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# arts & crafts

LEADER'S GUIDE



4-H Unit one  
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Agricultural Extension Service  
University of Minnesota

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Dear 4-H Arts and Crafts Leader,

At first thought, this new 4-H activity may seem foreign to you but your interest in youth will carry you through. You must be interested in young people or you wouldn't be a 4-H leader! You need not be an artist! You need to be able to encourage, inspire, and provide opportunities for your 4-Hers.

One of the most important things to remember in Arts and Crafts is to encourage individualistic, unique expression. Art is personal; the greatest satisfaction in art is doing something that is your own. Copying can be a learning device to find out about line, arrangement, or color but should not be an end in itself. Number paintings may develop dexterity but is not a natural way for a child to work and gives him no chance to express his own ideas.

Your own interest in arts and crafts may develop along with that of your 4-Hers. Why don't you read their bulletin and try the projects with them? I think art has been slighted in many public schools (not all) and many adults have never even had a chance to find out what they can do in art. Maybe you will want to attend an art class at some adult evening school or local college or maybe you will want to get a group in your community to request a "Neighborhood Seminar" from the University of Minnesota.

Read the Sunday papers for art event news and reviews of art exhibits. Also, many family magazines carry art information. For example, TIME has a regular section on art; Mc CALL'S is now running a series of prints with stories about them; LIFE has many art articles.

There are many approaches to the study of arts and crafts. This is but one way. Adapt the Arts and Crafts bulletin material to the way that seems best to you.

Your help is needed to give young people an opportunity to become acquainted with the field of art. There are many who have an intense desire for this chance and this project is their only opportunity at present.

Wyelene Fredericksen

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## Some Guides for the Leader

Working with boys and girls in a 4-H project is a challenge and an opportunity. This guide is intended to equip you better for the job of an Arts and Crafts leader. Adapt the ideas in this guide to fit your own situation. Using your ideas and imagination will make this responsibility more enjoyable for you.

A former 4-H member expressed this thought about the arts and crafts project: "The project should suggest possibilities and give a variety of techniques, but not be so strict that it hampers the creativity of the person enrolled." This is a unique 4-H project. The leader's role may be to open doors and then let the young person go his own way.

Throughout this guide we have attempted to encourage creativity and flexibility on the leader's part. You will learn that all youth are different in some respects and alike in others. In some cases, the leaders may do no more than see that the member has his project materials. The member's bulletin is designed so that some members can get along without involvement from the leader or parent. In other cases, there may need to be more encouragement and assistance given.

This is a project where the values can not often be measured in dollars or cents or other tangible amounts. Rather, we may have to measure the value in terms of satisfactions received by members, satisfaction received by those the member shares with, and the feelings of accomplishment and self-worth the member receives from others and himself.

Arts and Crafts is a project area that can contribute significantly to the 4-H member's personal feelings of self-worth and identity. Arts and Crafts is a field of perception and exploration, self-expression, and communication.

### Purposes of the Arts and Crafts Project

For the 4-H member to:

- become aware of and learn to respond to his surroundings.
- learn to recognize and appreciate that which has beauty.
- have opportunities to see and evaluate fine art of the past and present.
- develop himself through experiences with art materials.
- have opportunity to share art experiences with family and community.

### Dimensions of Experience in Project

The 4-H member has the opportunity to explore nine different dimensions in the arts and crafts project. In any one period of time--a project year or a shorter period--a member may decide to explore one dimension in depth or explore several areas. (See section on Individual Goals Within Project.)

The project's nine dimensions are:

Drawing	Print Processes
Painting	Puppetry
Sculpture	Lettering and Poster-Making
Design	Appreciation
Crafts and Construction	

Each dimension is well-outlined in the member's bulletin. There is information on materials needed, procedures to be followed, directions on where to find art ideas of other people, and questions to encourage variations and new approaches to each Arts and Crafts dimension. Study the member's bulletin and explore various dimensions to get better acquainted with them.

#### Your Responsibilities as a Leader

- Become well acquainted with the project literature--records, bulletins, and supplementary materials.
- Be sure the member has the project bulletin and record.
- Help members set their project goals and encourage them to explore various dimensions of the project.
- Plan and hold project meetings or workshops to help members reach their goals.
- Help members learn to evaluate their art experiences through the record forms, participation in various art shows and exhibitions, and visits to museums, galleries, etc.
- Encourage members to give demonstrations and project talks. Assist them by:
  - a. Suggesting topics and stimulating their thinking.
  - b. Guiding their organization.
  - c. Serving as an audience and offering ideas for improvement.

