. In regular fashion, use a "found" object as a stamp and imprint its shape on the paper. Let dry.

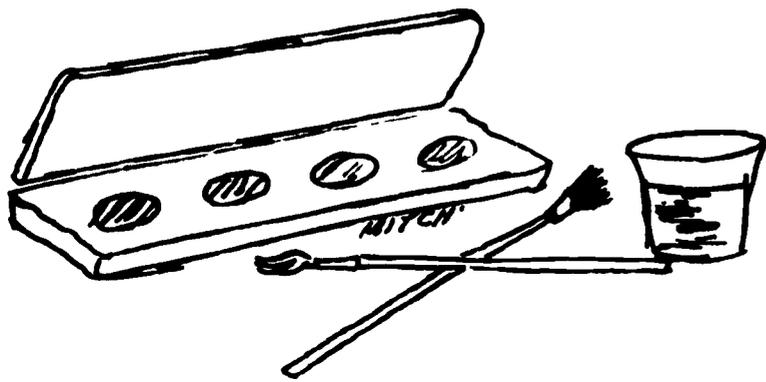
WATERCOLOR

Watercolor is one of the most exciting mediums of all because it enables children to express themselves spontaneously on paper.

Primary age children and intermediate age children will enjoy using watercolors. Each child should have a box of his own, preferably primary and secondary colors plus black and brown. It should be labeled so that the child can be responsible for his *neatness*. Economically speaking, refills should be ordered by the teacher instead of new boxes of paint. Brushes are included in the paint, generally #7. Larger brushes are better for washes.

Naturally, you will want to teach the children habits of order and the proper care of materials. To do this, a demonstration by the teacher is very effective. This should be done when you introduce watercolors.





A Show How Lesson:

Have the children do what you do: Spread newspaper to cover working space. Place the water container, can or jar on a paper towel. Place a drop of water in each color in the paint box. Your paper should be newsprint or all-purpose drawing paper (beginners should measure about 18" x 24"). Set the paint and water on paper. If possible, show a worn down scrub brush. Explain in a positive manner that scrub brushes are for scrubbing. They are not used on paper. Because why? (Let the children tell you). Then show a paint brush. Paint brushes are used to put on or apply paint and it must be done in a gentle fashion Why? (Get the children's response). Emphasize the delicacy of the brush and the paper.

Next, show the care and use of the brush. Show how to squeeze out excess water by using a paper towel. Squeeze with the thumb and forefinger. Fill the brush with paint by stroking it across the colors in the box. When you are not painting, leave the brush on its side or standing on its handle, never on the bristles.

Demonstrate different brush strokes:

pat	wavy
twist	zigzag
drag	broad
dot	narrow

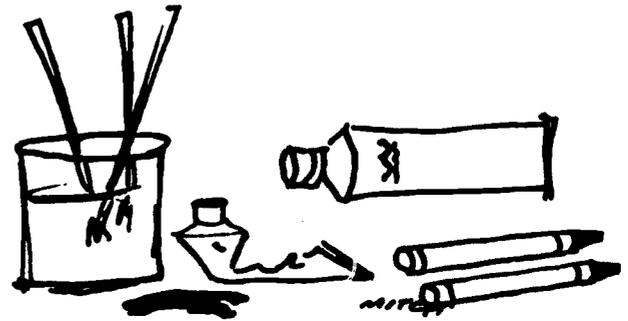
Let the children try them. Point out to the class--or better yet, draw from them the fact--that the more water added, the lighter the color will be and vice versa. To keep their water reasonably clean, have them blot a brush with color in it on a paper towel or a rag before rinsing it.

The children do not need to be skillful with the brush to make something beautiful. You may want to have them experiment in watercolors by letting them do a "wash." Thus, they will have a chance to see colors mix themselves.

DOT PAINTING

Materials: Paper (manila, construction, butcher)
Brushes
Watercolors (primary)

- Directions:**
1. Put a drop of water on top of each color.
 2. Wet the paper thoroughly, but take care to avoid puddles.
 3. Quickly fill the brush with color and, using a lot of water, touch the wet paper with the paint of the brush. The color should radiate out into an exciting web.
 4. Repeat the process with each color. Wash out the brush between colors.



FINDERS KEEPERS

Materials: Paper (manila or white drawing)
Watercolors
Brush
Water
Black Crayon

- Directions:**
1. Wet the paper thoroughly.
 2. Fill the brush with water, then with paint. Let drops of paint fall in random fashion on the wet paper.
 3. Turn the paper upside down and from side to side. The paint will run together to form lines and shapes.
 4. Add a second color in the same way, and watch the colors run together. Repeat with as many colors as you wish.
 5. Let dry, then outline the shapes you want to emphasize with black crayon.

WATERCOLOR WASH

Materials: Paints
Brushes
Water
9'' x 12'' white drawing paper

- Directions:**
1. Demonstrate how to do a wash. Pull through a pan of water a 9'' x 12'' paper. Both sides should be dripping wet. Apply dabs of yellow, red, and blue paint at the top of the paper. Hold the paper upright and allow paint to run down. Add water if it will not run. If the children are able to stay at a table with the water or nearby, the floor will not get full of drips.
 2. Have them use red, yellow, and blue for their first try. Let them choose 3 colors of their own for experimenting with a second.
 3. Be sure there is plenty of space for drying. Newspapers on the floor will do. Each child should be responsible for cleaning his own brush.



''BLOT AND BLOW'' PICTURE

Materials: Watercolor
Water
9'' x 12'' paper
Straws (optional)

- Directions:**
1. Thoroughly wet one side of paper with water by brushing water over it. Add a small amount of color and spread it over entire paper. This will be the background color.
 2. When the paper is thoroughly dry, (while waiting, discuss care of brushes and watercolors), let a good-sized drop of paint fall on the paper.
 3. Blow it in different directions with aid of a straw or having your mouth close to the paper. If you want to extend the original drop of paint, add another drop to it in the same spot. You may add more drops and more colors, but not too many.

PAINT TO MUSIC

Materials: 12'' x 18'' paper (white or manila)
Water
Watercolors

- Directions:**
1. Ask the children to place a drop of water in each color and allow to soften.
 2. Before class the teacher should choose music without words. You may have some records available that will enable them to paint freely.
 3. You, the teacher, may wish to have them number their paintings (on the back of the paper) then you will be able to associate the number with the record played. Number the records, of course. This way you will be able to see each child's reaction to a particular record and later, should the children want to know the name of the record, you could tell them.



TEMPERA

Tempera paint is a versatile medium which can be used from primary to upper grades. You may have heard it referred to as poster paint or powder paint. All three are the same thing. Tempera differs from watercolor because it is opaque, not transparent. It clings to almost any surface: cardboard, wood, paper, glass, plaster, unglazed pottery, clay, cloth. Tempera will flake when painted on plastics. It dries quickly and is insoluble enough to be painted over with more tempera, oil or varnish. Colors can easily be blended. It can serve as a water color when water is added.

Some general rules which will help you and the children enjoy working with tempera are:

- a) Keep brushes and water clean (brushes can be cleaned with soap).
 - b) Store paint in airtight containers.
 - c) Stir tempera rather than shake it.
 - d) Water added to it will improve the flow and make it less opaque.
 - e) White added will make it more opaque, but lighter.
 - f) Dried tempera can be restored to proper consistency by adding water.
 - g) Glycerine can be added to minimize evaporation.
- Tempera paintings may be shellacked to protect the finish.

Housekeeping chores should not keep tempera from your program. Baby food jars, milk cartons or juice containers may be used to hold paint and water. Watercolor brushes can be used for tempera painting. You may wish to order several sized brushes. For a class of 15, about 3 dozen containers should suffice: three white, three black and the rest of a variety. Each color should have a brush for it. Put the paint in juice cans and cover them with foil to retard evaporation. Jars can be used, but often the mouth becomes caked with dried paint and it is impossible to put on the lid. One way to encourage the children to experiment with color mixing is to only provide the three primary colors, red, yellow and blue, plus black and white. You may wish to set up a lesson for that purpose only. For example:

Liquid tempera is more expensive than powder paint. Some authors believe it is worth the expense because the colors seem brighter and are mixed to the right consistency. An advantage of powder paint is that it can be used for fingerpainting.

Because tempera paint produces vivid color, choose subjects to paint which require it such as:

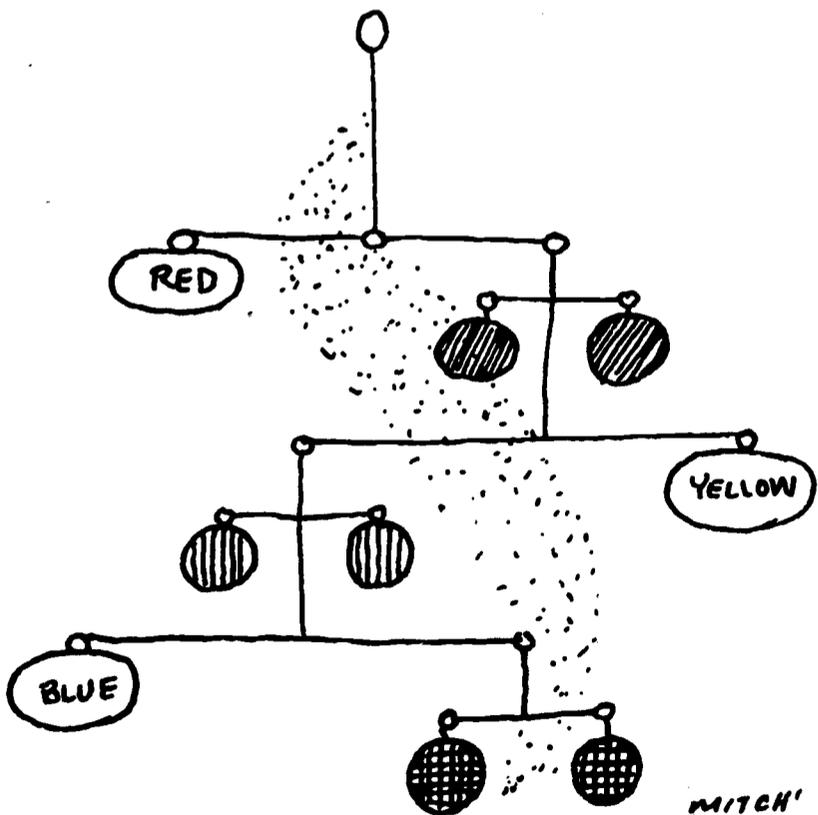
- | | |
|-----------------------|------------------------------|
| A circus clown | Fireworks on Fourth of July |
| Birds of Africa | Explosion in a paint factory |
| Stained glass windows | The City after Dark |
| Autumn leaves | Active Volcano |
| Butterflies | Flowers |

Remember, repainting an area is futile. Here's why. After 24 hours place the painting on a masonite board or the like. Wash the entire painting by rotating it under running water. Only the paint which has been absorbed by the paper remains. If the ink still sticks to sections where color is vital, sponge it off. When the rinsing process is complete, use paper towels to absorb excess moisture. Q-tips or paper towels may be used to apply more color if needed. Dry tempera batiks can be coated with a solution of 2/3 shellac and 1/2 alcohol (Let the children measure it). Transparent liquid wax will enrich and protect the surface too.

