

4-H Bulletin 68

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arts & crafts

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arts & crafts

This project is for 4-H members who like to draw, paint, model, carve, design, print, letter, construct, do craft work, make puppets, and enjoy looking at works of famous artists.

This Project Will Help You:

Learn (art materials and ways to use them).

Enjoy (your surroundings).

Understand (art, old and new, of your country and other countries).

Observe

Using your eyes is more important than being able to handle art materials. Start by trying to improve your observation of everything around you: things that have graceful, rhythmic line, pattern, and texture.

Stop to look at things from all sides, close-up and far away, in sunlight and shadow. Go for a walk with a magnifying glass.

Look at things carefully before you close your mind to how they really look.

Be Original

Use your own ideas. Don't be afraid to think for yourself.

Don't copy or trace pictures from books, magazines, this bulletin, or newspapers. Don't use number paintings or number kits.

Experiment

Invent new ways of putting art materials together. Try many ways of drawing, painting, and doing art work.

idea sketchbook

Keeping a sketch book is a way of getting and saving ideas for your art projects. It's like taking notes to help you remember. No drawing in this book needs to be finished if you don't want to complete it. Let the sketches be "try-outs" for art ideas. This sketch book is for your personal use.



Try "doodles" when you're talking on the telephone or listening to music.

Try lines: thick, thin, heavy, light, firm, weak, strong, wobbly, straight, wiggly, jagged, or curved.

Try shapes: fat, thin, heavy, light, round, square, smooth, wiggly, lumpy, curvy, pointed, rounded, graceful, clumsy.

Try textures: smooth, rough, plain, patterned, straight, folded, shiny, dull.

Try shading: dark to light lines, dots, cross-hatching

Try colors: dark, light, one color alone, mixed, side-by-side, different, matched.

Try real things.

Try groupings of real things.

Try backgrounds.

Try planning arrangements of whole pictures.

Read all the drawing section before you decide what you're going to do.

Make a drawing before you try any of the other art areas.

Buy or Make Your Sketch Book

Get one from a store. A spiral binding isn't necessary but is easier to handle when sketching. Use a scrap book. Many have manila, white drawing, or newsprint pages. Use a pad of typing paper or a ring binder notebook, staples, or brass fasteners to put papers together.

Sketch With Anything At Hand

Pencil (soft lead preferred), ball point pen, fountain pen, "dip" pen, crow-quill pen, fiber-tip pen, felt-tip marker, crayons, colored pencils, brush and water paint or ink, charcoal (stick or pencil), stick dipped in ink or paint.



Drawing

1. Find an object of interesting shape.

Examples are: an old battered tea kettle, a worn shoe, a rhubarb leaf, a lady bug, a piece of bark, a machine part. Your sketch book will remind you of many interesting objects you might want to draw.

2. Look at the object.

What's the most interesting way to look at the object? Place it in the position you like best.

3. Choose your paper.

Select paper as large as you wish but no smaller than typing paper size. What shape might be best for drawing the object you've chosen? The paper can be a rectangle, a square, or even a circle. Here are some kinds of paper to use: manila or white drawing paper, newsprint (unprinted newspaper), or light-colored construction paper, wrapping paper (brown, white, colored), typing paper, back of smooth wallpaper.

4. Choose your drawing media.

What art material seems best for drawing your object? Some choices are:

writing pencil, #2 may be easiest

large writing pencil (as used in primary grades)

drawing pencil—from 2B to 6B

black colored crayon

charcoal—stick or pencil

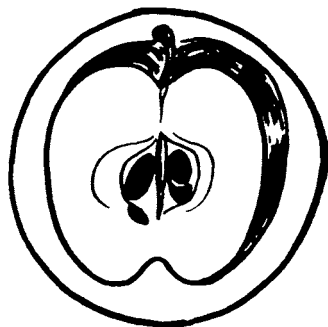
felt-tip marker

conté crayon

(See extra helps #1 at end of this book)

5. Sketch in the main lines, LIGHTLY.

Sketch in pencil, lightly. Try to make your drawing fit your paper space. You may need to enlarge the object or make it smaller. Look for the longest, most important lines and draw them first. Drawing these main lines first will help place the object where you want it on the paper and get the size you want.



6. Add more lines.

Put in the shorter lines needed to complete the shape of the object. These lines may be more detailed and complicated than the outline.

7. Shade in the dark parts.

Look for dark shadows on your object and in the background. Half close your eyes and look at the object. This will help you see shadows, the dark and light pattern of your object. For example, to make your object look as if it's resting on a table, the floor, or the ground, shade under the bottom edge. Shadows usually aren't black but a shade darker than the color on which the shadow falls. However, you have only the one color of your pencil or pen. To make one color look different try some of these ways of shading or invent your own:

Change pressure by pushing hard for dark places and gradually pressing less and less for light places.

Use heavy and thin lines.

Use "cross-hatching."

Use dots, different sizes and spacings.

Rub.

Use a mixture of all these ways.

8. Shade in lighter tones.

Look for highlights (shiny light spots) on the object. Look for reflections of unusual shape. Look for light spots. Shade them in lightly.

9. Add details last.

Some artists use many details. Some artists use very little detail—just a suggestion of it. Notice and try to draw such details as cracks, stitching, veins, spots, dirt, torn places, designs. Add textures like roughness of leather or the hammered look of metal.

10. Add accents where they seem to be needed. Look at your drawing. Would another dark line or another dark shadow improve it? Make any changes you want to improve your drawing. You may even change the look of the object to fit your picture idea. Half close your eyes just as you did when you looked at the actual object. Does something need to be changed? (See extra helps, #2 "Mounts and Mats")

YOU MAY DO THIS DRAWING LESSON AGAIN AND AGAIN, AS MANY TIMES AS YOU WISH.

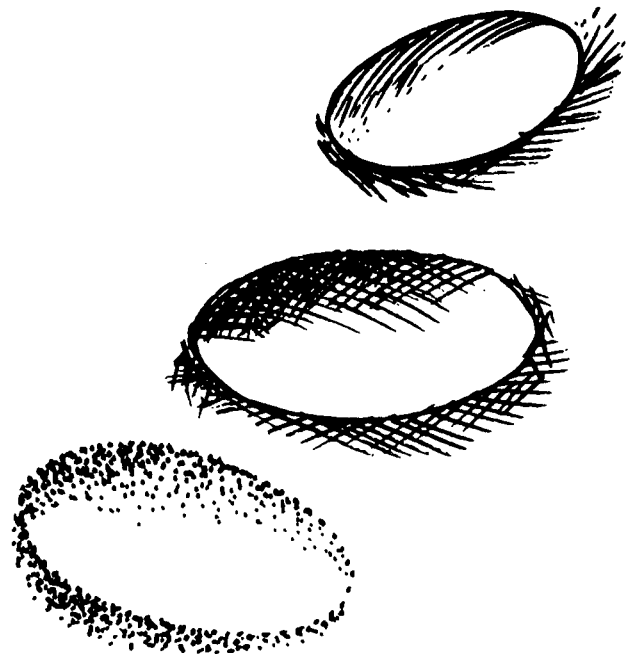
You can never draw too much. Observe and draw. All your art work will be better.

HAVE YOU LOOKED?

At drawings by Leonardo da Vinci? Rembrandt? Vincent Van Gogh? Paul Klee?

WHAT IF?

- You draw the same thing in a different media?
- You draw a different thing in the same media?
- You draw the same things from different angles?
- You draw a grouping of three objects? (Can you show space around them? Can you draw them touching or in front of each other?)
- You draw a complete composition—several objects and background?
- You shade the background dark and leave the object light?
- You distort the object's shape so it looks like it's squeezed into a box?



Painting

1. Materials you'll need:

Paper: 12" x 18" or larger; manila or white drawing, newsprint, light-colored construction paper, back of smooth wallpaper, special water color paper

Brush: no smaller than #7; a #11 or larger is better

Paints: semi-moist water colors; a good box of 4 to 8 colors is better than a cheap one of many colors. Water colors come in tubes, too, but are expensive.

or

Tempera paint, moist or powder, in red, yellow, blue, black, and white. Add other colors if you wish.

2. Follow these directions:

Warm up in water color or tempera trying "blobs," thin lines, thick lines, wiggles, dots, wobbly shapes. Use any color you want. You may like a large brush. Paint one object in line.

Find an object of interesting shape—either the same you used for your drawing or another one.

Look carefully at your object.

Paint in the main lines in **BLACK** only.

Paint the outside shape and then the inside main lines.

The reason for having you start with one color only is to help you think about form and shape first.

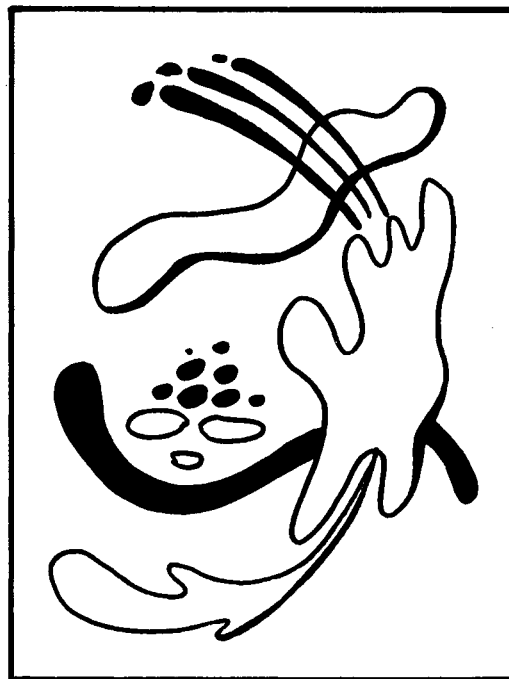
Add details and any texture effects you want.

Keep using black and try many different lines, dots, and shapes.

Add color, if you wish, when the black is dry.

Use any color you wish, in any way. The color combinations can be all imaginary or they may be realistic.

How would a cat look in purple and yellow stripes?



HAVE YOU LOOKED?

At water color paintings by Winslow Homer? John Marin?

WHAT IF?

- You grouped three or more objects on the paper?
- You left the object in black line and painted only the background in bright colors?
- You filled a page of the same object made in many ways: large, small, from different angles, distorted it into new shapes?
- You use a small piece of sponge instead of a brush—or use both brush and sponge for different parts of your painting?
- You used another color in place of black for the first outlines?

Sculpture

modeling

1. Materials you'll need:

1 pound (approximate) non-hardening modeling clay (plasticine oil clay), any color, or Salt Ceramic. (See #3 at end of book.)

Covering to protect table top (wax paper, oil cloth, etc.)

Your fingers or a small tool like an orange stick, sucker stick, carameled apple stick, etc.

2. "Warm up" with these ideas:

Soften the clay by breaking it into bits, squeezing and kneading it with your fingers, then put it back together again in a ball or egg shape.

Punch holes in the clay ball. Use your fingers, a stick, a pencil, or whatever is handy. What does this ball of holes remind you of?

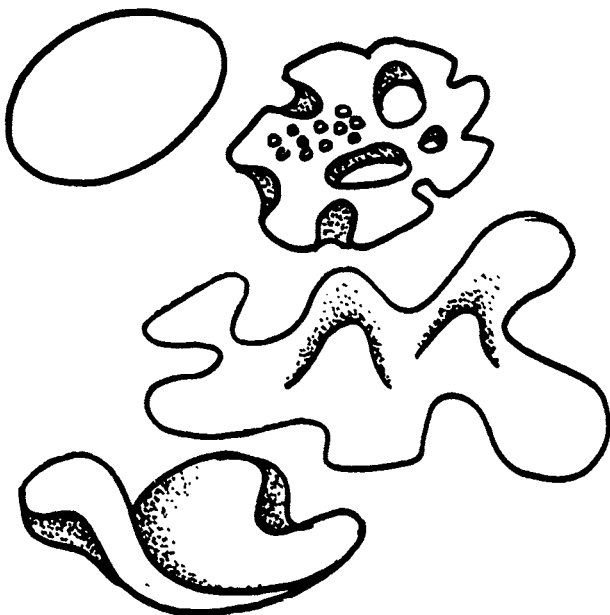
Fill the holes.

Make knobs or points all over the ball of clay. Make some fat knobs, some very pointed, some bent over. What strange thing did you make this time? Maybe it's an octopus from Mars!

Flatten your ball of clay. Press it with your hands or with a board. Could you roll your ball out with a tin can? Twist, bend, and pinch this flat shape. What did you make this time?