#### Satisfactions in Being a Leader

- You will see members gain in personal development and appreciation of art as they progress in the project under your guidance.
- You will find working with young people an interesting and satisfying experience.
- You will have personal growth as you learn with the 4-H members.

## Other People Who Can Help

The responsibilities of a project leader may seem too large until you recognize that there are other people who can help you. Your county extension agent is available to provide assistance or find others who can provide the assistance you need. Most clubs have junior leaders or older members who are anxious to take responsibilities and carry them out.

Resource people in the community who may be helpful with the arts and crafts project include:

art teachers	craft shop owners
craftsmen	art supply dealers
skilled parents	personnel at art galleries, museums, or art schools

## Individual Member Goals in Project

The 4-H program is unique in its flexibility. The program planners have considered each child--where he is presently in terms of his knowledge, skill, interest, and need--and helps him develop beyond this point. With this and the project objectives in mind the following guidelines are offered for helping members determine their own individual goals.

- 4-H members should participate in setting their own goals--determining which dimensions they are interested in exploring.
- The dimensions selected for exploration should reflect the interests of the 4-H member as well as the resources available to him. (These resources may include materials available, previous experiences in the field of arts and crafts, and the skills and interests of the leaders available).
- The Arts and Crafts project has nine different dimensions with several different learning activities and suggested variations in each dimension. Ultimately, it is desirable that the 4-H member be exposed to or try something in each dimension of the project.

## How the Member Proceeds in the Project

The member:

- keeps a sketch book and/or collection of design ideas.
- selects dimensions of the project he wants to explore.
- completes a record on the dimensions explored.

## Understanding Boys and Girls

If you would like basic information on understanding 4-H members --their needs, characteristics at different ages, and implications for working with them--see 4-H Bulletin 18, 4-H Leader's Handbook, pages 17-19. This is available at your county extension office.

## Teaching Methods

The project leader can use a variety of teaching methods to assist 4-H members in exploring various dimensions of the Arts and Crafts project. These teaching methods are generally for groups of 4-H members but, in some cases, could also be planned for individuals.

### Project Meetings

You, the project leader, may find the project meeting the most common type of teaching method. It probably is the method used to begin the project exploration with the 4-H members. Generally, the project meeting is 1-2 hours and held in the home of the leader or a member.

The following is a guide for a project meeting:

Statement of purpose (you need to determine this before the meeting is held.)

- I. Introduction
  - Getting acquainted
  - Purpose of meeting
  - Interest builders
  - Subject matter background
- II. Subject matter
  - Group instruction
  - Group activity
  - Discussion
  - Evaluation
- III. Summarize material, ask for questions.
  - Stress "big ideas" or teaching points.
  - Discuss any questions the members have.
- IV. Sociability (if desired)

Remember, in each project meeting:

- You tell
- You show
- They do
- They tell
- You plan for member's at-home work
- You plan for the next meeting or group session.

## Tours

Tours are another popular teaching method. They may be planned with several different goals in mind:

1. For the member to gain new experience and gain creative ideas. (Members would want to take sketch book with them.)

- Museums
- Nature hikes
- Art Galleries
- Zoo, farm, or pet shop
- Local artists or craftsmen
- Architectural designs such as in buildings, bridges

2. For the member to learn about different sources and types of art supplies.

- Art stores
- Craft shops

General guidelines to keep in mind when planning and conducting a tour:

Contact place to be toured in advance. (The leader may want to take a tour before the youth in order to better prepare youth for the tour.)

Involve youth in planning tour. They should suggest places they want to visit and things they want to see.

Prepare youth for the tour by reviewing objectives, courtesies appropriate to place being visited, and other details regarding transportation, meals, etc.

Plan followup session with youth so they can discuss the tour and raise questions, etc.

(See "Minnesota Art Centers" in this guide for further information).

## Demonstrations

A demonstration is a popular teaching method. Members serve as teachers as they demonstrate skills they have learned. Leaders may also demonstrate new practices or skills for the 4-H members.

To demonstrate, you simply show and tell others how to do something you are interested in and can do well. A demonstration is often called "show and tell" because you show how to do something and tell why you do it that way. (See 4-H Bulletin B55, 4-H Demonstrations.)