COLOR MIXING

Materials: Several sheets of 9" x 12" drawing paper.
Red, yellow, and blue tempera paint.
Teaspoons or measuring spoons.
Small throwaway developing cups, sticks for mixing.

- Directions:** 1. Divide the class in small groups and give each group at least a half cup of red, yellow and blue tempera, plus some spoons for measuring and several small paper drinking cups and mixing sticks. Give each child a brush and five or six pieces of 9" x 12" white drawing paper. The paper is to be used for illustrating their color mixing problems.
2. Now as a mixing project or discovery project, let them work with two colors and a black or a white, or have them experiment with just two or three colors, by mixing, remixing and placement. This can be great fun, excitement and difficult:
- 1 *teasp. yellow & 1 *teasp. blue* =?*
 - 1 *teasp. red & 1 *teasp. blue* =?*
 - 1 *teasp. red & 1 *teasp. yellow* =?*
3. They may continue to experiment, make up their own problems and record them on paper.



MOOD PAINTING

Materials: Paper (manila or construction)
Tempera
Brushes

- Directions:** 1. Begin by discussing moods and colors: "Have you ever felt *blue*? What color is a rainstorm? Are you ever *green* with envy or in a *red* rage? What colors are happy? Sad?"
2. Make a list of all the moods that students can think of.
3. Have each child choose one mood for the subject of his painting.
4. Using one color, he is to represent that mood. Paint nothing in a realistic fashion; use color only. Let dry.
5. Have students try to guess the moods from each other's paintings.

SPATTER PAINTING

Materials: A stencil cut from sturdy paper.
"Found" materials--leaves, forks, bottle caps, etc.
Manila paper
Thin Tempera

- Directions:** 1. Set up a work area--a blank bulletin board or table top covered with newspapers and surrounded on three sides with blankets or cardboard.
2. Find an adequate "spatter tool"--a screen and toothbrush, an easel brush and a long stick or a comb.
3. Arrange stencils and found objects on a flat sheet of paper. Spend plenty of time experimenting with positions. Secure the final design with pins or tape.
4. Hold the "spatter" tool at least two feet above the design. Dip the brush in paint and move it back and forth over the screen. Tap the brush along the edge with a comb or a stick.
5. Let dry, then remove the stencils and "found" objects.

DAUB PAINTINGS

Materials: Paper (manila or construction)
Thick tempera
Wide brush (3/4" x 1")
Newspapers
Dauber (piece of sponge, 1-tip, wadded tissue paper, etc.)

Directions: 1. Wet the surface of the paper.
2. Brush tempera over the surface of the paper.
3. Daub for the textural effects the students like.

DRY TEMPERA PAINTING

Materials: Manila or construction paper
Brushes
Dry tempera
Paper towels
Egg cartons

Directions: 1. Put dry tempera in egg cartons, using each compartment for a different color.
2. Have students repeat these steps *exactly*: dip brush in water, then in dry color, then apply to paper, then to a paper towel to clean.
3. Repeat the process over and over again until the design is finished.

TEMPERA BATIK

Materials: Heavy white drawing paper or gray manila paper.
Wide brush

Directions: 1. Choose any subject area, and draw in with chalk.
2. The area left unpainted will become filled with India Ink. Open spaces should be left between object and backed, where two objects meet, in patterned areas within object and where black is needed for contrast.
3. Space left between objects can be varied in size, thickness and emphasis. To help the student who is confused, maybe you might suggest he draw his chalk lines heavy, delicate, thick, thin. He can then paint up to the chalk lines, leaving the chalk area unpainted. After the tempera is dry, give the whole paper a coat of India Ink applied with a wide brush.

TEMPERA WITHOUT BRUSH--OVERALL DESIGN

Materials: Tempera, different colors.
Object to use for applying paint such as: sponge, stick, broken comb, feather, tongue depressor.
White drawing paper, 12"x18"

Directions: 1. Decide on a way to distribute the paint. If the children can be seated around tables the paint could be left on the tables in containers appropriate for objects used. If the class remains seated the paint could be placed on a cart. Primary children would probably be allowed only one color for their design. And, too, you may want to limit the objects they use for painting.
2. Give each child a cheap grade paper for experimenting and white drawing paper for their all over design.
3. Show them some designs on paper, in materials, in wallpaper. Older children who are capable of measuring may make their designs more exact.

CRAYON

Wax crayons are best for primary. Sixteen large-sized crayons are best. If the child is in the manipulative stage, he will do lots of scribbling. Motion, rather than color, is his primary concern, and the color he chooses will be used for emotion rather than reality.

The intermediate level child will use color subjectively. He should be encouraged to press hard on the crayon to produce rich effects and to apply dark against light to produce good contrast. This age child enjoys using the imagination, e.g., develop "magic flowers" if he likes the fantasy world. Hobbies, too, are intriguing for motivating an art activity.

The upper level student will enjoy crayon, too, particularly if shown new ways of using it. You may find some lessons following which appeal to this age student. For subject matter, boys love sports. Girls enjoy home activities and things which most closely touch their lives.

CAUTION: The teacher should guard against over-use of crayon. Some children have used crayon so much in kindergarten that they groan when asked to color something. Perhaps coloring worksheets gets tiring, especially if it seems like busy work.

You may wish to try something new in colors if the budget will allow it. Water soluble crayons cost little more than wax crayons. By floating a wash of plain water over a drawing, or by working on a damp paper, a water-color effect is produced.

Pastel crayons are soft and do not rub off as easily as chalk, but they give somewhat the same effect if used on the side for softly blended effects.

WAX RESIST WASH (CRAYON BATIK)

Materials: White drawing paper
India Ink
Watercolor paintbrush
Sponge

- Directions:**
1. Draw with yellow crayon a design using geometric shapes (discuss these).
 2. Overlap some of them.
 3. Leave spaces which will later be filled with black or a color of your choosing.
 4. Choose a color harmony and apply crayola heavily on all shapes.
 5. Paint over entire area with India Ink or a contrasting value watercolor. Thinned tempera colors may be used in place of watercolor. The paint could be applied with a sponge. Small speckles of watercolor which remain on the waxed surface are helpful to unify color values and add textural effects to the whole.

CRAYON STENCIL

Materials: Wax crayons
Eraser
Manila or oaktag paper
Scissors
Cellophane tape

- Directions:**
1. Plan a simple design and draw it on to the stencilpaper. Cut it out.
 2. Decide which way the stencil will be used: the paper with the hole is used for a positive print; the cutout is used for a negative print.
 3. Apply crayon to the edge of the stencil in a band about 1/4" wide.
 4. Place the stencil in position on the paper and tape it down.
 5. Spread the crayon with an eraser from the stencil to the paper.

MELTED CRAYON PAINTING

Materials: Sets and pieces of wax crayons
Hot plate, gloves
Old muffin tins
Watercolor brush
Cardboard
Pencils

- Directions:**
1. Outline drawing on cardboard.
 2. Separate crayon bits by color into the muffin tin compartments; heat slowly until they melt.
 3. Dip brush into the melted crayon and apply it to the drawing. Cover the entire surface.

CRAYON SHAVINGS

Materials: Crayons which are broken and too short for general use.
Manila paper.
Felt nib markers.

Directions: Show the students pictures made with melted crayons. These will probably be your own if you haven't had a class do this before. Tell them how it was done.

1. Scrape crayons
2. Arrange scraps on paper
3. Place another paper over
4. Iron over it

Older students should be able to use scissors or a sharp object to peel crayons. They may wish to keep the scraps in color categories if they want to pre-plan a picture. It is fun to mix all colors and see what kind of design is produced. Students should be supervised while using the iron unless they are experienced ironers. Since they will have two papers with nearly the same design when finished, they will be able to choose the design they like best for display and do something different with the other paper.



CRAYON AND TEXTURES

Materials: 9" x 12" white drawing paper
Crayons
Textures

- Directions:**
1. You may want to begin this project mysteriously. Have them collect flat textures such as screen with different sized holes, leaves, material (burlap), small sticks. Also look for items in the room which might have texture: book covers, the heat register, wood surfaces. Set due date for items to be collected. Give a prize to the one who has collected the most.
 2. Have the children use their imaginations and guess what you might do with them. They may come up with something better than what you have in mind.
 3. Tell the students they will make texture designs by using the broadside of crayon and by rubbing it over a 9" x 12" paper which is placed over the texture.
 4. Show them some designs. It is important to rub hard. Two or three contrasting colors may be used on the same paper in different areas or over one another.

A MURAL WITH CRAYONS

Materials: Crayons
Strips of long brown or white paper

- Directions:**
1. Attend a social event. Let the children know beforehand that they will draw what they have seen. Point out things to look for. For example, at the circus notice the different kinds of animals. Do they have horns? Which are the smallest, the largest? Notice the different kinds of performers. How are they dressed? What do they do?
 2. Upon returning, discuss what was seen in detail.
 3. Let the children choose which scene they would like to color. Decide how big to make the elephants (as large as the paper is, is a good size). The children can then get an idea how big to make other things. This should help the continuity of the mural.

4. Emphasize pressing hard on the crayon to get rich colors. The children can probably draw easier with the paper on the floor.

HINT: To avoid quarrels you might give each child a yard to work on. Let them measure the yard with a yardstick. If they want to extend their drawing over the neighbor's line, they should get the neighbor's permission.