Press down on one side of the ball of clay with the "heel" of your hand. Look at this half-round and half-flat shape. What could you turn it into?

Experiment. What can you think of to do with clay?



3. Model some real object of clay:

(Your sketch book may help.)

Form the whole piece of clay into an egg shape. You have probably tried making things in small parts and fastening them together.

That's one way to work with clay. Now start with this egg shape forming and pulling out parts from it—as you did in the warm up.

Keep the egg shape in one piece; don't pull it apart. Solid, strong, bulky, and fat are words to describe good clay work.

A bird form could be started this way:



An animal form could be started this way:



A person could be started this way:



Flatten the base of your model so it will stand up firmly by itself. Sometimes you shouldn't put legs on bird models, for example.

Add details last. Fur, feathers, wings, eyes, etc. can be pressed in or stamped in with your fingertips, the end of a pencil, or some small pointed tool. It's often best to smooth the model before you add little details.

HAVE YOU LOOKED?

At figures ancient people have modeled of clay? The Mayans and Aztecs made one kind. The Japanese and Chinese made pottery and porcelain horses to put in tombs.

WHAT IF?

- You make an imaginary creature from outer space?
- You make a “feelie”—a shape that feels good in your hand?
- You stamp designs all over the surface of your model? Maybe you could make a “flower animal.”
- If you can't find any oil clay to work with, cook up the modeling material called Salt Ceramic (#3. Extra Helps).

carving

1. Materials you'll need:

For Soap Carving:

Large bar of soap, such as Ivory.

Choose soap that feels soft in the wrapper because it's easier to carve.

Knife: small paring knife or jackknife

Container for chips: large coffee can, plastic pail, plastic bag, covered box

Small tool such as paper clip, bobby pin, orange stick, sucker stick, toothpick

For Wax Carving:

Paraffin, either one-fourth pound slab or 1 pound melted. Directions for melting paraffin are at the back of this book: #4, Extra Helps.

Knife: small paring knife or jackknife

Container for chips (same as for soap carving)

Small tool (same as for soap carving)

2. Follow these general steps for soap carving:

Draw a paper pattern of what you want to carve in soap. Draw around the soap to get the actual size. Draw the side view as large as possible to fit the soap. Remember the soap isn't very wide so it's hard to make a turned head or anything that sticks out very far. Make pattern flat on the bottom so the carving will stand up.

Trace the pattern on the soap bar.

Use a pencil (not a ball point pen as it will stain). Cut out the paper pattern and trace it on the soap. Add an outside guide line about one-quarter inch from the main outline.

Cut away the extra soap

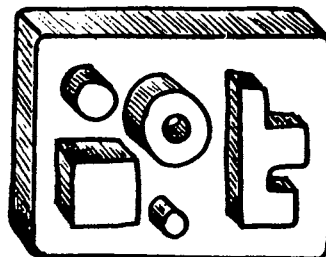
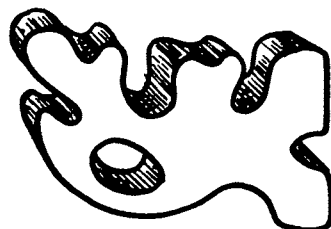
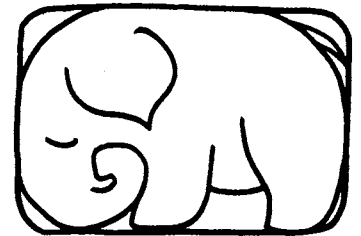
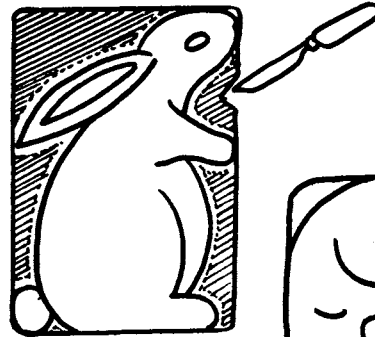
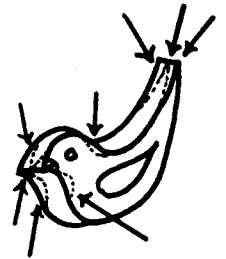
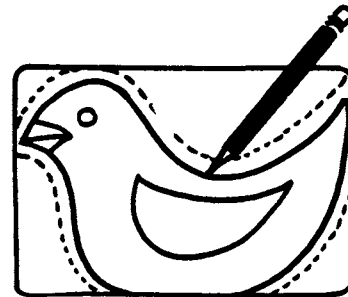
Cut small bits slowly or your knife will chip into the main outline. Cut straight through—not slanting—or your carving will be fat on one side and thin on the other.

Round out your object.

Rounding out takes a long time because often it's hard to remember that you're making a rounded form that has two sides, a top, a bottom, and two ends.

Round out the main bold shape first.

If you cut a curve in one side, match it on the other side.



Keep looking at your carving from **all directions**. Add details last.

Polish the surface.

Let the soap stand out in the air to dry.

Rub with your fingertips, a soft paper napkin, or a very soft cloth, and the soap will shine like ivory.

Some people coat their **finished** carving with lacquer, but this isn't necessary unless you want to protect the carving for a long time

What to do about breaks:

If you work slowly and carefully breaks won't occur.

For large breaks, cut the head off a common pin (with side-cutting pliers) and use the remainder of the pin for an inside brace for the two parts. Join with sodium silicate (from the drugstore). For small breaks, don't use pin, only sodium silicate. Let carving stand for several hours after repairing, then resume carving or polishing.

3. Follow these general steps for wax carving:

Draw a pattern, as for soap carving.

Trace the pattern on the wax, as in soap carving.

Cut away the extra wax, as in soap carving.

Round out the shape, as in soap carving.

Add details last, as in soap carving.

Polish with fingertips, soft cloth, or rounded stick like a sucker stick.

Breaks can be mended with melted paraffin.

HAVE YOU LOOKED?

At Michelangelo's sculpture, ancient Greek and Roman sculpture?

Use an encyclopedia or art book to find out about them.

WHAT IF?

- You carved an abstract form?
- You carved in bas relief, that is, like the surface of a coin instead of entirely in the round?
- You wanted to make the head of a person? Would it fit the soap shape? Could you melt wax into a shape that would fit better?

construction

1. Materials you'll need:

Toothpicks (flat, round, or plastic)

Adhesive (For wood: Quick-drying model cement made for **wood** or white glue. For plastic: model cement made for **plastic**.)

Old newspapers to protect table, as glue will remove finish.

Decoration (if you wish): tissue paper, cellophane, lightweight metal, poster or construction paper, miscellaneous papers, strings and threads, material for a base, paints, crayons.

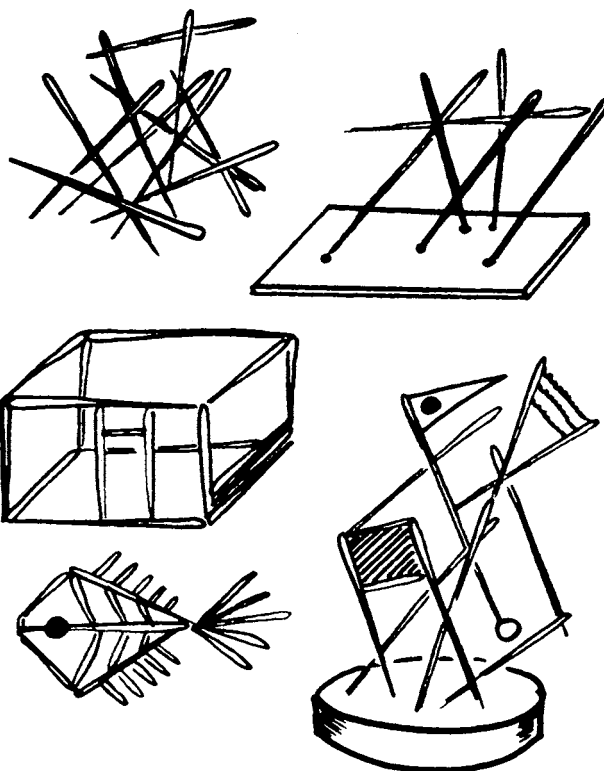
2. Follow these general directions for toothpick construction:

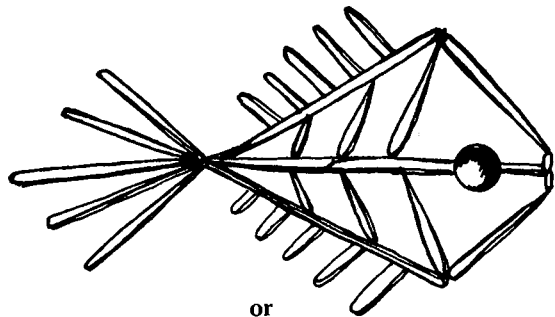
"Doodle" with your toothpicks.

Lay out your toothpicks in many different arrangements.

Don't glue them until you get an idea you like.

Try several two-dimensional units on a flat surface. When you find groups that please you, glue them together. You need only a small amount of cement. Move your cemented toothpicks slightly on the old newspaper so your construction won't stick to the paper. When you have three or four of these units cemented together and dry, put them together so they lean on each other and stand upright, like a tripod. Glue these units together so they will stand. Add more picks until your construction is as high as you want it.





Try starting with toothpicks cemented in a base. One easy way to begin is to punch a few holes in a heavy piece of cardboard with the pointed end of a compass, a large needle, or other sharp instrument. Glue toothpicks in these holes, straight up or slanting. When the toothpicks are dry in the base, add more picks in any way you wish. Other things may be used for bases: oil clay, wood—using small nails to make the holes—styrofoam, small cardboard boxes, etc.

or

Try using geometric shapes to make models. Some people like to make models of such things as cabins, towers, farm windmills, bridges, or airplanes. Make the framework of the toothpicks and fill in the sides solidly with the picks placed side by side. If flat toothpicks are used, put the wide end one way the first time and reverse it the next:

or

Try designing from some real object. You may start with a bird or a fish. Make the shape flat, sometimes breaking the toothpick to fit. Your object will look like a design because you have to use straight lines only. Make a second shape like this first one. Join the two shapes with short picks so the design will have dimension.

HAVE YOU LOOKED?

At the work of Buckminster Fuller? He uses the geodesic dome for some of his building. Look up geodesic dome.

WHAT IF?

- You used toothpicks to form Christmas tree ornaments and spray-painted them with gold or silver or added glitter?
- You used toothpicks to make the parts of a mobile?
- You found other sticks to use the same way as the toothpicks? Would burned wooden matches work? Or doctors' swab sticks? Could the sticks be large?
- You glued the toothpicks into triangles? Could you construct a dome from these triangles?

casting

1. Materials you'll need

Non-hardening modeling clay (plasticine oil clay)
Plaster of Paris
Container for mixing plaster (milk carton is good)
Water
Spoon or stirring stick
Old newspapers
Tool: pencil, paper clip, knife, round wooden stick

2. Follow these general directions for casting:

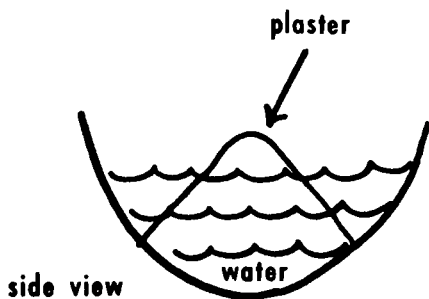
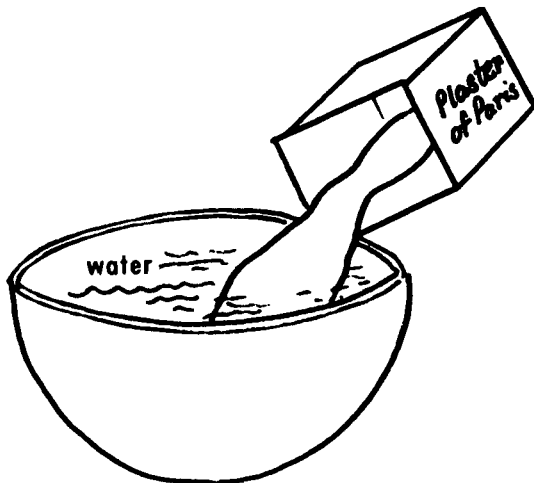
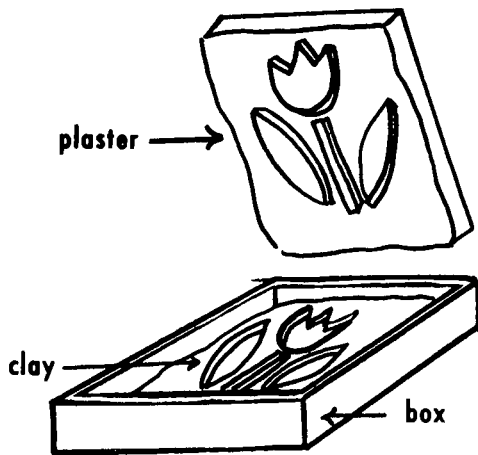
Prepare a mold of plasticine oil clay. This mold may be any shape. It can be quite shallow or deep. It can be built up or the design can be cut or pressed in. It can be smooth or rough. The mold needs some kind of a wall so it forms a dish-like shape to hold the plaster when it's poured into the mold. Add a hanger (like a paper clip) if you want to use this as a wall plaque. Mix the plaster.



side views



clip



Use a container which can be thrown away (cut off milk carton, for example). Put water (room temperature) in the container first.