Demonstration ideas in arts and crafts include:

How to use and care for various pieces of art equipment. Safety may be stressed in such areas as sculpture.

An art technique such as use of charcoal, water colors or oils, carving, lettering.

### Workshops

Workshops may be planned so that members can develop skills with the assistance of the leader. Workshops can also be planned so that members can work together on group projects.

When using the workshop method, the leader will want to plan carefully with the members in advance. What materials are necessary? Do the members know what materials to bring? Is there adequate work space available? Is there adequate time to complete the project or will members need to plan another session?

Examples of purposes of workshops would be:

To develop a puppet show and present to friends, parents, and/or children who are institutionalized.

To plan a community service project, work on the project together, and make plans for implementation.

To share design ideas or to work out special design problems experienced by the members.

### Individual Consultations

Members may need help, incentive, and motivation as they work on their projects. Leaders and junior leaders could provide assistance through individual consultations with the members.

### Art Shows or Exhibitions

Art shows or exhibitions are methods that can be used to help members learn through evaluation as well as to gain satisfaction through sharing their work with others. They could be held in homes or in cooperation with schools, churches, shopping centers, etc.

An outside resource person or the leader might wish to make comments about the art projects exhibited and the various techniques used. Comments should include the good qualities as well as the areas of improvement. Awards of Merit may be presented in those cases where there is excellence and high achievement.

## Supplies and Equipment

### Supplies and Equipment Needed for Unit I

1. All supplies and equipment are easily found.

They may be found in small community stores or at home.

2. Some special art supplies may be used if available.

There are choices given in each area of the art project so 4-H members having an interest in using special art supplies and equipment may do so.

### Sources of Art Supplies and Equipment

1. Local stores and art supply stores.

Use the yellow pages in the telephone directory.

2. College book and supply stores.

3. School and art supply dealers such as:

Farnhams, Minneapolis

Gagers, Minneapolis

St. Paul Book and Stationery Company, St. Paul

SPECIFIC INFORMATION ABOUT ART SUPPLIES AND EQUIPMENT

Name	Dimensional and packaging details	General information
<u>PAPERS</u> <u>Cellophane</u>	20" widths and lengths vary: 60", 72", 100", to 20' in rolls.	Translucent, clear, or colored.
<u>Chipboard</u> (gray pulp board)	22" x 28": sheets, packs of 100, or bundles of 50 to 60 sheets.	Gray cardboard, the kind used for tablet backs.
<u>Construction paper</u>	9" x 12", 12" x 18", 18" x 24", 24" x 36": packages of 50 sheets, or single sheets (in small stores), in packs of one color or assorted colors.	Usually heavier weight than either manila or white drawing paper, fairly smooth; colors vary with manufacturer. For example, RED made by two mills often is not the same.
<u>Poster paper</u> (thin construction)	Same as construction	Same as construction except poster paper is thinner so is better for folding and cutting projects.
<u>Envelopes</u>	9½" x 12½", 9¼" x 14¼", 10" x 13", 10" x 15", 12" x 15½": singly or in boxes of 100.	Heavy kraft paper, metal clasp or tie fasteners. Try office supply stores or print shops for small quantities.
<u>Manila (buff) drawing paper</u>	9" x 12", 12" x 18", 18 x 24", 24" x 36": packages of 100 sheets or reams of 500, also. In pads, drawing books and scrapbooks.	Cream-colored, slightly rough-textured surface.
<u>Mounting board</u>	22" x 28" or 28" x 44": single sheets or packages of 12 or 100.	Colored on one side, usually gray on other side; very heavy, usually 12-ply; colors limited.
<u>Newsprint or practice paper</u>	9" x 12", 12" x 18", 18" x 24", 24" x 36": packs of 100, reams 500, also in pads and scrapbooks.	The paper on which newspapers are printed, white or colored, thin and smooth.
<u>Notebook paper, plain and ruled</u>	8½" x 11": in packages varying in quantity.	Plain is similar to typing paper, except punched. Ruled may have varying width of lines; both take ink well.
<u>Paper bags</u>	Vary in size but from 4" to 7" wide for bag puppets; singly from grocery store.	White or tan kraft paper.