CRAYON ETCHING

Materials: White drawing paper
Black tempera with small amount of soap suds added or India Ink for older children.
Crayons

- Directions:**
1. Motivate the students by showing them some crayon etching which appeals to them. One might be a Halloween scene done with a background of yellow-green, yellow, yellow-orange, orange, or trees in a sunset with a red-yellow, red, red-orange background.
 2. Have the students give their ideas of scenes and colors which would best suit the mood of the scene. Point out that colors with light values are best to use since they contrast with the black covering. Putting the color on heavily will require time and patience. The entire paper should be colored.
 3. Another day the tempera or ink can be applied with large brushes and left to dry.
 4. When the tempera or ink is thoroughly dried it can be etched with a sharp instrument. Scissors work well. Before the children begin scratching out their design, the teacher should show how it is done and caution against pressing too hard.



CRAYON WOOD STAINING

Materials: Oil crayons
Wood
Turpentine

- Directions:**
1. Wood may be stained with oil crayons by putting a smooth wax film and wiping it with a piece of cloth dipped in turpentine.
 2. It should be finished with a coat of wax. Turpentine will work much better than gasoline, plus it's much safer.

CRAYON ALPHABET

Materials: Writing paper or ad section
Crayons

- Directions:**
1. Show the students how to write letters of the alphabet which need work.
 2. Let them write a row, then decorate it with crayon.
 3. Those who finish early will want to try other letters. It's best to skip a line or two after each letter.
 4. This exercise serves as motivation for wax crayon and good penmanship. Emphasize quick, swing strokes. No drawing with the fingers, please.

PAPER

There are so many things that can be done with paper besides using it for tracing patterns. Some paper ideas follow which may help you help the child work with paper and his brain:

Paper Tearing:

Paper tearing comes first on the list because it is one of the first things children do, and any child can do it. It is good for them psychologically because of the element of destruction. Being able to tear something without being scolded is great! Paper tearing aids in the development of fine muscles in the fingers. Tearing without the aid of a form is best for developing better mind-eye-hand coordination. It trains the child to see a whole form rather than a series of lines.

Paper Cutting:

Blunt-tipped scissors are best for beginners. To start off, let them examine the scissors. You might compare the opening and closing of them to the opening and closing of our mouths when we chew. Those who are left-handed should be supplied with left-handed scissors, unless they prefer cutting with the right. Some teachers find that a scissor with a larger handle is easier for children to work. Remember to stress safety with scissors: always walk with them, for instance.

Paper cutting may start with strips of paper 1" or less wide. Cutting it requires only one up-down movement. The student will see the immediate result. When he has learned to do this easily he should be able to handle something more complex, something which requires more than one cut, and cutting on a specific line. Demonstrate to them how to move the paper when cutting, e.g., a circle, and when cutting points to cut into them.

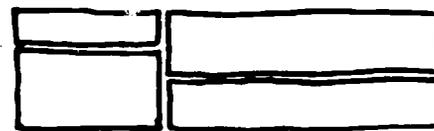
PAPER CUTTING

Materials: Black and white construction paper in whatever size the children can handle best.

- Directions:** Cut an area into several portions (it's probably best to make the number specific). The child can then keep track of the pieces by counting. A specific number will limit those who need it.

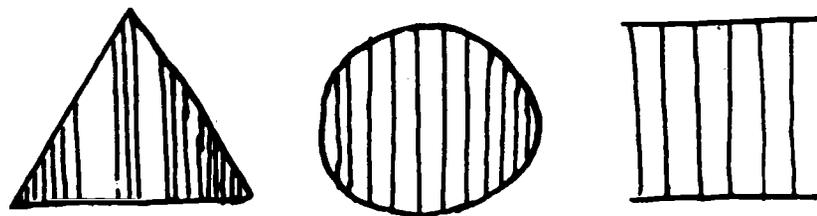
RULE: Nothing must be added or taken away.

1. Show the simplest ways of splitting up a rectangle.

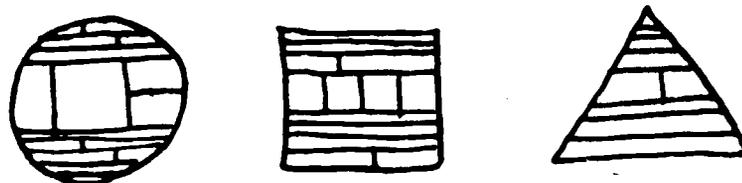


Primary children may enjoy doing this. Give them 2 pieces of paper - one larger than the other for pasting and one darker than the other for cutting.

2. Teach the meaning of *vertical*. Make only vertical designs. Show examples. Let the child create his own by cutting and pasting.

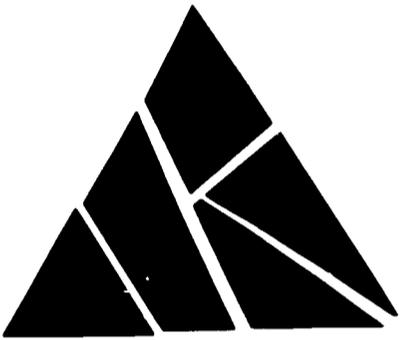


Now try cutting horizontally, then horizontally and vertically.

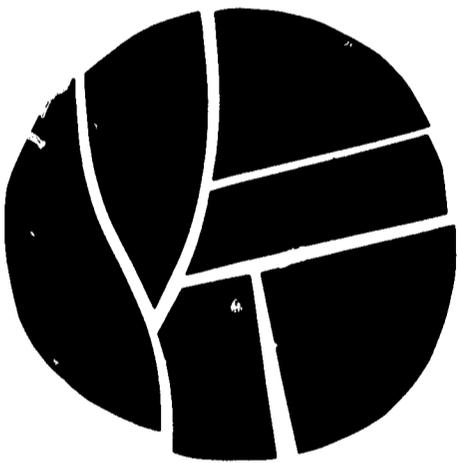


In another lesson the children might be given a rectangle to cut as they like and paste on paper. Teacher should always show examples. Remember the Rule: *Nothing must be added or taken away!*

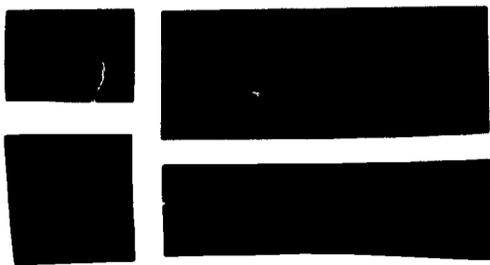
The triangle is fun. Before you and the children have exhausted the rectangle, try cutting and pasting a triangle.



Circles can be exciting. Start simple cuts, then elaborate.



Any of these exercises may be done by tearing as well as cutting.



COLOR AND DESIGN

Materials: Scissors
Colors
White construction paper
Oaktag

- Directions:**
1. Discuss colors which please when placed side by side. Use the children's clothes if possible.
 2. Show some pictures of designs done using the procedure they will use: first cut a design from oaktag; second, choose three harmonious colors; third (this step should be shown), stencil the design on white paper by using a quick stroke with the crayon, moving from the design onto the white paper.
 3. Show how overlapping unifies the design. Give each child a 6'' x 9'' piece of oaktag and 9'' x 12'' white drawing paper, scissors and colors.

TISSUE COLLAGE

Materials: Tissue paper in as many colors as you can find.
Thin paste or glue.
White drawing paper.

- Directions:**
1. Children should be motivated upon seeing the brilliant hue of tissue. They gain this design by tearing pieces of tissue and pasting them down, overlapping shapes as things go along.
 2. Use discarded magazines to paste on. Advise them to use lighter tissue first in order to create new colors.
 3. After some paper has been pasted, encourage children to look for a familiar form in their design: faces, animals, trees. Once they have found something, they can add more tissue to it to make it more identifiable.
 4. Crayon, ink, felt nib pen in black, white and grey can be used to add design to the figure and enhance background to give contrast to the figure.

PAPER CONSTRUCTION

Materials: Scissors
Paste

Any color construction paper (3" x 9")

Directions: Children may use their imaginations and paint or draw with crayon on their figures.

TORN PAPER MOSAIC

Material: Thinned down school paste
Rubber cement or diluted white glue

- Directions:**
1. Motivate children by having them view mosaics you have collected, or from reference films, slides and photographs. They may find a picture in a magazine which would look well as a mosaic.
 2. They should make preliminary sketches on white or black background paper.
 3. Scraps should be sorted according to color before class time. Encourage child to use multicolored greens on trees or multicolored blues on skies.

CALENDAR

Materials: Paper as large as you like of oaktag or heavy paper for background.

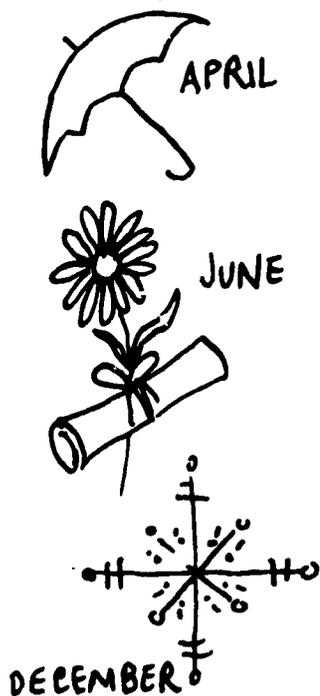
Construction paper (varied colors) for symbols.

Directions: 1. Explain objective to children. Ask questions for detail:

*What are the seasons?
Why do we have them?
What months are associated with each?
What are some symbols of months?*

2. Have children volunteer to make symbols for calendar after deciding on one symbol for each month.
3. The teacher should do the lettering and background on oaktag circle.

Fasten black pointer with brad to center.



TELEPHONE USE AND COURTESY

Materials: The Bell Telephone supplies telephone kits for classroom use. They are excellent; if they are not available, the children can make their own telephones from:

black construction paper
white oaktag
brass fastener
felt nib markers

- Directions:**
1. Give the reasons for making the phone:
Practice making calls correctly to home, friend, fire, police, to use good telephone manners (teacher should show an example of a phone).
 2. Make a telephone of black construction paper (let children decide what shape). Make it as large as the real ones. Attach a white dial with a brass fastener. Put numbers and letters on it with pen or felt nib marker.

Post on Chart:

*Be sure number is correct.
Keep conversation brief.
Listen before you dial.
Allow five minutes between calls.
The phone is not a plaything.
Know your own number.
Keep emergency numbers handy.
Speak clearly - don't shout.
Replace receiver quietly.
Be courteous at all times.*



CREPE PAPER CONSTRUCTION

Materials: Oaktag or construction paper.