Slowly shake in the plaster until it makes a little dry mound above the water. Stir lightly to mix. Don't mix until mold is ready.

Put the plaster into the clay mold.

Pour or spoon it into the mold. Shake the mold a little to remove air bubbles.

Let the plaster set and dry.

Sometimes it dries quickly, depending on the humidity and how much water and plaster is used. Sometimes overnight drying is enough. Feel the plaster with your fingertips. If the plaster feels cool and damp, let it dry longer. Sometimes the clay mold can be taken off to speed up drying.

Remove the clay mold.

Peel away the oil clay gently. It won't matter if you destroy the clay mold (unless you want to make another casting from this mold).

Smooth the surface, if necessary.

If the plaster is a little rough, it can be scraped with a knife or sanded. If you wish, you may carve in a few additional lines or shape the plaster cast a little more with a knife.

Paint, if you wish.

These paints may be used: tempera, enamel, oil, acrylic, tempera mixed with latex, or water color for pastel effects.

HAVE YOU LOOKED?

At Ancient Greek and Egyptian relief sculpture? Sometimes they used relief sculpture on buildings.

WHAT IF?

- You used a cardboard box for part of the mold?
- You made a "wall" of oil clay on waxed paper or aluminum foil? Perhaps you could shape clay forms on the paper or foil.
- You pressed real objects into the clay to get their shape?
- You made a Christmas tree ornament this way? Would glitter stick to it?
- You made a paper weight this way? Could you put something in it to make it heavy?

Design

leaf rubbing

1. Materials you'll need:

Fresh, moist leaves—not brittle

Paper: manila, white drawing, or newsprint

Crayons: wax, oil crayons (like Sketcho or Cray-Pas)

2. Follow this procedure:

Find interesting leaves (irregular shape, branchy, etc.)

Lay out the leaves on a smooth, flat surface.

Think about and look at the whole paper space you have to work with so you can fill that space. How interesting an arrangement can you make?

Place your paper over this arrangement of leaves. Rub over the paper and leaves with the side of a crayon. Use any color you wish but dark ones usually show up best on light paper. If you have chosen a dark paper, like black, then use a light crayon. More than one color may be used either side-by-side or over one another.

Look at your design.

Does it need more of one color? Is some space left too empty? Rearrange your leaves and rub more if your design seems unfinished.

Add more color if needed.

Sometimes a simple outline of one color around the rubbed leaf forms makes your design look very special. Or what would happen if you made a polka dot background?

HAVE YOU LOOKED?

At the design section in an encyclopedia?

WHAT IF?

- You used string or thread instead of leaves?
- You used different colors of paper?
- You used gift wrapping paper with pale stripes?
- You colored right on the leaf with wax crayon, placed the leaf under paper, and pressed with a warm iron?
- You used wax crayon leaf rubbings for party place mats?



blotto

1. Materials you'll need:

Paper: manila or white drawing, newsprint, colored construction, typing paper, shelf-paper, plain wall-paper—no smaller than typing paper size and rectangular or square in shape

Paint: water color, tempera, or colored inks

Brush or stick (any size)

Old newspapers to cover work surface

2. Procedure:

Fold the sheet of paper (lengthwise or crosswise)

Open the folded paper

Add paint in blobs, lines, or shapes on one side or on the fold.

Fold the paper with paint inside

Press with your fingers

Open to see how the design has doubled itself.

Look at your double design. Does it need more paint?

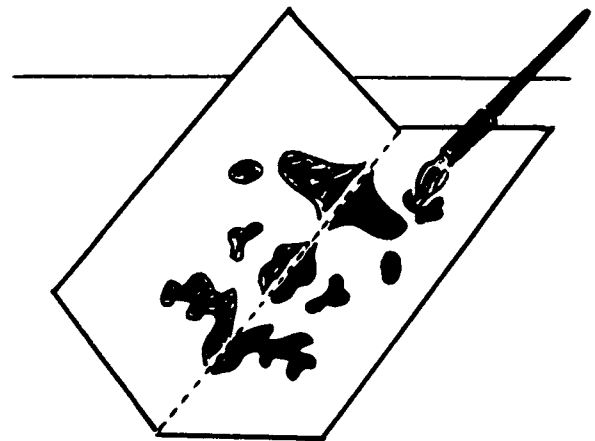
Does it need more lines? Would you like to try another?

HAVE YOU LOOKED?

At Persian rug designs? Sometimes they are made of "double" designs that repeat themselves.

WHAT IF?

- You added lines to your double design with crayon? felt-tip marker?
- You used more than one fold?
- You painted one eye, half a nose, half a mouth and folded the paper over? Could you add eyebrows, hat, glasses, hair?



all over pattern

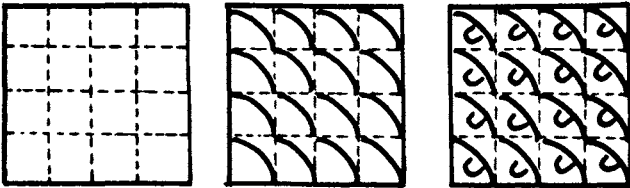
1. Materials you'll need:

A square of plain paper, any kind
Wax crayons

2. Follow these directions:

Fold your paper into squares.

Draw a line or shape of one color in every square, for example:



MAKE EACH SQUARE ALIKE!

Add another line or shape using the same or a different color in every square:

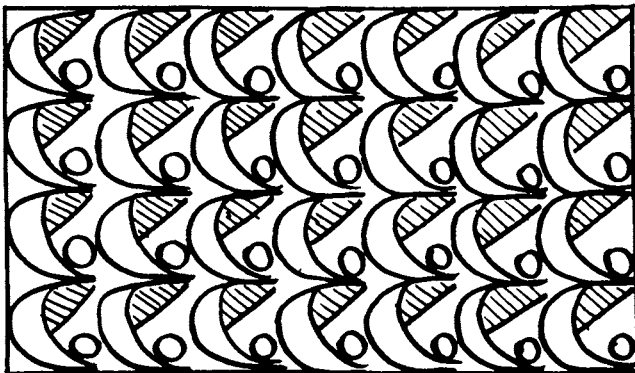
Keep adding more until your pattern looks complete.

HAVE YOU LOOKED?

At early American quilt designs? At Scotch tartans?

WHAT IF?

- You made every other square different in a checkerboard pattern?
- You made little pictures instead of lines and shapes?
- You used a rectangular-shaped paper?
- You used a faintly designed ceiling paper? (Shiny white on dull white, for example)
- You made all your colors dark and covered your design with light-colored tissue paper?
- You painted over your crayon lines with water color?



stylization

1. Materials you'll need:

Newsprint (or use your sketch book pages)
Pencil (or crayon)

2. Follow these suggestions:

Choose a subject (bird, leaf, fish, tree, face, or anything from your sketch book)

"Design" this subject, using such ideas as these below.

3. Enlarge your most interesting design.

Do this on 12" x 18" paper or larger. You select the kind of paper and the art materials this time.

HAVE YOU LOOKED?

At the ways eyes are designed for advertisements?
At designs on early American pottery? At sun designs?

WHAT IF?

- You did your design on white paper with heavy black lines and mounted it on some bright-colored paper?
- You cut it from heavy cardboard, painted it, and glued it to a background of wood?
- You cut it from balsa wood (used for model airplanes) and made lines with a felt-tip marker? What background would look good?
- You traced the shape on cloth and stitched in the lines?



straight line design

1. Materials you'll need:

Cardboard wedges

Cut any stiff, solid cardboard (dress box, tablet back, chipboard) into wedge shape.

Tempera Paint: one color, fairly thick

Mixing Pan: shallow foil pan, pie tin

Stirring Stick: tongue depressor, plastic spoon

Paper: any kind, any size

Can of water: juice can, tomato can, etc.

2. Follow this procedure:

Dip one edge of the cardboard wedge in the tempera.

Stamp on the paper in different arrangements.

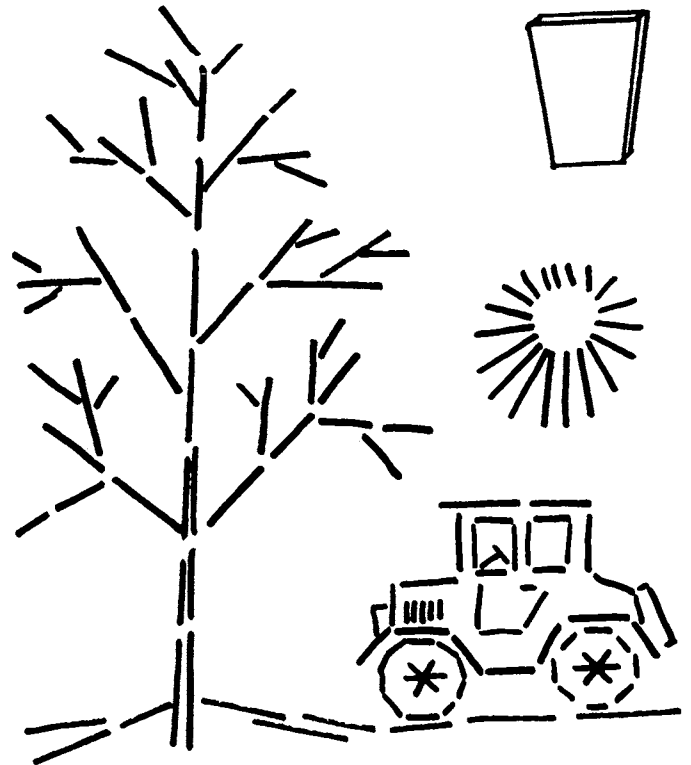
Try many arrangements and choose your best.

HAVE YOU LOOKED?

At the straight line paintings of Mondrian?

WHAT IF?

- You used another color after the first one dried?
- You used leftover wall paint on wood?
- You cut notches along the edge of the cardboard wedge to get a broken line?
- You found some other material for the wedge?



Crafts and Construction

paper weaving

1. Materials you'll need:

Construction paper, many sizes and colors

Scissors

Paste or glue

Ruler

2. Follow these directions:

Prepare a mat in any of these ways:

Fold and cut. Cut curves in mat. Odd-shaped mat.

Cut strips, different widths, for weaving into the mat.

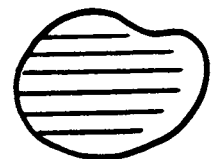
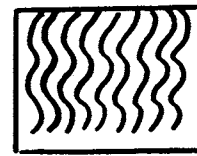
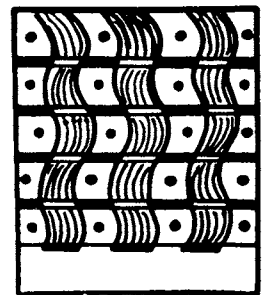
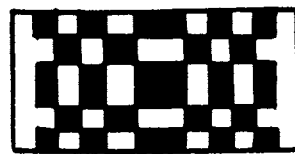
You'll probably need to use a ruler to get them even.

A paper cutter, such as schools have, is very good for cutting strips. Choose your own colors.

Weave the strips into the mat.

Maybe you'd like to start with plain weaving where the strip goes under and over. Some weaving uses the idea of going over more than one strip and under more than one.

Paste down the ends of the strips.