Name	Dimensional and packaging details	General information
<u>Paper toweling</u>	Usually 12" wide in rolls or packs.	May be white, tan, colored, or have printed border design with varying textures from smooth to rough; any will work for papier mache' or to print on.
<u>Railroad board</u> (poster board)	22" x 28": single sheets or packs of 50.	Medium heavy, usually 4-ply, shiny cardboard, colored on both sides; good for posters; usually available at print shops.
<u>Shelf paper</u>	10" or 12" (varies): rolls.	White, colored, patterned paper; some may be plastic coated, which will not take paint very well.
<u>Tissue paper</u>	12" x 18", 18" x 24": sheets, packs of 50 or 100 sheets or 20" x 30" folds of 8 or 24 sheets, assorted or solid colors.	Brilliant colored thin tissue; art supply houses have large packs of brightest colors; local stores have folded packs in pastel, seasonal colors and madras, the bleeding broad-stripe pattern.
<u>Typing paper</u>	8½" x 11": pads or packs of varying number of sheets.	Smooth, white, takes ink; some is yellow practice paper, the same as newsprint.
<u>Wallpaper</u>	Varied width and lengths in rolls or sample books.	Wallpaper stores often have leftover odds and ends of rolls and discontinued sample books.
<u>Water color paper</u>	22" x 30", 30" x 36", 36" x 40", other sizes: single sheets, packs of 50 or in books.	Often rough-textured surface, white, varied in weight from thin to heavy; fairly expensive.
<u>White drawing paper</u>	9" x 12", 12" x 18", 18" x 24", 24" x 36": packs of 100 or reams of 500, also in pads or drawing books.	White, fairly smooth, usually harder surface than manila drawing paper; some will take ink very well.
<u>Wrapping paper</u>	15", 18", 20", 24", 30", 36" wide: rolls. Small stores may have packs of folded sheets about 24" x 36".	Used in stores for wrapping; may be brown, white, or colored; is strong, resists tearing.

Name	Dimensional and packaging details	General information
<u>CRAYONS AND CHARCOAL</u> <u>Charcoal</u> <u>Artificial</u> <u>Natural or</u> <u>Vine</u>	Artificial: by the stick or in boxes of 12 square or round, about 4½" long. Vine: about 6" long in boxes (6, 25, 50) or single sticks.	Artificial is very black and chalky and the vine varies in blackness, smaller in diameter, round; sometimes knots show; made from "vines."
<u>Charcoal pencils</u>	6"-8" long: singly or by the dozen.	Wooden or peel-off paper outside with charcoal center, hard, medium, or soft.
<u>Conte' crayon</u>	About 3" long: 12 to box or singly.	Drawing crayon, soft, somewhat chalky in black, red, brown, and white.
<u>Oil pastels</u> <u>(Cray-Pas)</u>	Small sticks: boxes of 12, 16, or 25 color sets.	Cray-Pas is one brand name but other companies are now selling oil pastels. Colors are brilliant and seem to be like a combination of wax crayons and chalk pastels; goes on paper smoothly without dustiness of chalk.
<u>Sketcho</u>	About 2½" long, ½" diameter: 12 or 24-color lift-lid box.	Similar to oil pastels but not quite as soft; commonly called "oil paint in stick form."
<u>Wax crayons</u>	Small or large in lift-top, flip lid or round boxes of 8, 16, 32, 64, or more.	This is the common wax crayon used by school children. There are many good brands but avoid the bargain pack of pale colors and very waxy consistency. Some may be "pressed" or "semi-pressed" and are harder but have good color.

Name	Dimensional and packaging details	General information
<u>PENCILS</u> <u>Drawing pencils</u>	Purchase singly, by the dozen or gross: degrees run from softest: 6B to hardest: 9H in this order: 6B, 5B, 4B, 3B, 2B, B, HB, F, H, 2H, 3H, 4H, 5H, 6H, 7H, 8H, 9H.	Uniformly graded drawing pencil, no eraser. Sharpen end opposite number so identification is not lost. Common brands are Venus, Velvet, Kimberly. To help in selection, remember that the ordinary writing pencil is usually comparable to "2B" and the "4H" is often used for mechanical drawing plates in school classes.
<u>Writing pencils</u>	Purchase singly, by dozen, or gross: #2 is most common but some prefer #2½ or #3, which are harder.	The ordinary writing pencil commonly available.
<u>Primary writing pencil</u>	Varies but is usually much larger in diameter than ordinary pencil; buy singly, in boxes of 12 or by the gross.	Has heavy black lead, may have eraser or may not; commonly used in beginner's writing in school, but makes a good bold line for sketching and shading.
<u>Colored pencils</u>	Vary in length: in sets of 6, 8, 12, 24, or singly.	Similar to drawing pencil but with colored "lead;" some are "water soluble" so the drawing may be gone over with brush and water for pastel effects.
<u>Charcoal pencil</u>	See CRAYONS, CHARCOAL section.	
<u>PENS</u> <u>Ballpoint</u>	Short or long: tip varies from fine line to heavy line.	The pen often used for general writing, may be refillable or "throw-away" type; good for fine line drawing; easy to use.
<u>Fiber-tip pen</u>	Same sizes as ballpoint but tips usually same point for all.	Used for writing or labeling; tip made of fiber (sometimes nylon); makes fine line at first, broadens with use.