- Directions:**
1. To initiate study on birds, take class to the zoo or on a field trip for observation.
 2. List on experience chart the common characteristics of birds.
 3. Show pictures of birds or a movie.
 4. Ask class to draw an imaginary bird. Be sure to include the characteristics of all birds.
 5. Cut crepe paper and paste on bird in layers to create feathery effect.

SPRING FLOWERS

Materials: Scissors

Construction paper or crepe paper

Directions: Class and teacher discuss parts of a flower by examining some real ones. Teacher shows flowers you have made from either crepe or construction paper.

1. Give each child a 12'' x 28'' paper, spring color.
2. Show him how to best utilize it by drawing circles near edge of paper. Use compass to draw a circle, or use a pencil with a string attached.
3. First cut petals freehand or drawing if necessary.
4. Paste inner circle in center and bend up petals to inner circle for dimensional effect.
5. Cut large stem for flower from 12'' x 18'' green construction. Cut large leaves to paste on stem.
6. Staple or pin to bulletin board.

1. Give each child 5 squares 5''x5'' for petals.

2. Give each a 2''x2'' yellow square and 2''x2'' square any color.

3. Paste yellow square which child cuts into a circle freehand.

4. Make stem and leaves from construction paper or crepe.

SIX POINTED SNOWFLAKES

Materials: Tissue paper is best for easy cutting.

- Directions:**
1. Begin with a square
 2. Fold in half diagonally
 3. Fold in thirds
 4. Fold again in half
 5. Draw design
 6. Cut it out

PAPER ART--TRANSFORMATION BY FOLDING

Material: Paper with some degree of transparency

Paste

Background paper (use harmonious colors or black and white)

- Directions:**
1. Give children background paper and tissue and other thin paper (larger than the background paper).
 2. Start with a square and ask them to measure it on one side.
 3. Let them fold it various ways and hold it up to the light to see if they like the effect. It can be refolded if the design is not satisfactory.
 4. For other lessons with folding thin paper, give them a triangle, rectangle, circle. Before the children fold and paste, talk about the dimensions of what they are using.
 5. Get them to use a ruler accurately. They eventually should be able to cut their own paper.

PAPER EGGS AND TULIPS

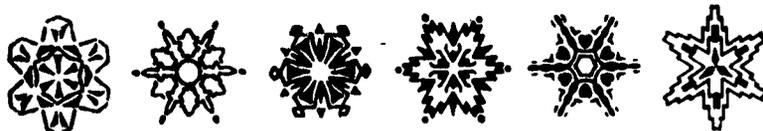
Materials: Construction paper

Paste

Scissors

Cellophane

- Directions:**
1. Fold paper, draw design, cut it.
 2. Make another like the first.
 3. Place cellophane inbetween and paste.
 4. For greeting card, make a solid egg and attach it to designed one.



CHALK

Chalk is an excellent drawing material for all levels of ability. It comes in such a wide range of colors and sizes, and can be exciting to use.

Children can draw quickly and freely with chalk. For instance, when drawing to music with chalk on wet paper, a child should be able to follow the rhythm easily and change colors quickly.

When working with chalk, use the direct approach. Don't bother with sketches or pre-drawings in pencil. If a child must have a design first, have him do it with a light chalk line. And always use drawing paper with a rough finish: newsprint, manila, construction or wrapping paper.



CAUTION: Drawing with chalk can be messy unless precautions are taken. Dip each stick in milk and let it dry; the chalk won't rub off on fingers. But remember to scratch the milk coating away from the tip before using.

Try wetting the tip of the chalk throughout the drawing, or wetting the drawing paper before applying the chalk. This sharpens colors, lessens the friction between chalk and paper, and allows more freedom of movement.

A "fixative" can be applied after chalk drawings are completed. These applications "fix" or bind the chalk to the paper so that colors won't run or rub. Good fixatives can be made from a milk-thin solution of library paste applied with a spray gun, or else a solution of 1/3 alcohol. Naturally, these processes are to be done either by the teacher alone, or under adequate supervision.

CHALK ON COLORED PAPER

Materials: Colored chalk
Water
Colored construction paper

Directions: How much direction you give depends on the children's color sense. If the class needs special instruction, give it. Hang up the word "contrast" or write it on the experience chart. Discuss what it means. Bring out that contrasting colors accent one another. Show them some chalk drawings with and without contrasting colors. Let them tell why the colors should contrast. They should readily see that color choice is important. Let them choose their own colors of chalk and construction paper.

Give them some choice of themes, e.g., "Flowers in Spring," "Butterflies in Hollyhocks," "Hiking in the Woods." The student who has an original idea may carry it out.

Encourage children to draw freely and quickly. It's better to draw on the paper while it is still wet. A fixative should be applied.

CHALK STENCIL

Materials: Construction paper
Scissors
Colored chalk
Facial tissues

Directions: 1. Cut a simple geometric shape from a piece of construction paper. Do it carefully, and save both the inside shape (the positive) and the surrounding paper (the negative).
2. Draw around the edges of both shapes a band of chalk about 1/4" wide.
3. Wrap facial tissue around your index finger, place the stencil on the paper with the chalked side up, and push the chalk onto the paper with your index finger. Hold the stencil steady.
4. Overlap both the positive and the negative for an interesting design.

WINTER CHALK SCENE

Materials: White chalk
Black, grey, or blue construction paper
12" x 18"

Directions: This lesson is one to be used when it snows. Best results come when children have just experienced a snowfall. You may discuss what snow is. How do you feel when it snows? What happens to the birds, the trees, the lawn? What do you do?

They may depict a winter day with white chalk on black, grey, or blue wet construction paper.





CHALKING TO MUSIC

Materials: Record player
Suitable mood music
Grey construction paper
Colored chalk

Directions: Discuss rhythm--what does it mean? What does it do inside of you? Show the class pictures with rhythm, and discuss in detail. It is best that the teacher select, before classtime, a record which she feels will motivate the students. Encourage the students to use a variety of colors. They are to draw what they feel like drawing to the music.

Some suggested mood pieces:

Mozart's *Symphonie in E-Flat Major* -
gay, jolly and carefree

Third Movement of Brahms's *Second
Symphony in D Major* - is quiet by
contrast

Sibelius's *Valse Triste* is muted
emotion

Second Movement of Franck's *Symphony
in D Minor* - is uplifting

Candy Shop (4/4 time)

London Bridge (2/4 time)

Minuet by Boccherini (3/4 time)

NOTE: Do not be hesitant about using popular tunes heard on local radio stations. Your students will be discussing these anyway.



OTHER MATERIALS

What follows is a short summary of materials available for the classroom. The list is by no means exhaustive. Literally hundreds of materials can be combined with many media to provide interesting and valuable art experiences in the classroom.



PLASTER OF PARIS

Plaster of Paris is a white powder which, when mixed with water dries into a solid form. It has many uses and is easily handled. Simple casting from molded forms is possible, as well as incised tiles or panels. The finished product can be painted, and a wire hanging log can be pressed into the soft plaster soon after it is poured.

To prepare it for use, sift the powder slowly through the fingers into a crock, pan or can containing the required amount of water. Water required is about 1/3 of the amount of the finished plaster of paris needed. This mixture sets quickly so it is wise to mix small amounts. A small amount of vinegar added will slow down the hardening process.

Let the water and plaster stand a few minutes to give the water time to soak into the plaster. Then stir until the mixture becomes a thick cream. Pour into the mold and tap gently to remove bubbles.

Do not move mold after plaster has been poured and it is still warm. Rinse the mixing container but do not pour the rinse water in the drain. It will clog the pipes.

PLASTER OF PARIS ANIMALS

Materials: Ballons (long and slender)
String
Pipe cleaners
Construction paper
Plaster of paris

Directions: 1. Blow up slender balloons and twist them in different shapes.
2. Dip heavy cotton string in plaster of paris and wind it around the balloon in different directions.
3. When dry, pop the balloon and add pipe cleaner legs, tail, and antennae. Eyes can be glued on from construction paper.

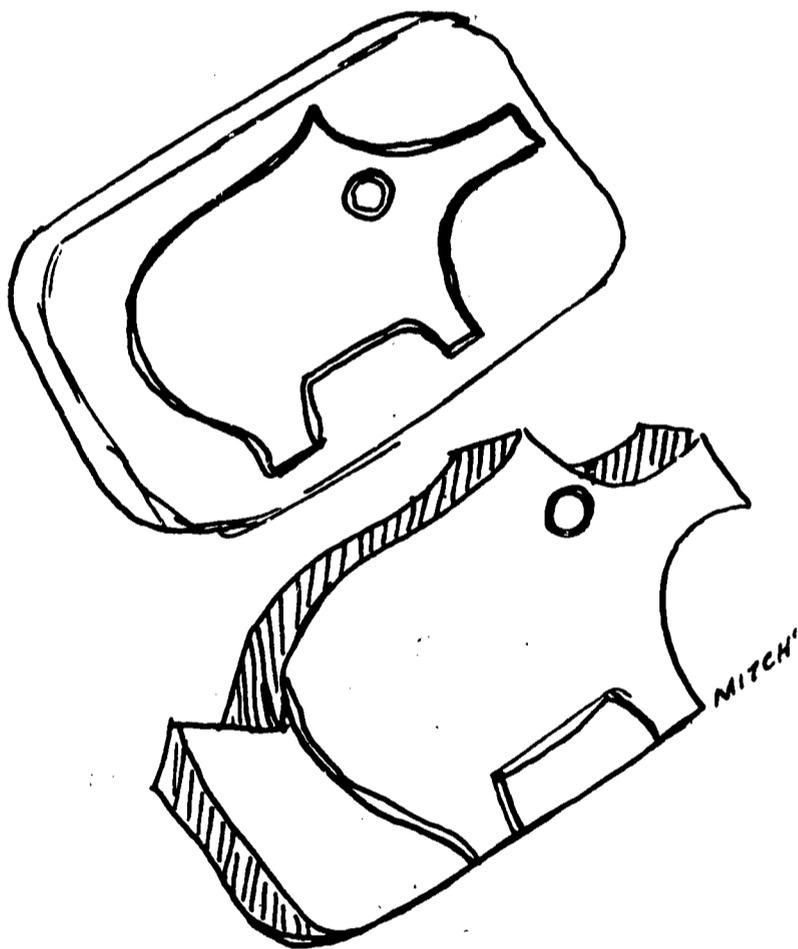
Soap Carving:

Soap carving should be attempted only after the child has had experience working with plasticene and like materials. Soap is a pliable, inexpensive medium for children to use for carving. A firm but soft soap such as Ivory, should be used. Hard milled soaps can be wrapped in wet cloth overnight. Tools used are paring knives, skewers, orange wood sticks, pencils, bobby pins and the like.