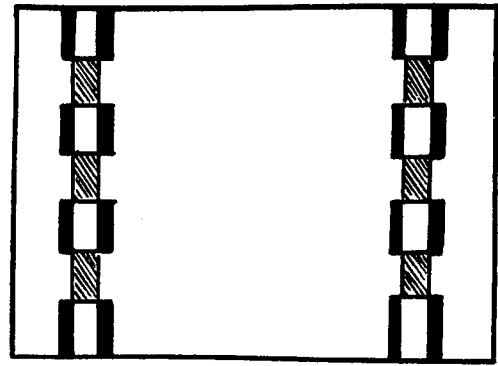
HAVE YOU LOOKED?

At colonial American handwoven coverlets? At Navajo Indian rugs?



WHAT IF?

- You punched holes in the weaving strips? Or cut little openings in them?
- You used some thick and some thin weaving strips?
- You cut zig-zags instead of curves in the mat?
- You made a mat shaped like an animal or bird? Could you weave the tail or some other part?
- You weave bands across the end of a paper, leaving the center plain?
- You tried weaving with two colors of strips only and used no mat?



materials picture

1. Materials you'll need:

Paper for sketching: (newsprint, wrapping, etc.)

Pencil

Scissors

Pins

Dark crayon or white chalk

Burlap: (any color, any size, any shape)

Thread: (colored warp, sewing, embroidery, etc.)

Needle: (tapestry, yarn needle, darning needle, sewing, embroidery)

Fabric scraps: (cotton, wool, upholstery, thick, thin, plain, patterned)

Odds and ends: (buttons, rickrack, feathers, fur, twigs, shells, lace, thin metal, yarn, rug filler)

2. Follow these steps:

Make a paper pattern.

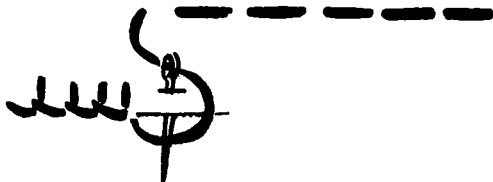
Draw or cut any shape that interests you: horse, airplane, flower, fish—what else? Make this pattern fit your burlap with an allowance for hemming on all sides.

Pin pattern on extra fabric and cut it.

Choose a fabric that shows up on your burlap color and looks well with it. For example, a zebra of black and white striped fabric on bright red-orange burlap would look fine.

Pin fabric cut-out on burlap and stitch it on.

You may use a running stitch



or fold under the edge and use the blanket stitch or use the sewing machine. Use thread that looks good with the cut-out and the burlap color.

Add background and details on the cut-out.

Buttons make good eyes. Rickrack could be grass. A real twig could make part of a tree. Lace could be smoke for a train. What can you think of? Sometimes you might fill in a space like Santa's beard with a chain stitch.

Hem all sides, unless you want to fringe the bottom. Side hems will probably be smaller, and the top and bottom wider. If you want to add a hanger of some kind, be sure to leave the top hem wide enough for it. Add a hanger, if you wish.

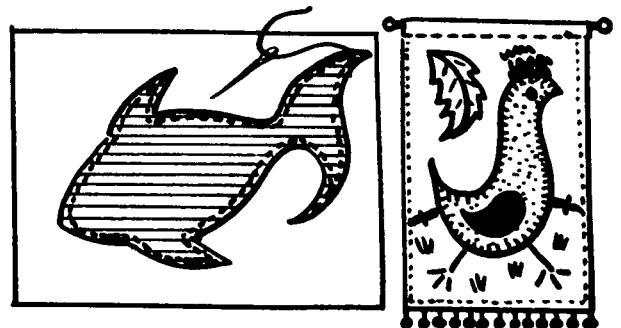
Use such things as a wooden dowel stick, curtain rod, a wire coat hanger (put in **before** hem) or any slender rod.

HAVE YOU LOOKED?

At Bayeux and Gobelin tapestries?

WHAT IF?

- You made a Christmas design for your hanging?
- You used a fabric other than burlap for the backing?
- You made a stitchery design to fit an old picture frame instead of using a hanger?
- You fastened your stitchery under a heavy mat?
- You did all of your stitchery in thread, yarns, rug filler, etc. and used no extra fabric? Heavy yarns can be fastened on in a way called couching:



mosaic

1. Materials you'll need:

Paper for sketching

Pencil and scissors

Masonite or plywood

White glue and container (small tin can, plastic cap from spray can, etc.)

Brush

Seeds: any kind from farm, woods, garden, or grocery store—(large, small, dark, light, rough, smooth)

2. Work this way:

Make a sketch to fit well on your masonite or wood. The sketch may be anything you wish, but think of spaces rather than thin lines. Keep your background simple.

Cut out pattern and trace on masonite or wood.

Keep seeds of one kind together.

Mix white glue and water (equal parts) in container.

Brush in this glue and water mixture in one small area of the design.

Arrange seeds in the glue-water mixture.

Work slowly. Don't bump your work. Plan for dark seeds next to light ones. Sometimes the seeds look attractive arranged in rows.

Keep adding more of the glue-water mixture and seeds until the design is completed.

Fill in background with contrasting colored seeds.

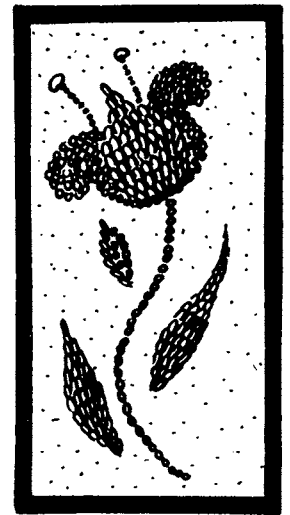
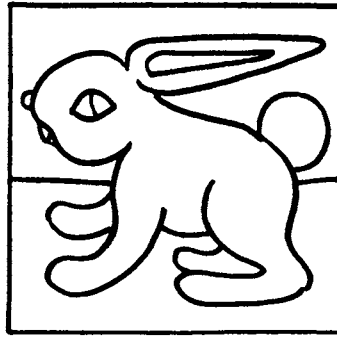
Wash your brush before the glue dries in it!

Warm water and a little soap or detergent will help. Let your mosaic dry thoroughly.

Cover the seeds with a coat of the water-glue mixture or with shellac.

This coating will protect the seeds and hold them in place better.

Clear varnish or lacquer could be used, too.



HAVE YOU LOOKED?

At mosaics made by the people of Pompeii? At Byzantine mosaics?

At the mosaics over the doors of St. Mark's Cathedral in Venice?

WHAT IF?

- You made a mosaic of torn bits of colored magazine pages glued to a heavy cardboard?
- You were able to find small pebbles of different colors to use instead of seeds?
- You used small chips of wood or sawdust and stained some of them?
- You used gummed colored dots for your mosaic?
- You used sand or stone chips for the background?
- You made your mosaic to fit a picture frame?

cut paper constructions

1. Materials you'll need:

Colored construction paper, 6" x 6" squares

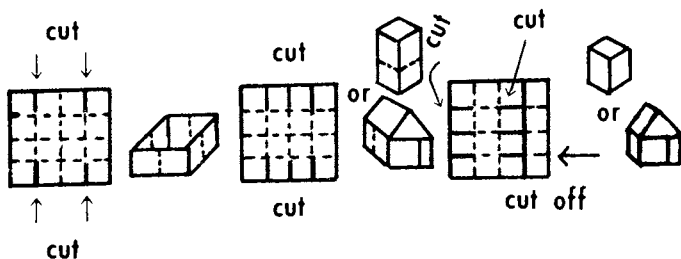
Scissors

Glue or paste (white glue is probably best)

2. Follow these plans:

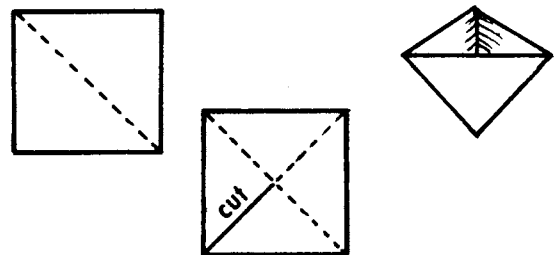
Make several folded boxes and glue together.

Fold the paper into 16 squares this way:

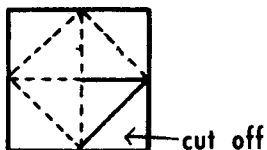
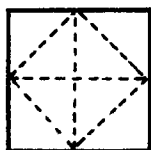
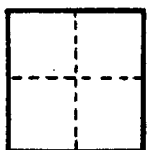


Cut in different ways to make different shapes, for example:

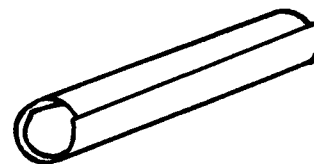
Make an open pyramid this way:



Make a closed pyramid this way:



Make a cylinder by rolling the paper and gluing.



Join these forms to make something new.

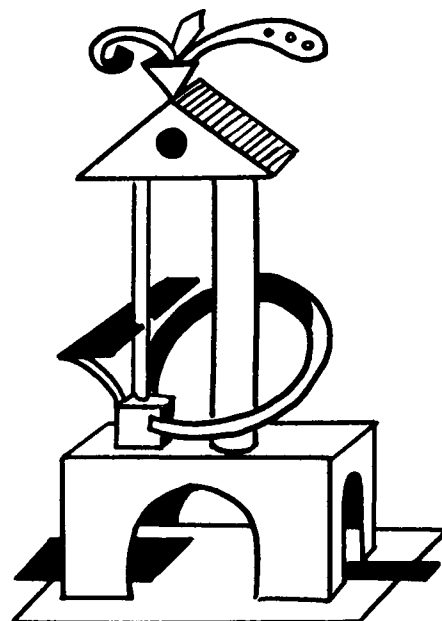
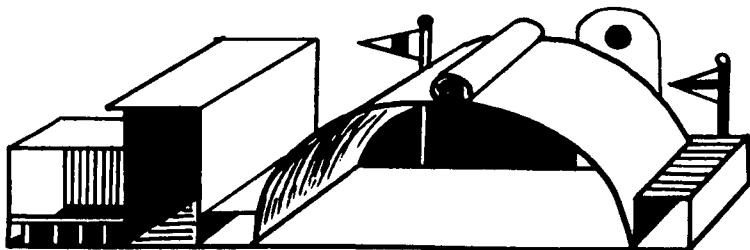
Hold these forms in place with your hands to try out different arrangements. Could you design a house of the future? a space station? a modern school, a drive-in? a tower? a box animal or bird?

Make more forms. Invent different forms or use more of the same forms. You may need more forms to complete your construction. Add slits, holes, curls, etc. to complete your idea.

Glue the shapes together.

Glue the individual shapes first; then join these shapes with glue.

Can you make your construction stand? You may have to add a brace or firm base.



HAVE YOU LOOKED?

At the ways new buildings are put together? At the Northwestern National Life Insurance Company building in Minneapolis—designed by Yamasaki? At the Breuer church at Collegeville near St. Cloud?

WHAT IF?

- You made all parts of your construction of bright colors like pink, magenta, and purple?
- You used larger squares, maybe 12"? Could you join these larger forms with the smaller ones?
- You used rectangular paper instead of square? Could you figure out how to fold the paper? You could try newspaper first.
- You needed a cone-shape to make one part of your construction? Can you think how to cut into a circle to make a cone?
- You used your paper construction for a model and did it over in thin balsa wood or stiff cardboard? Maybe you could glue the wood over the paper. Would it look good painted?

container creatures

1. Materials you'll need:

Containers such as cans, boxes, or bottles made of tin, plastic, or glass.

Non-hardening modeling clay (about one-half pound; may be old, leftover)

Paper toweling (about 5-6 sheets)

Newspapers

Wallpaper paste (about one-half pound)

Container for mixing paste.

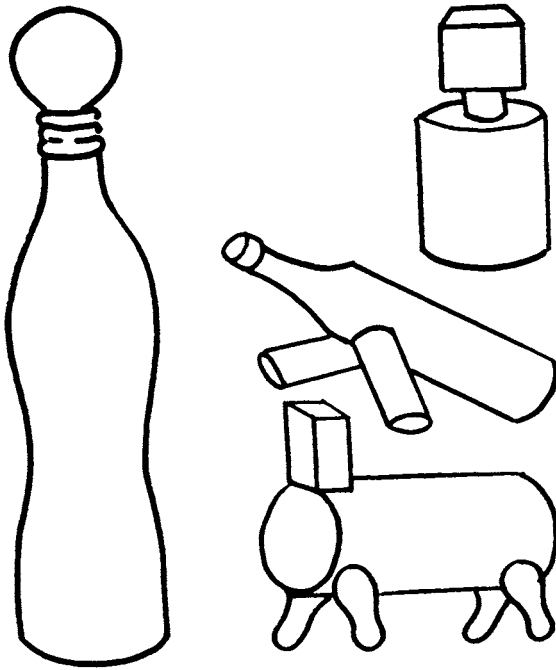
Shallow pan (pie tin, cut-down milk carton)

Later: paint and brush; odds and ends for trim; white glue; clear plastic spray or shellac if desired

2. Follow these directions:

Look at your containers.