Name	Dimensional and packaging details	General information
<u>Felt-tip marker</u>	In several colors, metal or glass container; makes wider line than fiber-tip.	Wide tip made of felt, suitable for lettering; may be either non-toxic water color or water-proof. <u>Do not use water-proof in an enclosed place.</u> The waterproof has a tendency to "bleed" through the paper and the watercolor does not.
<u>Fountain pen</u>	Varying tips.	This is the pen commonly used before the advent of the ballpoint pen, is good for fine line drawing but may be hard for a child to use.
<u>Crow-quill pen</u>	Sometimes singly or in special holder: fine or extra fine.	Makes very fine lines, is small, fragile, fits into special pen holder.
<u>"Dip" pen</u>	Varies in fineness of line: Stub, Falcon, Oval.	The old-fashioned steel point to slip into a pen holder.
<u>Lettering pen</u>	Nibs are round, square, or shading; numbering varies with brand: buy singly, in sets of assorted sizes, or by the dozen.	Fit into a pen holder as "dip" pens. Choose pen width to fit size needed for letter. Can also be used for outlining designs, drawings, etc. Use with India ink.
<u>Steel brush for lettering</u>	Widths: $\frac{1}{4}$ ", $\frac{3}{8}$ ", $\frac{1}{2}$ ", $\frac{3}{4}$ ": buy singly.	Flexible steel "brush" for larger letters. Use India ink.
<u>INKS AND CLEANERS</u> <u>Block print ink</u>	4-oz. tubes of metal or plastic.	For print processes. WATER SOLUBLE is preferred because the clean-up is with water. Also available in OIL, but cleanup turpentine.
<u>India ink</u>	1, $\frac{3}{4}$ or 2-oz jars in many colors.	WATERPROOF so it won't wash out of cloth. Use with lettering pens, crow-quill pens, steel brushes. WASH BRUSH AT ONCE, and THOROUGHLY. Common brands are Pelikan, Higgins, and Speedball.

Name	Dimensional and packaging details	General information
<u>Pen cleaner</u> (Higgins)	6-oz. or larger in jars.	For cleaning pens when using waterproof India ink. Follow directions on jar.
<u>PAINTS AND FINISHES</u>		
<u>Acrylic paint</u>	In 1" x 4" tubes, jars, or squeeze bottles: singly or in sets.	Versatile paint, similar to oil paint, but water is the mixing agent. Many colors, many mixing mediums. Get direction sheet from the art dealer for details on the brand you use because brands vary a little. Many contemporary artists use some form of acrylic paint for their compositions.
<u>Latex paint</u>	In quarts or gallons.	Used to paint walls in homes. Mix 1 part WHITE latex paint and 1 part moistened tempera to make a paint that will not rub off (as tempera will alone).
<u>Oil paint</u> (Artist's)	In tubes, varying sizes, in sets or singly.	Used by artists on canvas, etc. May be mixed with turpentine, linseed oil, etc. May be rubbed into wood for a stain.
<u>Enamel</u> (Spray)	Cans: 5 oz., 10 oz., 1 pint; many colors including metallics.	Caution: <u>Do not aim toward face.</u> Use cardboard box for "spray cabinet" or paint will coat everything in range (probably easier to do outside). Follow directions of the manufacturer, especially when trying to unclog the nozzle.
<u>Tempera paint</u> (poster paint, show card color)	Liquid: 2, 8, 13, 32 oz. Powder: 1-lb. cans. Cakes: vary (in box).	Brilliant OPAQUE water paint, velvety finish when dry; will rub off somewhat. To mix powder: Put some of the powder in a container. Add a few drops of water and a few drops of liquid detergent or soap. Mix to a paste. Thin with