If a larger bar of soap is needed soak 2 bars in water to form a jelly like surface. Join the two together and let harden. Broken pieces may be mended this way.

Upper class students will want to plan their design from all angles.

1. Trace around bar of soap each side
2. Then draw design and cut it out to be traced on the soap.



Blocking out state: Cut small pieces away all around the design until you get to about 1/4 of an inch away from the drawing line.

Finishing the carving: After the general shape has been cut, the sharp edges may be rounded by scraping. If the soap seems too dry (begins to chip easily), moisten it. To obtain smoother surfaces moisten it, too. Add details but not too many since they are used for emphasis.

PAPER MACHE

Paper Mache is a combination of paper and paste. The paste may be wallpaper paste, thinned library paste, or just flour and water cooked. Two tablespoons of flour added to a pint of boiling water make a simple paste. Add 1/2 teaspoon of salt for each pint so that the paste will stay sweet and dry hard. A few drops of oil of wintergreen or peppermint will keep paste smelling pleasantly for days. But, when the paste becomes watery or smelly, throw it out.

Paper Mache Recipe

Materials: Newspapers

Flour paste or paper hanger's paste

- Directions:**
1. Tear lots of newspapers up into one inch squares. Soak them overnight in in a bucket of water.
 2. Next day squeeze out all the excess water. Mix the paper pulp with enough paste to give it the consistency of soft clay. Oil of cloves or carbonic acid can be added to the paste to preserve it.
 3. Mixture can now be modeled like clay. After drying, it can be painted and shellacked.

PAPER MACHE MASKS

Materials: Newspaper

Flour paste or paper hanger's paste

Balloons

Paper towels

- Directions:**
1. Tear 1 1/2" strips of newspaper along the grain. Soak in water.
 2. Balloons are inflated for the base of the mask.
 3. Draw the wet paper strips through the paste and apply one layer to the balloon. The next layer of paper should be perpendicular to the first. Add final segments for nose, ears, and eyebrows. The last layer should be of paper towels. Let stand until dry.
 4. Deflate the balloon, trim edges of the mask, then paint as desired.



PAPER MACHE HATS

Materials: Head sized molds, e.g., coffee can, bowl, pot

Wallpaper paste or flour and water mixed to make runny paste solution.

Wallpaper, construction paper or used gift wrapping paper.

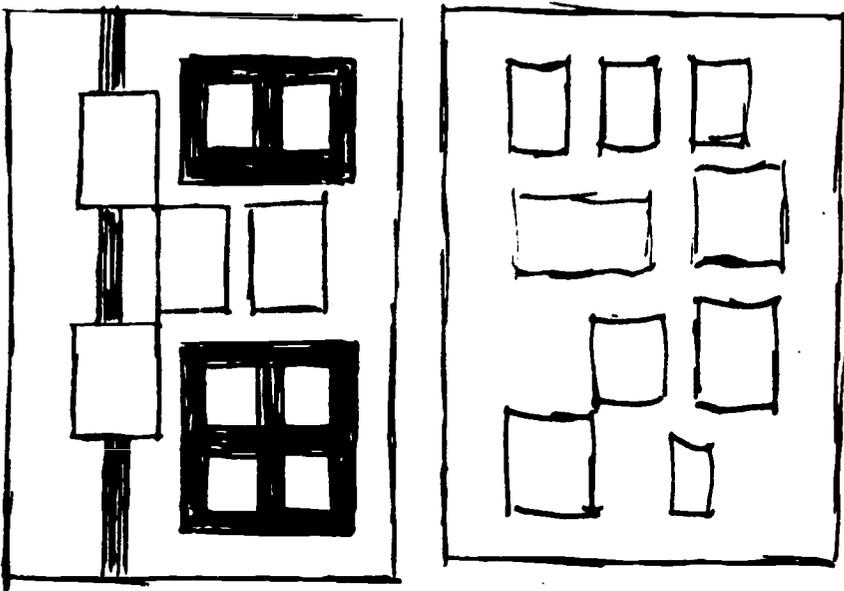
Large brushes for spreading paste.

- Directions:**
1. Discuss kinds of hats and their significance. The children may enjoy bringing old hats from home. Set aside a day called "Hat Day." The children may enjoy wearing the hat in front of the class and talking about it.
 2. The previous experiences should motivate them to creating their own hats. Ask the children to bring a mold to fit their head size (coffee can, bowl, pot). Teacher may have paste prepared, or for measuring purposes, let the children do it.
 3. Show how large a circle of newspaper should be to fit over a mold.
 4. Have children cut 4 circles large enough to fit over mold.
 5. Paste two circles together using large brush. These are the inside circles. Cover them completely. Cover one side of inside circles completely with paste. Cover it with a circle. Do the same with other side. Place on mold and shape. Let dry

BULLETIN BOARDS

Most experienced teachers agree: bulletin boards can be effective teaching tools, and can add a dimension of reinforcement to a student's work that he never had before. All it takes is some careful and deliberate planning on your part. It's not enough to grab a handful of pins and stick up anything in any fashion.

Compare these two bulletin boards on the same subject. Which holds your eye better? From which can you learn more? If you were in that teacher's class, which board would you rather have your work pinned on?



Thomas Koskey, author of *Baited Bulletin Boards* and *Bulletin Board Idea Sources*, sets out six selected steps to follow in working up a well-planned bulletin board.

1. Decide upon a subject: This should be an easy task. Of course you'll want to choose something pertinent to your teaching, but don't limit yourself. You can supplement your teaching with plenty of creative visual ideas. Children will be proud to have their work displayed on an attractive bulletin board.

2. Choose a caption: Do that next, so that you can gather your thoughts and apply them to the actual construction. Choose a simple caption, one that will draw attention to itself and to the material on the board.

3. Gather materials: Especially colorful materials can make or break a bulletin board. Choose with an eye for color or for texture, and remember some of our basic principles of art. Don't be hesitant about trying some of your "wackier" ideas.

4. Plan the arrangement: Spread all your materials out on the floor. Make sure you've marked off a space equal to the size of your bulletin board. Now arrange and rearrange everything, keeping an eye open for appealing or eye-catching twists. Remember, though, to keep your bulletin board uncluttered.

5. Do the lettering: Now is the time to keep words to a minimum. Make use of any of the commercial lettering materials listed in the appendix. Press on or stencil letters are faster, neater, and easier, and you can add plenty of your own variety.

6. Execute and evaluate: Once the first five steps have been completed, putting up the board should be a simple matter. Then stand back and make some judgments. Does it get information across? Does it fit with your unit plans? Is it neat and appealing? If all your answers are yes, then you've done a thorough job.

Bulletin boards become a focal point in every classroom. We use the bulletin board to praise and encourage our students by displaying their work. We use it for stimulating interest in a new topic, or to point the way to new ideas stemming from topics already discussed. Bulletin board projects become functional learning tools in themselves, showing students how to spell or tell time or compare sizes.

Too often, however, we neglect the planning and thinking part of designing bulletin boards. More often than not, we are never really sure what steps to take in planning a display. The result is a board that somehow doesn't meet our needs, one that doesn't really convey as much as we intended.

It is also very easy to stay in a rut, using all the traditional materials for bulletin boards and ignoring some simple and exciting new techniques. Examine some of the ideas that follow, and see if you can't find something for your next display.



Letters:

In lettering or choosing letters, decide what is the nature of the bulletin board. Try to make the lettering express what is written.



Remember, do not measure an equal space for each letter. Do measure an equal space between each letter.

In primary rooms it is better to keep the lettering simple and bold for easy reading. That is, letter the way you are teaching them to print.

For quick and easy hand lettering:

Water color inks with felt nibs, mark and dry instantly

Tintink Co., 112 Golden Gate
Belvedere, California
8 colors

Squeezeo Marker Marsh Co.
Belleville, Illinois
8 colors

Magic Marker Speedry Products, Inc.
Richmond Hill 18, New York
9 colors

Letters can be written with felt-tip pens, brush-type lettering, and special lettering pens. The materials for letters can come from any number of unusual sources:

- construction paper
- corrugated paper
- old maps
- wall paper
- old finger paintings
- sand paper
- aluminum foil
- newspapers
- yarn
- robe ribbon
- braids

Carpet warp lettering: *dip carpet warp in ready-made undiluted starch; form letters on wax paper; dry 24 hours for reusable words and designs.*

Three Dimensional Effects:

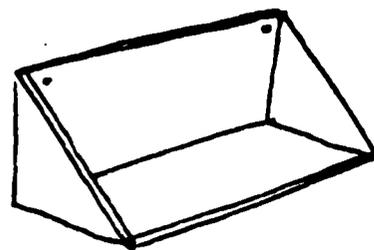
For paper sculpture, roll paper on a pencil. Score it by using scissor point. Paper will bend whatever way you score it.

For 3-D effect on background, use crepe paper pleated with pins.

LINE

line

Shelves are made by cutting boxes in half diagonally or at the corner.



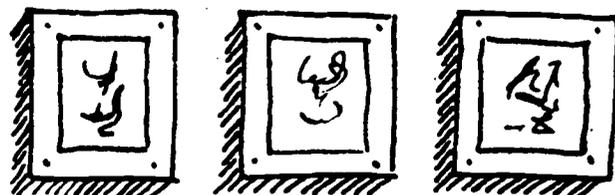
Pin picture and pull it out from background.

Use store box lids for shadow boxes.

Curl the edges of the background paper.

Make picture frames.

Score and fold construction paper, pin it into place.



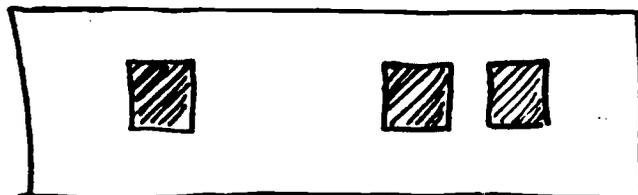
Picture Mounting:

How a picture is mounted may make the difference in whether it is looked at or not. Here are some ideas for mounting pictures:

Use mat twice as large as picture.