What do they make you think of? A person? animal? bird? imaginary creature? Try out different ways of placing your container. Maybe you need more than one container to complete your idea.



Make stand-out parts.

These could be head, arms, legs, ears, tail, etc. Make these parts of clay, another container, or newspaper. Clay should be spread wide where it joins the container to help it stay in place. Sometimes you can use masking or freezer tape to fasten other things in place. For example, tape a flash bulb to a bottle neck.

Hint: If your container tips easily, fill it with anything heavy, like sand, stones, or metal.

Tear paper (towels or newspapers) into bits and strips.

Mix wallpaper paste.

Put water (cold or warm) into a container. Slowly sift in paste, stirring constantly. Make the paste about as thick as heavy cream; thick paste is hard to handle. Squeeze out lumps with your fingers. Thick paste may be thinned with more water because paste thickens as it stands.

Cover can, box, bottle, and clay with pasted paper. Cover everything with pasted bits and strips of paper. Run the pasted paper through your fingertips to get rid of extra paste. The next layer of paper can be used dry because it will soak up the extra paste from the first layer. It's best to end with paper towels so there's a plain surface to paint over. You'll probably need two or three layers of paper.

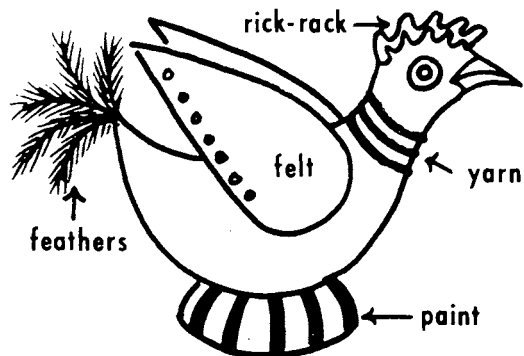
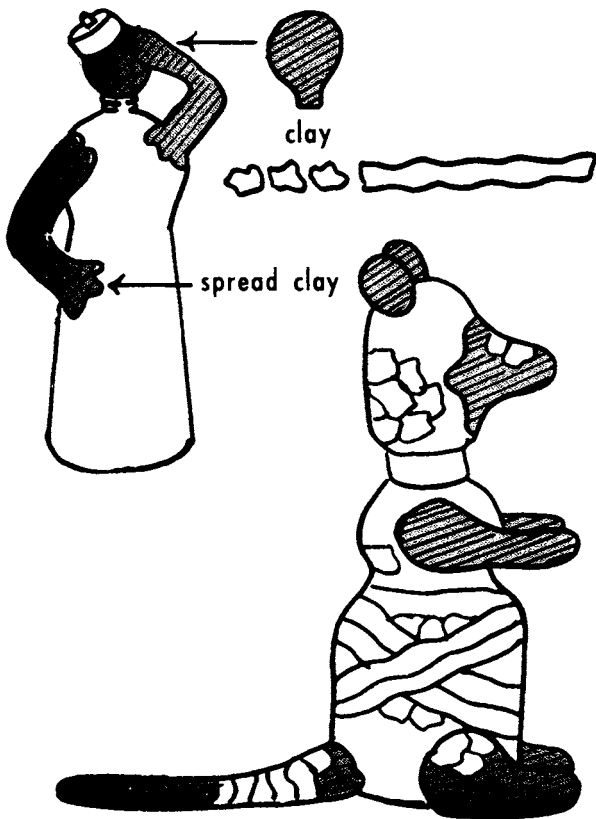
Dry for a day or so, depending on humidity. Decorate.

If you paint your container creature, it's probably best to paint it entirely with one color first. Tempera paint works well, but you may want to try other paints you have on hand, too. If you cover the creature, use cloth, fur, yarn, string, wood shavings, or sawdust. You can attach this covering with white glue. You may want to use both paint and glue-on trimmings.

To keep tempera paint from rubbing off:

If you apply shellac with a brush, go over each color separately first to prevent one color running into another. When these color spots are dry, you can shellac the whole surface.

Spray shellac or clear plastic could be used also.



HAVE YOU LOOKED?

At Kachina dolls made by the Zuni and Hopi Indians of Arizona and New Mexico?

WHAT IF?

- You used a detergent bottle for a body, a light-bulb for a head, and wooden spoons for legs?
- You made a strange creature from another planet?
- You made a rabbit and covered it with cotton? What could you use for eyes? How could you make whiskers? Could you put a collar or a ribbon around the rabbit's neck?

- You made a bird you could hang from the ceiling?
- You made a Spanish dancer? a Chinese man? an Eskimo?
- You decorated a container for a special season of the year?
- You made the purple cow in the old poem?
- You made a whole circus act? clowns, acrobats? seals? elephants? How could you make the circus ring?

Print Processes

stamps

1. Materials you'll need:

Miscellaneous "junk"

Collect such things as small wooden sticks, spools, old forks, small boxes (film box, for example), cardboard tubes, plastic caps and small bottles, toy utensils, rolled newspaper, and corrugated paper.

Paper to print on—any size or shape

Newspapers to cover work table

Tempera paint and brush

It's best to have the paint fairly thick and in a shallow pan in case you want to dip the piece of "junk" instead of brushing on the paint. You can also use a Print Pad, described in Extra Helps (#5).

2. Work this way:

Ink your "junk" piece by brushing paint over it or dipping it in the paint.

Print by firmly pressing your "junk" on a piece of paper. A thick pad underneath the paper helps. You could use a magazine or pile of newspapers.

Lift carefully to avoid smudging the stamped paper with the "junk."

Repeat the inking and printing.

Try all over patterns (See Design Section). Try different pieces, different colors, different arrangements, and different papers.

Dry.

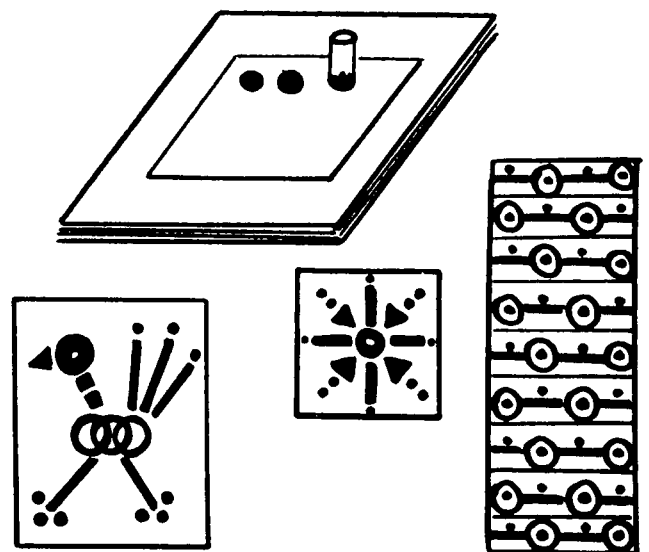
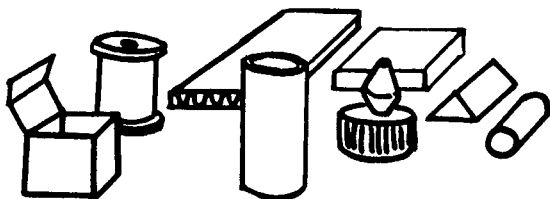
Choose your best arrangements.

HAVE YOU LOOKED?

At round rose windows in cathedrals (such as Notre Dame in Paris) to see how the design starts from the center?

WHAT IF?

- You made a checkerboard this way?
- You made a stripe design?
- You used light-colored or white paint and dark paper?
- You made a rosette design on a square of paper?
- You used different paint? Something instead of paper?
- You made your own giftwrapping paper?
- You tried to make a complete picture with these "junk" stamps?



vegetable prints

1. Materials you'll need:

Vegetable: potato, carrot, turnip, etc.

Paint: tempera or water color

Brush or Print Pad (explained in Extra Helps #5)

Knife: paring or jackknife

Newspapers: for protecting work surface

Paper: any kind—manila, white, colored

2. Do these things:

Cut the vegetable in parts.

Cut through straight and smoothly. Make the piece large enough to hold easily.

Choose the outside shape.

Sometimes you might want to keep the vegetable's natural shape, or sometimes you might want to cut the vegetable into a square, rectangle, triangle, oval, circle, or some irregular shape. If you put the cut side down and slice down toward the table, it's often easier to get the shape you want, especially if you've chosen a straight-edged shape.

Cut the design into the vegetable.

Cut into the straight, smooth side to remove the part you don't want to print. A deep cut isn't necessary. A V-cut is easier to do than a U-cut and prints just as well. The hardest cuts to make are round holes, but you can if you're used to whittling.

Make a trial on scrap paper.

Do you like your stamp design? Or should you make more cuts?

Print by brushing with paint or using a print pad. Press firmly on paper, placed over a heavy pad of magazines or newspapers.

Experiment with different patterns, colors, arrangements, and papers.

Hint: Don't try to keep the vegetable for another day because the edges will curl up.

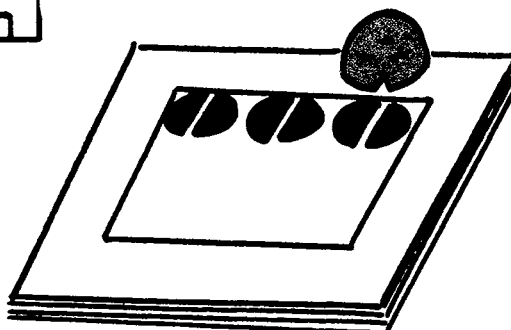
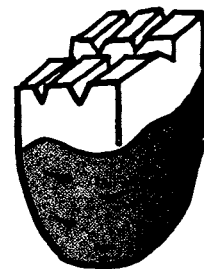
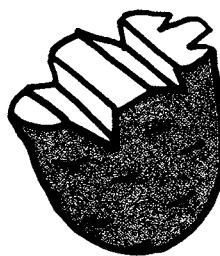
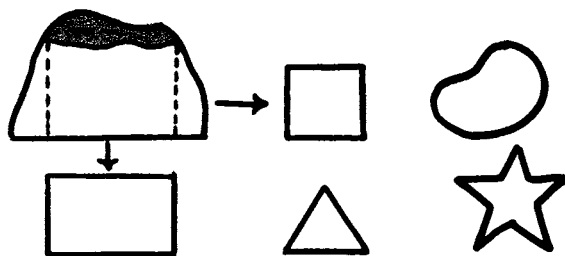
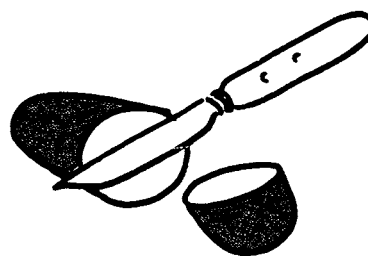
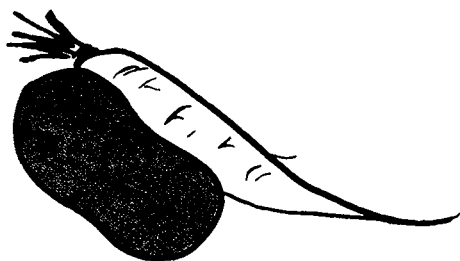
HAVE YOU LOOKED?

At new designs in wallpaper books? Do some look like they've been stamped?



WHAT IF?