Fold in half.

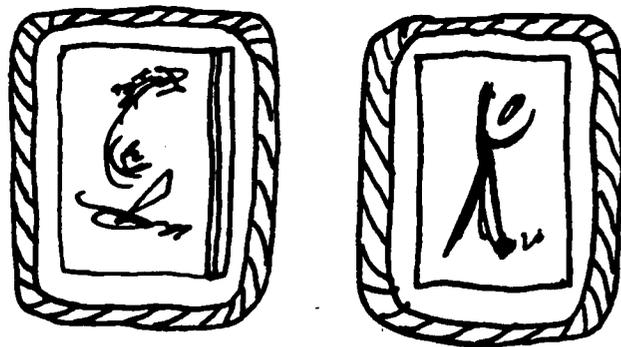
Cut hole for frame on 1/2.



Use a box for a shadowbox frame.



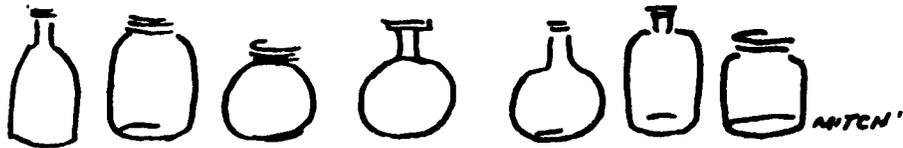
Use yarn for frame.



CRAFT PROJECTS

The following craft projects were selected because they range from very simple to moderately complex. They are also productive craft ideas. The end products can be used very adequately as room decoration, gift ideas, or for special occasions.

Most important, however, is that each project selected here can represent a successful creative activity by your students. Both the product and the process will be enjoyable.



BEER BOTTLE VASE

Level: Intermediate

Core Area: Vocational, Social Competencies

Objectives: To make a vase from a discarded bottle.

To make a suitable gift or table decoration.

Materials: Black quick-dry enamel

Empty beer bottles (Michelob has a good shape)

Colored oil paints

Pan of water

- Directions:**
1. Paint bottle black after soaking label off in warm soapy water.
 2. Drip oil paint onto bottle and blow on it to spread interesting shapes and designs. Choose other colors and repeat.
 3. With your finger in the bottle neck roll bottle into water and out. This will spread the paint and give it a crackle effect. Let dry.

CANDLE HOLDER

Materials: Brick with 3 holes in center

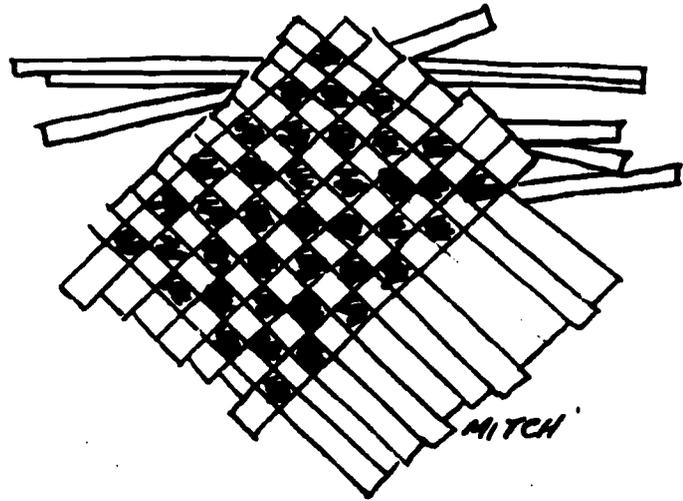
Old jewelry and "gadgets"

Tinfoil

Candles

Plaster of paris

- Directions:**
1. Place the brick on a cardboard work surface. Cover it with plaster of paris, except for the bottom and the holes. Work rapidly. Apply it with a spoon when plaster begins to thicken.
 2. Quickly stick on the "gadgets" and jewelry for decoration. Fill the holes with foil, depending on the size of the candles. Let dry.
 3. Add candles and decorator plastic flowers. Use as a center piece for holiday displays.



WEAVING WITH PAPER

Level: Primary

Core Area: Arithmetic

Objectives: To make a 3D design, by weaving colored paper.

To develop accuracy in measuring inches.

Materials: Construction paper

Scissors

Paste

- Directions:**
1. Give each child a 12" x 12" piece of dark construction paper. Let the child choose a light color (12" x 18") to go with it.
 2. Fold 12" x 12" in half, mark off inches at edge and at the fold; mark off inch border; draw lines and cut from fold to inch border.
 3. Weave each strip at the end and decorate with paint or paper shapes, e.g. flowers and bees.

(Cut 1" strips)

Limit number of colors, e.g., use 3 colors, or have children choose a paper harmony.

SOMETHING FOR MOTHER

Materials: Construction paper (choose color which will match mother's kitchen)

Pencil

Rubber band

Tape

- Directions:**
1. Fold paper in half lengthwise.
 2. Draw memo and cut.
 3. Fold memo in half lengthwise again for quarters, and cut slips.
 4. Tape rubber band.
 5. Add paper for notes. Pencil is held by rubber band.

PAPER BAG HAND PUPPETS

Materials: Small paper bags
Cotton or crushed tissue paper
String
Construction paper
Glue
Scissors
Yarn, wood shavings
Crayons or watercolors

- Directions:**
1. Stuff a small paper bag with cotton or crushed paper.
 2. Tie off the top section for a head, but allow enough room for the middle finger to slip through the opening into the head.
 3. Cut two small holes below the tie point for the thumb and little finger. These are the puppet's hands.
 4. Paste on cut-outs for eyes, nose, mouth, etc. Yarn or wood shavings make excellent hair. Use crayon or paint for additional detail.

PAPER PLATE PEOPLE

Materials: 9" paper plates
Watercolors or crayons
Buttons, yarn, cloth
Glue

- Directions:**
1. Paint faces or scenes on the paper plates.
 2. Decorate with yarn for hair, buttons for eyes, cloth for collars, etc.

CHRISTMAS PLACQUES

Level: Intermediate, Advanced
Core Area: Vocational, Social Competencies
Objectives: To construct a wall plaque for Christmas decoration or as a gift or party favor.

Materials: Empty liquid soap bottle (plastic)
Rick-rack, sequins
Liquid glue
Spray paint
Small angel statuette
Small Christmas ornament

- Directions:**
1. Cut out oval shaped section from one side of plastic bottle. Spray bottle with paint and let dry.
 2. Glue rick-rack around hole and add sequins.
 3. Glue statuette inside hole, and glue ornament to the top.

HOMEMADE LAMPS

Level: Advanced
Core Area: Science, Vocational
Objectives: To make a usable table lamp.

Materials: Lamp socket, wire and plug
4" x 4" x 12" redwood block (center drilled 3/8" x 12")
Fine sandpaper
Paint
Varnish
Wood filler, glue
Rattail wood file
Small piece of felt

- Directions:**
1. Cut a groove 1/4" x 1/4" on the bottom of the wood block with the rattail file. This allows access for the cord.
 2. Paint, stain, or varnish the wood block in any fashion desired. Interesting effects can be had by marking the block with an old wooden meat mallet.
 3. Thread the lamp socket into the top of the block and thread the lamp cord through. Attach male plug on the other end.
 4. Coat the bottom of the lamp with glue and insert the lamp cord through the groove. Cut a 4" x 4" piece of felt and glue it to the bottom of the lamp.
 5. When dry, add bulb and lampshade.

SPONGE BLOCK PRINTS

Level: Primary, Intermediate, Advanced
Core Area: Vocational, Social Competencies
Objectives: To design and execute a simple block print. To decorate the classroom bulletin board, or to make special invitation cards and favors.

Materials: Scissors
Small blocks of wood
Cellulose sponges
Glue

- Directions:**
1. Sketch a design on a dry sponge and cut it out.
 2. Apply glue liberally to back side of sponge design and apply it to block. Let it dry.
 3. Linoleum block ink on a glass surface will suffice as a stamp pad.
 4. Apply the design to single sheets of heavy stock paper; cut and fold for interesting cards.

TIN CAN DRUM

Level: Primary, Intermediate

Core Area: Music, Social Competencies

Objectives: To make a rhythm instrument for music.
To culminate a lesson on Indians or music.

Materials: #10 can
Leather thongs or shoelaces
Old innertube
Tin snips or heavy scissors
Leather punch

Directions:

1. Make sure both can ends are removed, and that no tin burrs remain.
2. Paint can as desired.
3. Cut a 20" section of innertube, then cut lengthwise through one thickness in order to obtain flat section. Cut out two 10" circles of rubber.
4. Punch 30 holes all around the circles of rubber, making sure to leave a 1/2" margin.
5. Cover each end of the can with the rubber, then lace the two together. The tighter the drumhead, the sweeter the tone.

STONE MEDALLIONS

Level: Intermediate, Advanced

Core Area: Vocational, Social Competencies

Objectives: To make jewelry that can be given as gifts or sold in a classroom store.

Materials: Broad, smooth stones
Waterproof glue
Clear varnish
Copper wire
Paint
Ribbon
Yarn
Chain
Cutting pliers
Small brush

Directions:

1. Each student should select his own stone for its interesting shape or color, etc.
2. Wrap a loop of copper wire around the stone and twist it tight. If necessary, cement the wire to the stone.

3. Cut off one strand close to the twist, and shape the other into a strong loop.
4. Paint a design on the stone, and apply a clear varnish after.
5. String a ribbon or length of leather thong through the loop and tie it off large enough for a necklace.

MARSHMALLOW STAR

Level: Primary, Intermediate

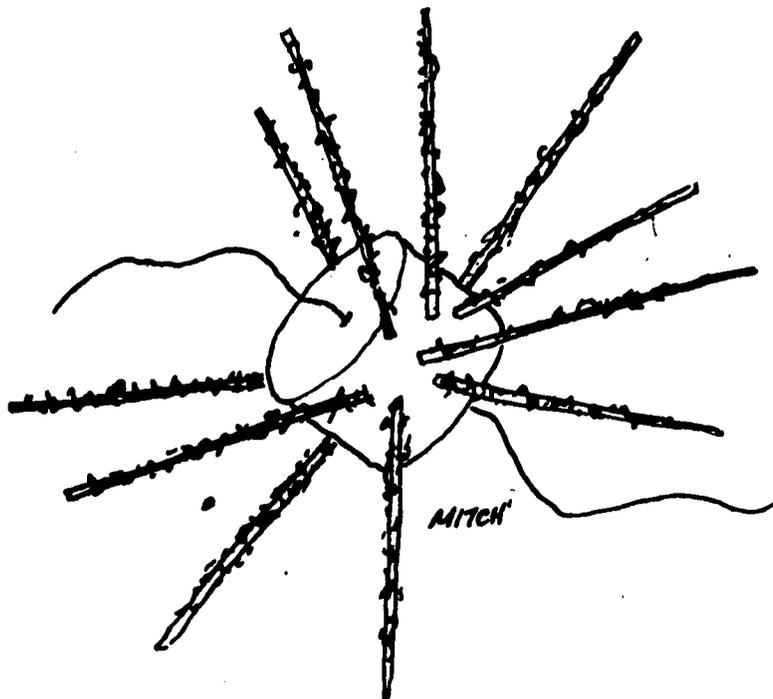
Core Area: Vocational, Social Competencies

Objectives: To make simple, easily repeated Christmas decorations
To add a personal contribution to seasonal decorations

Materials: Toothpicks
Marshmallows
Quick drying glue
Food coloring
String
Colored glitter

Directions:

1. Pierce a marshmallow with a string and needle, then knot the end. Dip the whole marshmallow in a cupcake tin filled with water and food coloring.
2. Dip toothpicks in glue and roll them in colored glitter. One end will not get fully covered.
3. Stick glitter covered toothpicks into the marshmallow, making sure that the glue and glitter is dry and that the undecorated end goes into the marshmallow.
4. Repeat the process and vary the colors, then hang them from suitable places.



The ideas which follow are simply that: "Starters" or thoughts for creative work in the classroom. They each need to be designed for your particular class, and they are not meant to be used until they have been given some instructional objectives. Supplement your regular lessons with these ideas, or build entire units around them. In either case, your students should enjoy their learning just that much more.

OTHER IDEAS FOR CORE AREAS

SCIENCE:

1. Use brown or white wrapping paper. Draw around each student from head to foot. The student then adds features and bodily organs cut from magazines or from construction paper.
2. Show the cycle of a butterfly on a circle. Each student may prefer to make his own, or you may decide to make it a group project. Perhaps you might want to do an entire unit on insects; try making a mural depicting insects above and below the ground.
3. For variety in teaching the seasons, have each student create a 3-D fall scene. On 12" x 18" construction paper they should draw imaginary hills, lake, and sky. Paste on twigs and crushed and dried multicolor leaves for trees. In a winter scene, use cotton for snow. For springtime, glue popcorn to twigs for apple blossoms.

ARITHMETIC:

1. For a lesson about fractions or proportions, make a window frame, fold construction paper in half, then in half again the long way. Cut two squares from top and bottom. Use the "windows" to frame student watercolors or fingerpaints.
2. Furnish a room by pasting catalog cutouts on construction paper. Use prices from the catalog for estimating total costs. Get rug and fabric samples and pieces from local stores, and use for rugs, walls, and furniture.

COMMUNICATIONS:

1. Teach the "B" sound by drawing a big bear standing by a bush eating berries and swatting a buzzing bee. Other "B" words can be pasted on to oversize berries of construction paper and hung on the bush.

2. Teach the "E" sound by drawing a large polka-dot elephant. Paint "E" words on the polka-dots or have students write them in with colored chalk.
3. Assign a color to each finger in order to reinforce teaching concepts like shortest, longest, middle, etc. Then the student can use the paint for finger-paints.
4. Build a drawing vocabulary by having each student make a chart of lines:

wiggly	fuzzy	light	thin	short	light
flat	round	dark	fat	long	dark
5. To encourage confidence and enthusiasm in speaking, have each child "stand in the spotlight" on his day. Make a big yellow circle, and place it on the floor. Encourage each child to tell about something he is proud of.
6. To aid in following directions try a map game. The teacher writes simple directions on slips of paper placed at various places in the room. She explains that the game "Follow the trail to treasure" is for the entire class. One pupil reads first note. There should be one for each child suited for his reading level.

Note 1

Look under the teacher's desk

The treasure need not be candy. It may be apples. It may be a Vit-C drink, or maybe an announcement of a movie.

7. As an aid in building reading vocabulary print words on cards, make a game by having the child pretend to go shopping for words. Give him a shopping bag. As he says each word correctly it can be put in the bag. Each time he goes shopping he can write down the number of cards in the bag. He may try to beat his record.
8. To help students organize their thoughts after reading a story, have them illustrate with pictures. Have them draw interesting scenes or characters from the story in their own words.

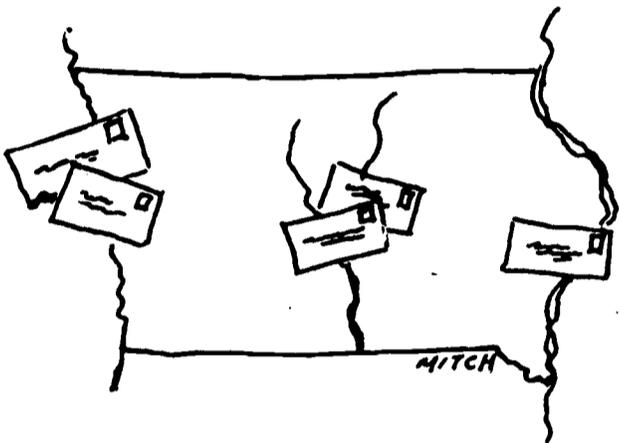


VOCATIONAL:

1. Make placemats for a class party; use any shaped stencil on white oilcloth, and cut out with pinking shears. Paint the design with fast-drying enamel.
2. Design and make book covers for favorite books. Use "Con-tac" or oilcloth.

SOCIAL COMPETENCIES:

1. Build a bridge of "friendship letters" on your bulletin board. Send letters to different public figures, to other classes, or to special classes in other schools.



2. Design and make "Community Pride" posters out of scrap materials and pamphlets from local civic groups.
3. Set a table for four by using scrap materials, oaktag, construction paper, and pictures from large mail-order houses.
4. For more variety in book reporting, have students make a paper bag or paper mache mask of the book's main character. The mask can be worn while giving the report, and the student can tell the story from a particular character's point of view.
5. Have students build 3-D models of what they think their faces look like. Mount them on 12" x 18" colored paper, and use as a jumping off point for writing assignments and impromptu scenes. Add a page of factual information: full name, address, telephone number, etc.
6. Make a "grumpbug" out of scrap material. Then have each student express himself as a 'grumpbug' after he makes a list of things he cares to "grump" about.

Teacher: Keep your ears open and your notebook handy! This type of session may give you an inside track for altering your individualized plans for a particular child.



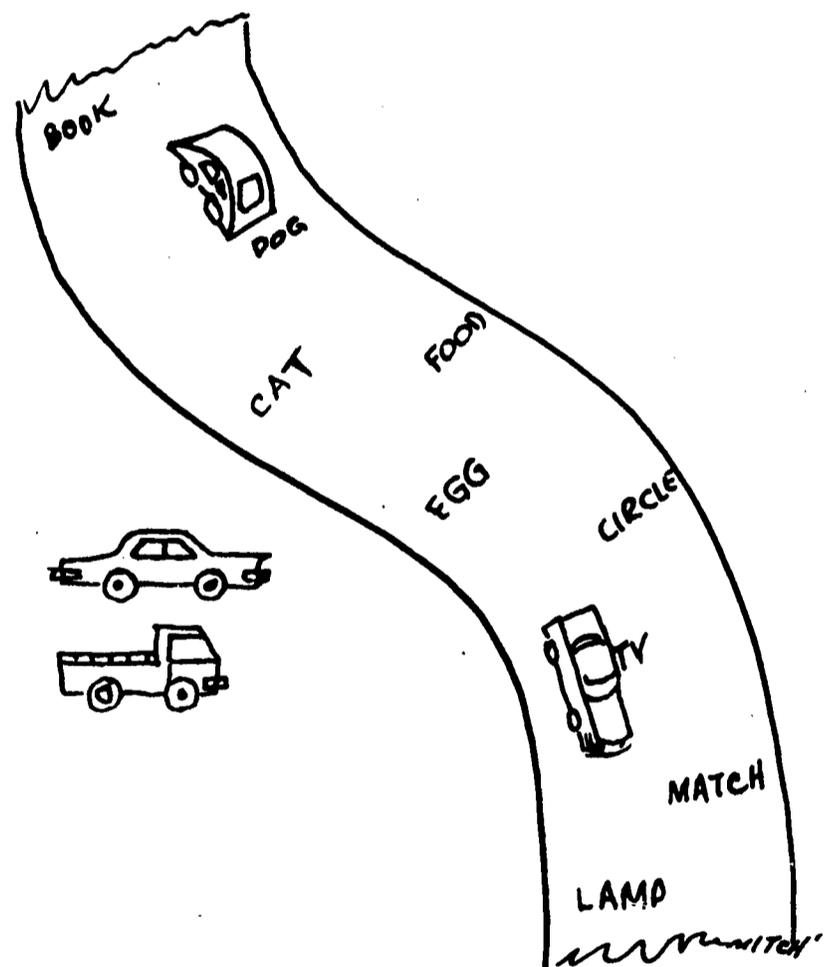
7. Use crayon, chalk, or watercolor to illustrate questions like: "If you were a raindrop, where would you like to fall?" "If you were a bug, where would you crawl?"

HOME ECONOMICS:

1. Design dinnerware out of tagboard. Use a compass or a pie tin for circle drawing. Pencil in designs, then add watercolors.
2. Make a button design by sewing buttons on burlap or stiff paper.
3. Take up knitting. Boys and girls love to turn out small knit articles for gifts or show.

SAFETY:

1. For a unit on traffic safety, make cards of the vocabulary needed. Have the children bring a car of their choice. Place the cars on a road of brown wrapping paper and place the cards at intervals on the paper.



As the child drives his car to a word he pronounces it and moves on. If the word is mispronounced he must take a detour to the beginning.

2. Design accident free homes or farms by cutting pictures from large mail order catalogs and pasting on to tagboard. Each part of the design should be discussed for safety and working convenience.