- You made an all-over pattern for a book cover?
- You made a greeting card from a vegetable stamp?
- You stamped a design on a placecard for a special dinner or banquet?
- You cut out your initial and stamped it on your stationery? Can you figure out how to do it in reverse to make it print right?
- You stamped on tissue paper?



string and cardboard

1. Materials you'll need:

Cardboard: (tablet back, chipboard, dress box side, any fairly smooth cardboard)

String: heavy or thin cord, heavy thread, warp

White glue

Scissors

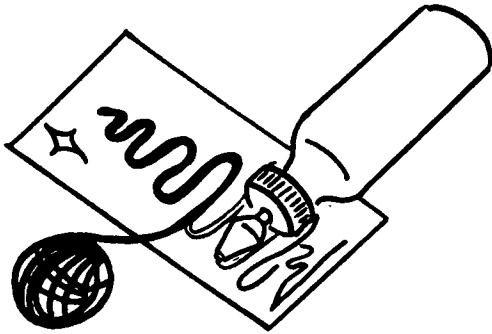
Water soluble block print ink

Brayer: (rubber roller for inking)

Smooth surface for ink: tile, glass, metal, any smooth, flat surface

Newspapers

Papers for printing: construction, poster, manila or white drawing, newsprint, paper towels, tissue paper, wallpaper



2. Follow this procedure:

Cut cardboard to desired shape.

Make a sketch the same size as the cardboard.

Draw on newsprint or directly on the cardboard.

Remember: the sketch will reverse in printing.

Glue string to the pencil lines on the cardboard.

Spread the glue with the pointed tip of the glue bottle.

Cover no more than 3 to 4 inches at a time, or the glue

may dry before you put the string in it. Use all the

same size string because sometimes the print won't

be clear with two thicknesses.

Dry until glue is clear as glass.

Ink the string-cardboard plate.

Squeeze a little line of ink across the tile or glass, and

roll over the ink with the brayer. Roll the inky brayer

over the plate to get ink on the string.

Place the inked plate face down on the paper.

Apply pressure.

Rub the paper side with your fingertips or the bowl of a spoon.

Sometimes pressure can be applied by placing the

paper side down on a stack of newspaper and stepping

on the back of the plate. You can also use a commer-

cial block print press.

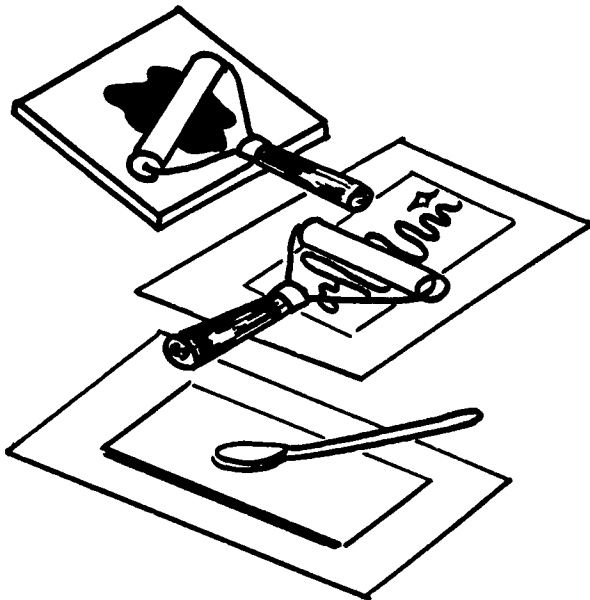
Dry.

HAVE YOU LOOKED?

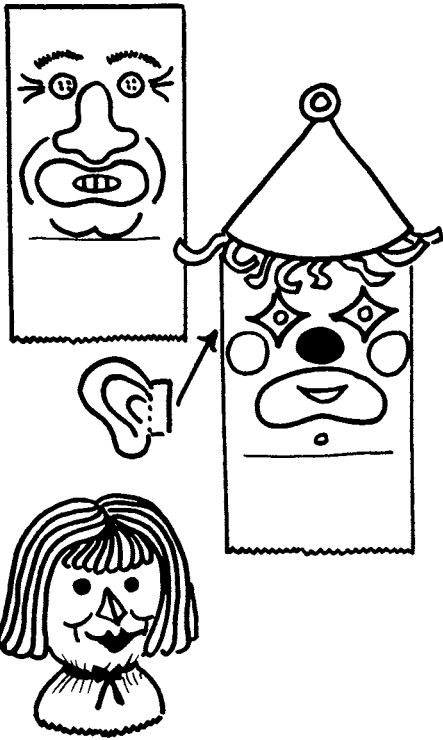
At wood cuts by Albrecht Dürer? His wood cuts show another way to print.

WHAT IF?

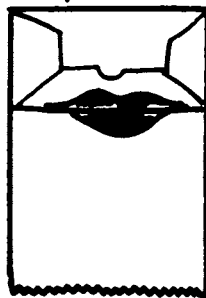
- You made your own Christmas greeting cards using the string-cardboard print process?
- You made two "plates" so you could print one color, let it dry, and overprint the second color later?
- You printed on smooth cloth?



Puppetry



leave end
folded over



paper bag

1. Materials you'll need:

Paper bag (about 4" across bottom).

Decorative materials: tempera paint, crayon, felt-tip markers, colored paper, yarn, cotton, buttons, cloth, etc.

Scissors and white glue (if you need them)

String (to tie at neck)

2. Follow these directions:

Mark a light pencil line about one-third from open end of paper bag to mark off space for the puppet's face.

Draw or paint on eyes, eyebrows, nose, mouth, or make cutouts of colored paper and glue in place.

Make hair or a hat or both.

Yarn, torn rag strips, crepe paper, cotton or curled colored paper strips may be used for hair. (Curl paper around a pencil, the side of scissors, or a table knife.) How about a paper hat or a cap made from an old stocking or cloth?

Glue your decorations on.

Do you need ears?

Cut them from any kind of paper and glue on.

Tie string loosely at neck.

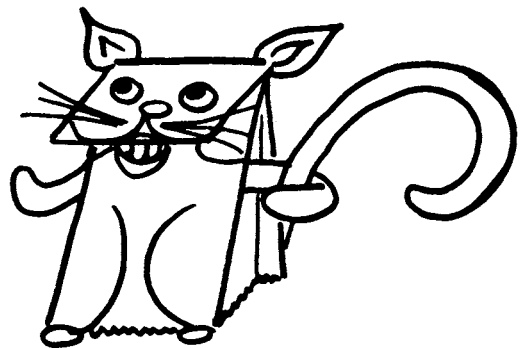
Fit puppet over hand. Some like to stuff old newspapers inside the bag to make it fuller looking.

HAVE YOU LOOKED?

At "Lamb Chop" on T.V.? At Kukla and Ollie?

WHAT IF?

- You wanted to add a body, arms, and legs? Could you make them from colored construction paper?
- You wanted to make a giant puppet? Could you use a larger bag placed over a stick to make it taller?
- You wanted to make a moving mouth? You could try this idea:



ball head

1. Materials you'll need:

Head: styrofoam ball, apple, potato

Pins

Paper strip: about 2" wide and 4" long

Knife

Scissors

White glue

Maybe: needle and thread

Miscellaneous materials such as: beads, buttons, yarn, string, papers, ribbons, rickrack, sequins, cloth, feathers, cardboard, thumb tacks, etc.

2. Follow these directions:

Hollow a hole in bottom of ball, apple, or potato.

Make the hole to fit your first finger.

Fit the paper strip into this hole.

Let some paper stick out below to make the neck and use for fastening on clothing. You may want to use a little glue to hold the paper in place.

Pin (or glue) features on the ball, apple, or potato. For example, pin on buttons for eyes, yarn for eyebrows, cork for a nose, a cut-out paper mouth, paper ears, fur hair.

Make the clothing: For a pattern sew or use white glue to fasten the cloth pieces together. Make clothing long so it will cover your arm. Decorate clothing with buttons, sequins, rickrack, or you can use plain-colored cloth and draw on it with colored crayons for designs. Glue the clothing to the neck.

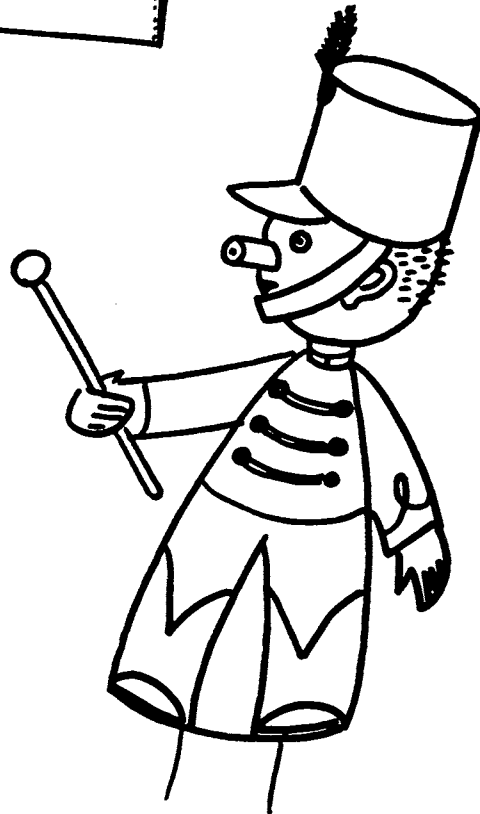
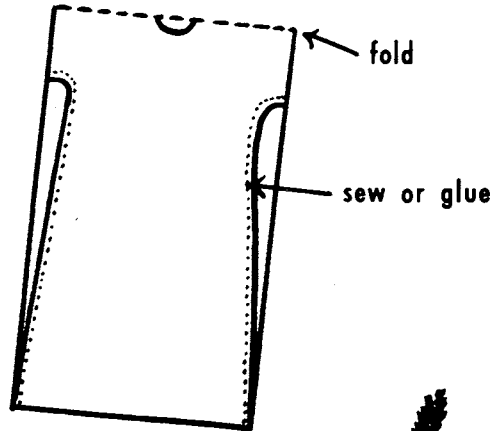
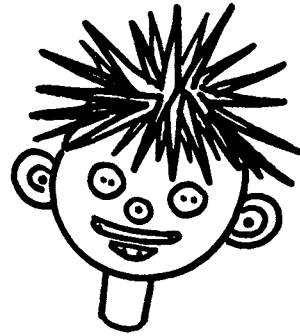
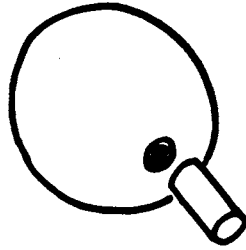
You may want to tie a scarf or put beads around the puppet's neck to finish it.

HAVE YOU LOOKED?

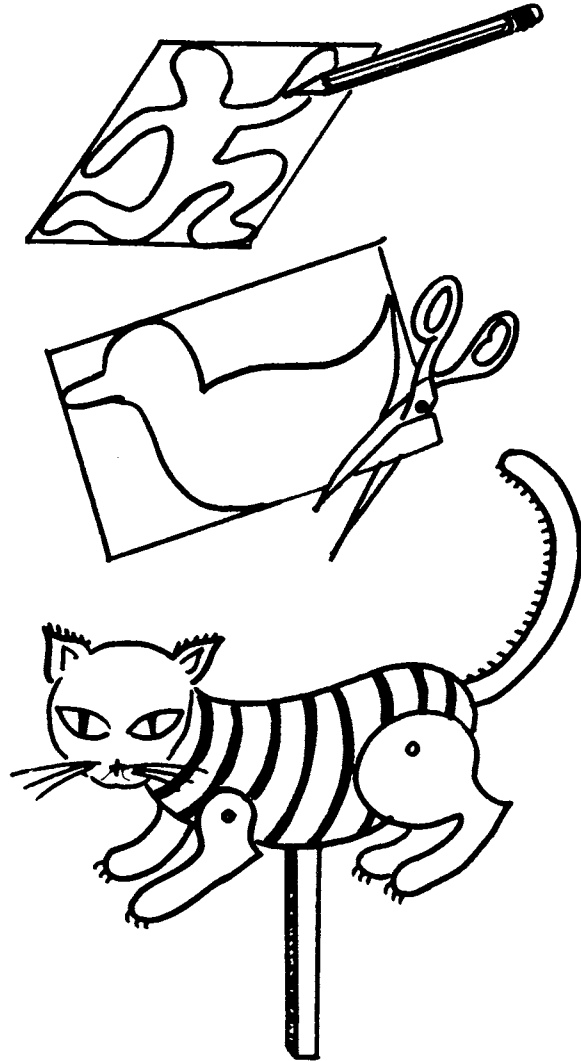
At encyclopedias to find out about Punch and Judy shows?

WHAT IF?