Appendices



APPENDICES



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- Gaitskill, Charles D. & Margaret R., *Art Education for Slow Learners*, Charles A. Bennett Co., Inc., Peoria, Ill.: 1953.
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- You will find colors at their brightest. The author illustrates how one color affects another. Reading level Intermediate. Good book for Primary to look at and teacher to read to them.
- Yamada, Sadami, *Paper Playtime*, Japan Publications Trading Co., New York, 1966.

Bond, Jean Carey, *Brown is a Beautiful Color*, Franklin Watts, Inc., 575 Lexington Ave., New York, N. Y., 10022, 1969. \$3.50.

Simply and clearly illustrated. Could be read by some intermediate children and most upper level children. An excellent book for the teacher to read to her Primary and Intermediate class. Definitely promotes love for nature and mankind.

Browner, Richard, *Look Again*, Reehl Litho, Inc., New York, 1962.

Good for using the imagination and the senses. Could be read by the teacher to Primary or would be readable for Intermediate.

Campbell, Ann, *Start to Draw*, Franklin Watts, Inc., 575 Lexington Ave., New York, 10022.

Excellent for Intermediate and teacher.

Cole, William and Colmore, Julie, *The Poetry Drawing Book*, Simon and Schuster, New York, 1960.

This is a collection of poems without illustrations. There is room in the book for children to illustrate each poem.

Kessler, Leonard P., *What's in a Line*, William R. Scott, Inc., Publisher, New York.

Lopshire, Robert, *How to Make Flibbers, Etc.*, New York, 1964.

Very well illustrated. Step by step procedures which can be read also. Great for children who are independent; i.e., can read and follow simple directions.

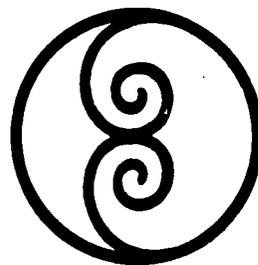
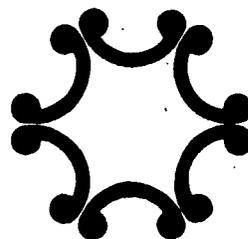
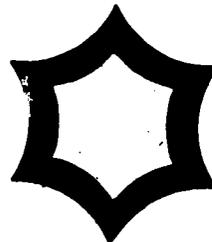
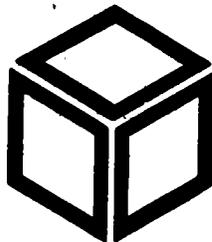
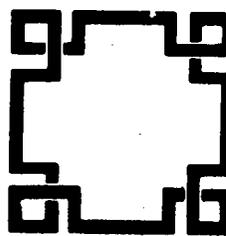
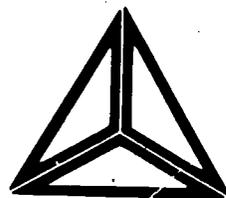
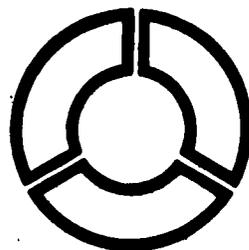
Lovoos, Janice, *Design is a Dandelion*, Golden Gate Junior Books, San Carlos, Calif., 1966.

Illustrates in color design in nature; shapes forms lines spaces.

Proverson, Alice and Martin, *What is a Color?* Golden Press, New York, 1967.

Beautifully illustrated in color. I. Reading level (Good). Teacher read book to Primary.

Art Education Books, Handbooks and Curriculum Guides



* *Other Materials*

Balloons
Bamboo
Bark from trees
Blocks, wooden
Blotters
Bones
Bottles, colored
Boxes, assorted cardboard
Bulbs, light
Buttons
Cans, tin
Caps, bottle
Cardboard (from shirt or nylon packaging)
Carpet samples
Cartons, egg
Cartons, ice cream (round)
Catalogs
Cellophane
Chains
Clips, paper
Combs
Cones, fir and paper
Confetti
Containers (waxed milk)

Foundations for papier mache mobiles, messages
collage, construction
collage, lettering
constructions, imprinting
print making to blot paper
still-life material, musical instruments
mosaics
construction, bulletin boards, storage
puppet heads, tree ornaments
collage, design
paint, water containers
construction, collage, imprinting pieces
crayon engraving
collage, texture printing
Paint holders after shellacing, collage
Plaster of Paris molds
cutting, pasting surface
transparent designs
imprinting in clay
imprint, collage
impressions in clay
construction
collage
molds

Cups, paper
Depressors, tongue
Drapery samples or other material remnants
Feathers
Flowers, dried
Foam rubber
Foil
Fur
Gauze
Grounds, coffee
Inner tubing
Jewelry
Keys
Lath, wire
Leaves
Lids, jar
Machine parts
Magazines
Mirrors
Nails
Neckties
Newspapers
Oilcloth
Paper towels
Paper, waxes
Paper, shelf
Pebbles and stones

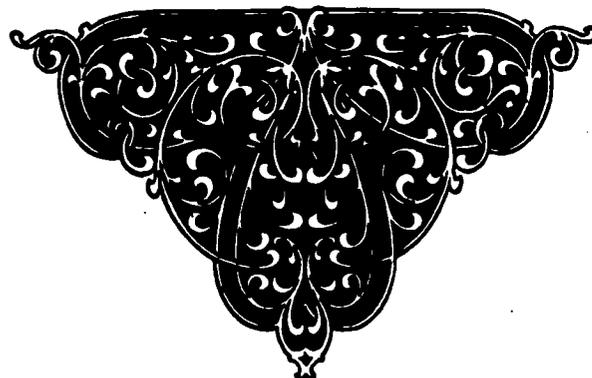
construction
collage construction
collage, stuffed animals
collage, printing
painting, drawing
printmaking
collage, effect of mirror and water
construction
collage
collage, printmaking
design in plaster of paris
clay reliefs, collage
mobiles
printmaking
designs in clay, mobiles
impressions in clay
pasting surfaces, lettering, mosaics, color
self-portrait drawing
engraving tools
puppets, stuffed animals
painting, drawing
fingerpainting surface
blotting tempera batiks, papier mache
window effects
tempera, finger paint
painting, mosaic



Pins, hair and clothes
 Pins, hat
 Pipe cleaners
 Plastic scraps
 Polish, shoe and furniture
 Raffia
 Ribbons
 Rope
 Rug remnants
 Salt
 Sandpaper
 Screws
 Sea shells
 Seeds
 Shades, window
 Shingles, tar
 Straws, cellophane and waxed
 Threads
 Thumbtacks and tacks
 Tiles
 Toothbrushes
 Toothpicks
 Tubes, paper
 Wallpaper
 Weeds
 Yarn

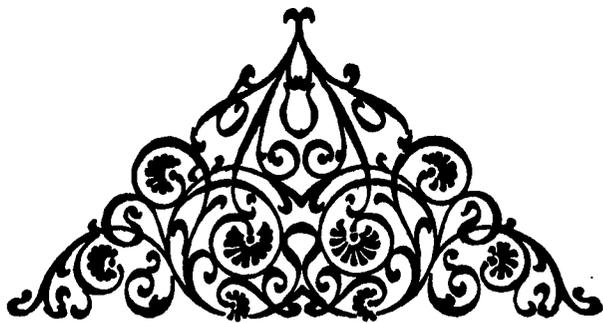
imprinting
 engraving
 multiple use
 collage
 staining clay plaster and papier mache sculpture
 hair for masks and puppets
 collage and puppets
 collage
 collage and texture printing
 model mixing
 collage, surface for crayoning
 imprinting
 imprinting
 collage
 painting surface
 collage
 collage, mobiles
 stitchery, collage
 multiple use
 collage and construction
 spatter paint, cleaning
 collage, construction, ink sketching
 multiple use
 paint on reverse side, collage
 still life
 collage, design

1. American Crayon Co.
1706 Hayes Ave.
Sandusky, Ohio 44870
2. Arthur Brown and Brother
2 West 46th Street
New York, N. Y. 10036
3. Binney & Smith
380 Madison Avenue
New York, N. Y. 10017
4. Milton Bradley Co.
74 Park Street
Springfield, Mass. 01105
5. Brodhead Garrett Co.
Cleveland, Ohio 44100
(They will not fill orders less than \$5.)
6. Practical Drawing Co.
P. O. Box 5388
Dallas, Texas 75200
7. J. Weber Co.
1220 Buttonwood Street
Philadelphia, Pa. 19123
Branch: 705 Pine Street
St. Louis, Missouri 63101
8. Weber-Costello
12th and McKinley
Chicago Heights, Ill. 60639



Supply and Equipment Companies

1. Artext Prints, Westport, Conn., 06880
2. Colonial Art Company, 1136 N.W. First Street,
Oklahoma City, Okla. 73106
3. F. A. Owen Publishing Co., Dansville, New York
14437
4. Japan Design Center, P. O. Box 4117, Sunnyside,
Queens, New York 11104
5. Metropolitan Miniatures, Book of the Month Club,
345 Hudson St., New York, 10014
6. The Museum of Modern Art, 11 W 53 St., New York,
New York 10019
7. N. Y. Graphic Society, Publishers of Unesco World
Art Series, 95 East Putnam Ave., Greenwich,
Conn. 83006
8. Oestreicher's Prints, 43 West 46th St., New York,
N. Y. 10036
9. Penn Prints, 221 Park Ave., South New York,
N. Y. 10003
10. Shorewood Reproductions, 724 Fifth Ave., New
York, N. Y. 10019



Gummed Paper and Cardboard:

Stik-a-letter Co.
Route 2, Box 286
Escondido, California

Plastic Pin-back Letters:

Micro Sign Products
1558 Euclid Avenue
Santa Monica, California

Polyurathane Adheres to Flannel Board:

Stacy Keach & Co.
12754 Ventura Blvd.
Studio City, California

Felt:

Harry Mich Company
216 West Ontario Street
Chicago, Illinois

Ceramic Pin back Letters:

Demco Library Supplies
Box 1070
Madison, Wisconsin

Water color inks with felt nibs mark and dry instantly:

Tintink Company
112 Golden Gate
Belvedere, California (8 Colors)

Squeeze Marker Marsh Company
Belleville, Illinois (8 Colors)

Magic Marker Speedry Products, Inc.,
Richmond Hill 18, New York (9 Colors)