- You want to make an animal? Could you use the same ball-head puppet idea?
- You used a rubber ball or a round plastic container for the puppet's head?
- You didn't want the styrofoam ball white; could you paint it?
- You wanted to make a robot? Could you use a box and aluminum foil?
- You wanted to make a two-headed monster?



stick puppet



1. Materials you'll need:

Newsprint for sketching

Cardboard: about 9" x 12"—chipboard, tablet back, Dress box side

Scissors and pencil

White glue

Flat stick: about 12" long or use old ruler

Papers: assorted kinds and colors

Scrap materials like cloth, yarn, ribbons, fur, feathers, foil, buttons, beads, string, etc.

2. Do these things:

Draw a pattern on the newsprint.

Make a person, an animal, or whatever you wish. Your stick puppet may stand, sit, fly, or run.

Cut out the pattern and trace on the cardboard. Trace around the pattern with a pencil.

Cut out the cardboard tracing of the pattern. Don't rush; you want a neat edge.

Cover with papers or cloth. Put glue along the edges of the cardboard first; lay this glued cardboard on the paper or cloth. Let the glue dry and trim off extra paper or cloth. This is easier than cutting out the cloth or paper first.

Trim by gluing on odds and ends.

Use anything that can be glued in place, such as buttons, Easter basket grass for hair, or braid.

Glue stick to the back of the puppet.

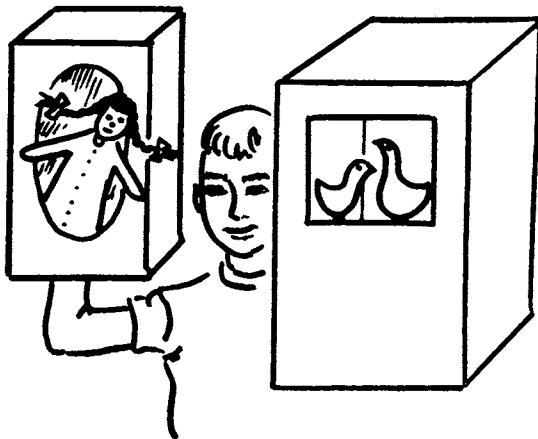
Let dry overnight. The stick could also be put on with masking tape, thumb tacks, or a stapler-tacker.

HAVE YOU LOOKED?

At shadow puppets from the Orient—China, Japan, Java, Formosa?

WHAT IF?

- You made an animal walking. Could you put the stick at the side?
- You used brass fasteners so arms and legs could change positions?
- You covered both the front and the back of the puppet so you could use either side?
- You made some parts separate so they could be put on for one act and taken off for another? A hat? Different-colored wigs? A sword?



make a puppet theater from:

A facial tissue box with one end cut out.

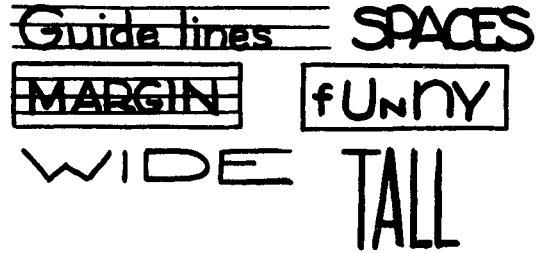
A table with cardboard or cloth covering one side.

A large cardboard box.

Lettering and Postermaking

Good Lettering Practices:

- Use guide lines for tops and bottoms of letters.
- Leave margins.
- Leave spaces between your letters.
- Spaces between letters are not always the same because some letters are heavy-looking and some are light and open-looking.
- Don't mix capital and small letters in a word unless you're trying for a special effect.
- Use letters that aren't too wide or too tall if you want them read easily.



line alphabet

1. Materials you'll need:

Ruled notebook paper (2 or 3 sheets)

Pencil

If you wish: ruler, dark-colored fiber-tip pen or lettering pen.

2. Do these things:

Look at the sample alphabet at the end of this book, #6. Notice how the letters fit into the guide lines, how the small and capital letters compare in height and width.

Pencil in the letters and numbers.

Follow the order used in the sample because one letter helps you make the next one. Use the ruled lines of the notebook paper for guide lines. Remember spaces between letters and margins are important.

Go over the pencil lines with a felt-tip marker or a lettering pen. The arrows tell you which direction to move the pen, especially a lettering pen, to make it work better.



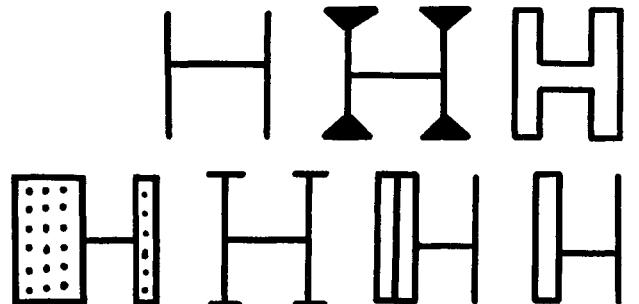
HAVE YOU LOOKED?

At signs around towns? At magazine advertisements by Sister Mary Corita?

At books with lettering by Ben Shahn?

WHAT IF?

- You letter your name using this style of lettering? Try lettering with all capitals. Try capitals for the first letter and small for the others.
- You made a name plate for some of your equipment? To make it larger than penmanship paper rule in your own wider guidelines. Can you rule in guidelines that are even? **Hints:** Measure two points for each line and your letters won't look like they're going downhill. Learn how to use a T-square on a drawing board.
- You used this basic form of lettering and added extra parts to make a new lettering style? Here are some ideas to start you thinking of your own variations:



cut paper alphabet

1. Materials you'll need:

Squares or rectangles of thin paper.

These could be 2" x 2", 3" x 3", or large squares, or rectangles that are 2" x 3", 3" x 4", or larger. Use thin, colored poster paper, newsprint, or medium-weight wrapping paper.

Scissors

Ruler (or cut paper on paper cutter)

Paste or white glue If you want to mount

Stiff paper or cardboard your cut-out letters

2. Follow these directions:

Cut your squares or rectangles; cut extras. Do this first and then you can concentrate on making the letter forms.

Start at the top of the cut-paper suggestion sheet.

The alphabet is at the back of your book (#7). This cut-paper alphabet has been designed so that the

easiest and most similar letters are first.

Cut all the letters.

Lay the letters out on the background.

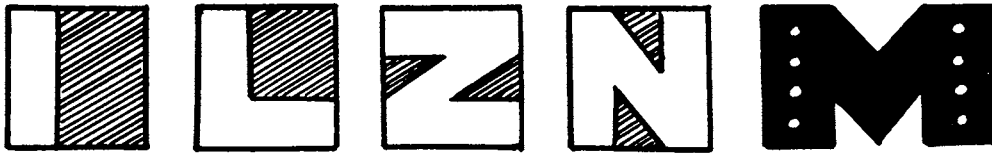
See how they fit. You may not want to mount them if they are too large. You could keep them for patterns and store them in a big envelope.

HAVE YOU LOOKED?

At posters for travel, for safety, and for advertising some product. Look at the bold, clear letters.

WHAT IF?

- You used a paper punch to make holes for polka dot letters?
- You traced letters on thin balsa wood and cut them out with a razor blade? Would letters of wood make a good name plate?
- You make a poster? Would cut-out letters be easy to move around to plan arrangements?



about little
The TRADITION money
first prize...
smart
very COOL pleasure! joy

collecting styles

1. Materials you'll need:

Old magazines and newspapers, advertisements

Scissors

Paste or white glue

Notebook paper or scrapbook for mounting

2. Do these things:

Find as many different kinds of letters as you can.

Cut out and mount as you wish.

HAVE YOU LOOKED?

At illuminated letters used in old handwritten manuscripts?

WHAT IF?

You used these letters from print to give you ideas for other letters?

monograms

1. Materials you'll need:

Sketch paper (any kind or your sketch book)

Pencil

Ruler and maybe a compass

If you wish: felt-tip pen, lettering pen, some kind of paint or crayon, and paper.

2. Do these things:

Experiment with different arrangements, sizes, shapes, and combinations of your letters.

Join your letters.

Make your letters fit a special space.

Make your letters in a line, but use different styles or make them tall, fat, slanted.

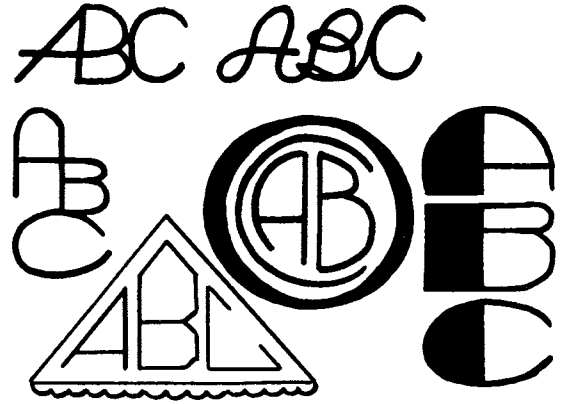
Choose the letter design you like best.

HAVE YOU LOOKED?

At trademarks companies use? At signatures famous artists use on their paintings? Look at signatures by Albrecht Dürer, Marc Chagall, Maurice Utrillo, Georges Rouault and other artists.

WHAT IF?

- You traced your monogram on a piece of cloth and embroidered it in colored thread? How would the monogram look on a blouse or handkerchief?



- You made a monogram of wood and enamel paint to hang on your bike?
- You made a monogram of string and cardboard and printed it on stationery?
- You used your monogram or name on your box of 4-H equipment, sewing box, or grooming equipment box for livestock?

Appreciation

color scrapbook

1. Materials you'll need:

Scrapbook (regular scrapbook or loose-leaf notebook)

Scissors

White glue

Color samples (magazine pages, fabric scraps, yarns, threads, plastic pieces, papers, paint chips, paint your own color samples.)

2. Try these ideas:

Label each page with a color name.

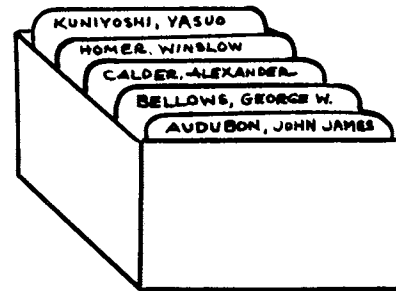
Glue color samples on pages to match color name.

HAVE YOU LOOKED?

At the many different greens in nature? At a sunset? At the colors in rusty metal? At the way light changes colors?

WHAT IF?

- You used extra samples to make an all blue picture? Or some other color? (A picture made of many different materials is called a **collage**.)
- You invented a game for a small child using cards of matching colors?



pictures

1. Materials you'll need:

Something to keep the pictures in: looseleaf book, scrap book, file, envelopes

Scissors

Paste or white glue

Pictures from: magazines, newspapers, discarded books, post cards, calendars, advertisements, postage stamps.

2. Follow these hints:

Make labels for book, file, or envelopes. Alphabetize. Use your line lettering. It's probably easiest to file by artist's name, for example:

DALI, SALVADOR
MARC, FRANZ
WYETH, ANDREW

Sort the pictures to match the artist's name. If you mount the pictures, use one side of the mount only, because some day you may want to use your collection for a display or on a bulletin board.

Find out something about each artist.

Maybe you could find basic information like:

FULL NAME OF THE ARTIST _____

WHEN DID HE LIVE _____

WHAT IS HIS COUNTRY? _____

HAVE YOU LOOKED?

At the painting section of an encyclopedia? At postage stamps made from famous paintings?

WHAT IF?

- You did a 4-H demonstration-talk about artists? Would it be interesting to find pictures about one thing, for example: horses, children, animals, ways to paint and draw skies, games?
- You were asked by your teacher at school to prepare a bulletin board? Could you use some of this collection?
- You included newspaper clippings in this collection, stories about the artist and his painting?
- You collected only from American artists?

visit an art museum

Before going: Discuss how to behave in an art museum or artmobile. Why shouldn't you touch the art work?

Where can you go: the Twin Cities; college galleries in your locality; city art centers in nearby towns; to the Artmobile when it comes to your area; special exhibits in places like stores, churches, and banks; museums and galleries when you're in another state on a trip; some libraries.

What does it cost: usually nothing, but check beforehand.

... or an artist's studio

Go with your family, your school class group, a 4-H group, a church group, summer recreation class, and sometimes alone.

Before going write or telephone for permission; prepare questions ahead of time; discuss behavior when visiting.

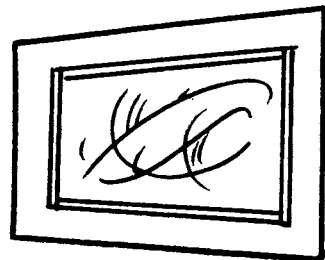
Where you can go depends on where you live. Sometimes a college art teacher has a studio you may visit; sometimes there is a business in your town where artists work.

After your visit write a note of appreciation to the artist.

Extra Helps

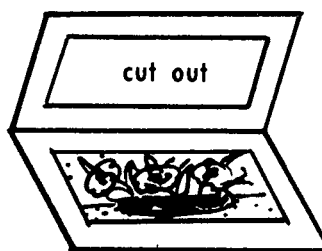
1. Drawing Board

It's not necessary to have a drawing board but helpful when you want to move around with your drawing. You can use masking or freezer tape to fasten your drawing paper to heavy stiff cardboard, masonite, wood, or any stiff, smooth surface you can find.



2. Mounts and Mats

If you really like your drawing, painting, or any piece of flat art work, you may want to make it look neater by *mounting* it with glue or paste on a larger paper or cardboard to make a *mat* to put over your drawing. You may even want to frame it. Save old picture frames; they can be painted. Further information is in bulletin #324, "Framing Pictures," Agricultural Extension Service, University of Minnesota, St. Paul, 55101.



3. Salt Ceramic Recipe (enough for 6 small models)

Materials: 1 cup table salt
One-half cup corn starch
Three-fourths cup cold water
Double boiler
Spoon
Wax paper or aluminum foil

Directions: Combine the salt, starch, and cold water in the double boiler. If you wish add a little food coloring or tempera paint for color. Place over heat, stirring constantly. In 2 or 3 minutes, the mixture gets so thick that it follows the spoon. When as thick as bread dough, dump it out on the wax paper or foil. **Cool.** When cool enough to handle, knead it several minutes. It can be molded then, or stored, wrapped or covered, for several days in the refrigerator.

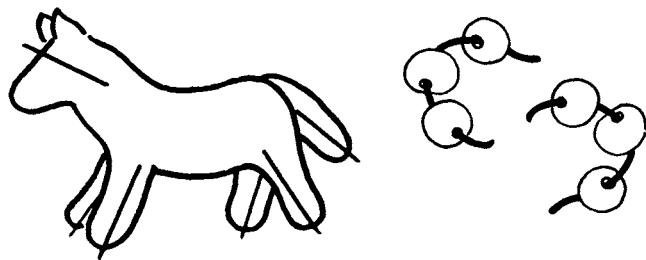


WORKING HINTS:

Large models may be made stronger by inserting string, wire, or toothpicks.

Small models need no extra supports.

Try bead balls with holes poked in the center. Pat flat and cut out like a cookie. When dry, paint with tempera or water color; however, most people prefer adding color before cooking.



4. Wax Blocks for Carving (for careful people only!)

Materials: 1 lb. box of paraffin
Waxed carton (like milk carton)
Masking tape (if carton leaks)
Container of cold water
Double boiler
Stove or hot plate
Old color crayons, if desired

Directions: **Caution!** Paraffin will catch on fire if spilled on burner or in open flame.

Set carton in container of cold water. If carton is small, like a quart milk container, put three slabs of paraffin in the carton, and melt the other one. Melt the paraffin in the double boiler (or a small pan set in a larger pan of water). If you want color, add crayon bits to melt. When melted, pour into carton

and it will join the three other paraffin slabs. If using larger carton (half-gallon milk carton, for example) melt all four slabs of paraffin and crayon, if you wish. Pour into the carton set in cold water. Let wax harden. Remove carton. Carve. Save chips for remelting if mends are needed.



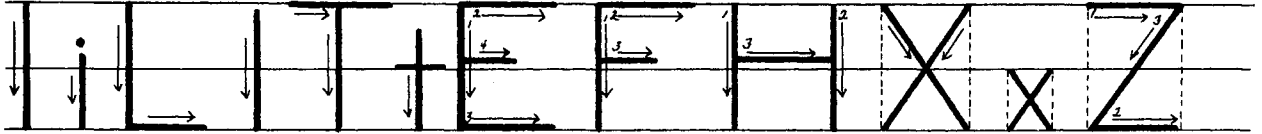
5. How to Make a Print Pad

Materials: Scrap foil pan, round or square
Paper toweling
Scissors
Tempera paint (moist or powder)
Water and stirring stick

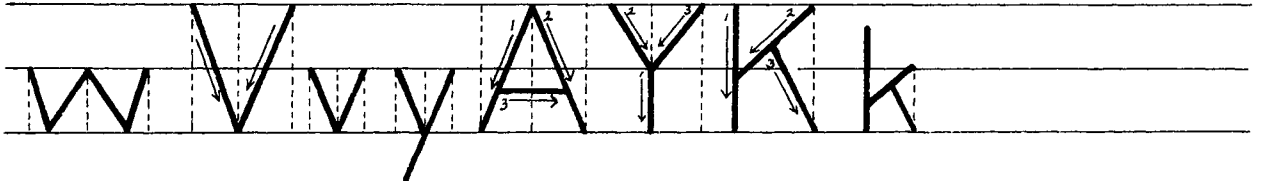
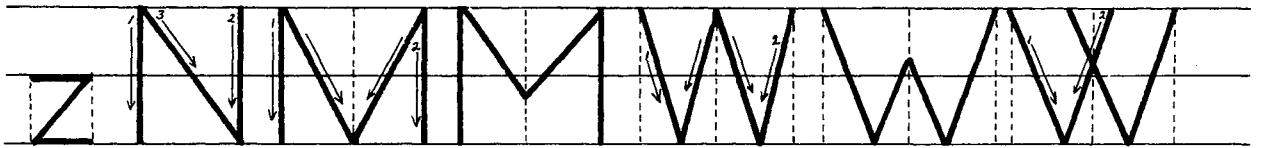
Directions: Cut paper toweling to fit the bottom of the foil pan, about 20 pieces. Put these pieces in the pan and soak with water to get all pieces damp but not dripping wet. Cover the top towel with tempera paint and stir to spread out. Make the paint thick, not runny. Add more paint when needed. Save the print pad, as it may be used over again. Just add more water and paint when the pad gets dry. A separate print pad is needed for each color, of course. Press a vegetable, stick, or "junk" in the paint and you're ready to print.

6. One Kind of Line Alphabet

Some letters are made of straight lines.



Straight line letters fit into rectangles or squares.



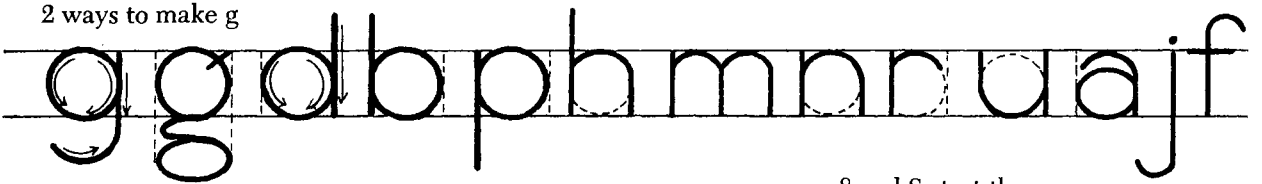
Some letters are made of circles, ovals, and straight lines.



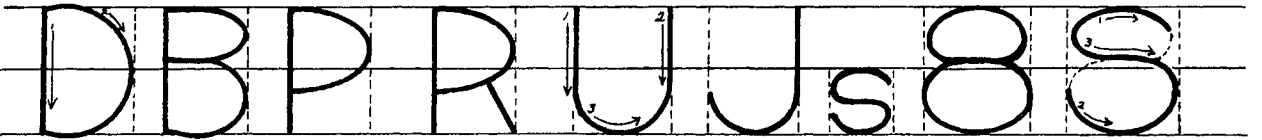
Fit the oval into a rectangle.

Curves help make many letters.

2 ways to make g



8 and S start the same way.

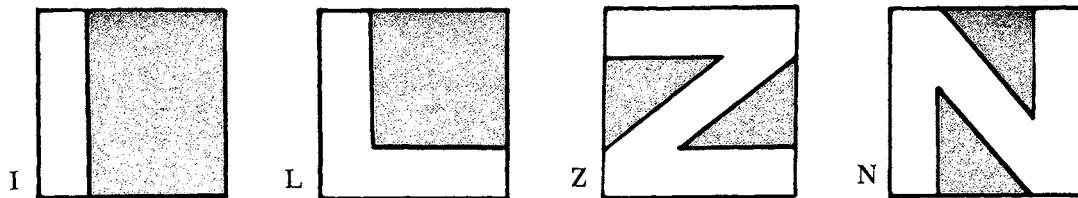


Numbers are made of curves and straight lines.

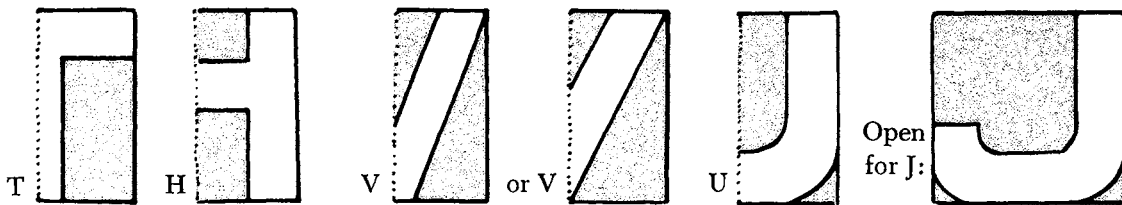


7. One Kind of Folded Cut-Paper Alphabet

Group 1: Do not fold:

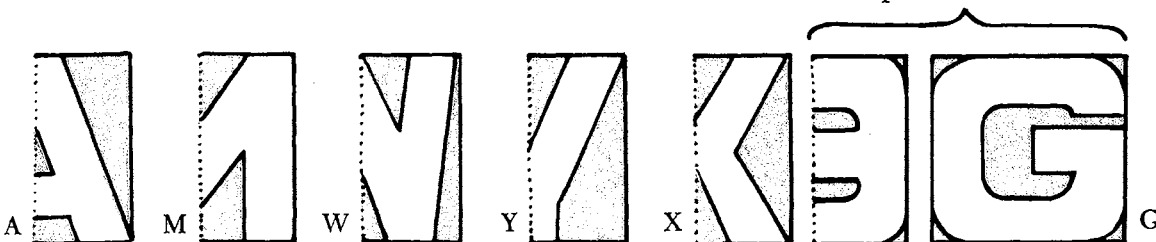


Group 2: Fold from top to bottom:

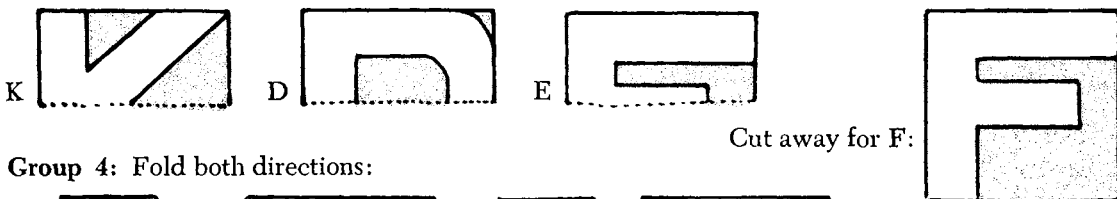


Open for J:

Open and cut out:

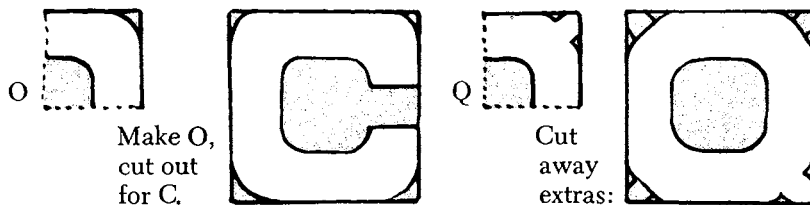


Group 3: Fold from side to side:



Cut away for F:

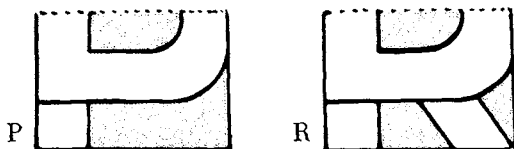
Group 4: Fold both directions:



Make O,
cut out
for C.

Cut
away
extras:

Group 5: Fold down from top:



Group 6: Fold or draw out before cutting:



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