Name	Dimensional and packaging details	General information
<u>Tempera paint</u> (continued)		water to desired consistency. Cakes are easy to handle but not as versatile because they cannot be used for dripping or dipping.
<u>Water colors</u> (Semi-moist)	Sets in metal box of 4, 8, or 16 colors, in half or whole pans or in tubes (often $\frac{1}{2}$ " x 3") or sets of tubes.	Transparent; the common school set of water colors. Whole pan is twice the size of the half pan. Brush usually included in metal or plastic box. The common brands found in Minnesota are: Artista, Prang, Milton Bradley, Sargent. Tube water color is very good in quality, has many colors, but is expensive for beginners.
<u>Plastic spray</u> (Clear)	5-oz. or pint spray cans.	Use when a clear coating is needed--for example, to keep tempera from rubbing off. Can be sprayed on drawings made of charcoal, pencil, or chalky crayons of any kind. Can be used as a protective spray for art prints.
<u>Shellac</u>	Half-pint or pint cans or spray can.	A finish or seal for some surfaces, such as over tempera to prevent rubbing off. Clean brush with ALCOHOL or ALCOHOL SOLVENT at once; wash repeatedly in alcohol as shellac is hard to remove. DO NOT use TURPENTINE because the brush becomes sticky.
<u>CLAY</u> <u>Non-hardening modeling clay</u> (plasticine)	1-lb. packs, wrapped in wax paper; usually in 4 sticks but may be one block: 1 or 4 colors.	Clay mixed with oil to prevent permanent hardening may appear stiff but can be softened by working it with warm hands.

Name	Dimensional and packaging details	General information
<u>CARVING MATERIALS</u> <u>Soap</u>	Large or small bars.	Ivory and Swan are two good brands. Homemade soap is often better as it can be made into larger pieces in better proportion for carving. When buying soap, FEEL for softness. It is hard to carve dried out soap.
<u>Wax (paraffin)</u>	Box of 4 pieces.	<b>CAUTION: INFLAMMABLE!</b> Follow directions on the box. Wax crayons or old candles melted with paraffin will add color. A milk carton is good for the mold. When paraffin sets, it will usually end with a curved depression in the top. Either fill in with more melted wax or make plans to work around this hole. If no color is desired, put the three slabs of paraffin in the carton-mold and join with the other slab which has been melted.
<u>CONSTRUCTION MATERIALS</u> <u>Balsa wood</u>	In thin pieces, squares, or square sticks of varying sizes and lengths.	Usually can be found in stores selling model airplane materials, is very soft and lightweight. A razor blade or model knife will cut it; place over old cardboard when cutting.
<u>Masonite</u> (tempered or untempered)	1/8" or 1/4" in thickness.	Lumber yards usually have small pieces to sell. The 1/8" is good for most projects requiring a stiff backing. "Tempered" is very hard and hard to saw. "Untempered" is softer and easier to saw but may warp. Ask the lumber yard man to saw the squares or rectangles you need.

Name	Dimensional and packaging details	General information
<u>Plywood</u>	Varies in thickness; some 3-ply, 5-ply, etc.	Choose the size and thickness you need at the lumber yard. Plywood need not be very thick for most projects.
<u>Swab sticks</u>	6" to 8", thin, in packs.	Used by doctors: long, thin, round sticks. Check at drug stores.
<u>Toothpicks</u> (wood or plastic)	Round, flat, plain, or colored in boxes of about 750 or more.	Use either round or flat wooden picks but flat seem to be more versatile. Join with model cement made for WOOD.  Plastic picks: Join with model cement made for PLASTIC.
<u>CASTING MATERIALS</u> <u>Plaster of Paris</u>	In bulk by the pound.	2 to 5 lbs. will be adequate for most projects (individual); get at drug store. Molding powder from hobby stores may also be used, but is often more expensive than Plaster of Paris.
<u>CRAFT MATERIALS</u> <u>Aluminum foil</u>	12" or 15" (varies) in rolls.	The foil used in kitchens.
<u>Burlap</u>	36" to 45" by the yard.	"Gunny sack" material from fabric, drapery or mail order catalog departments. Sometimes called "decorator" burlap. Many colors; some kinds washable.
<u>Glitter</u>	Small containers, in varied-size bits.	May be metallic, colored, or multicolored. May be held in place with special glitter cement or white glue. Work over paper with center fold so excess can be returned easily to the container.

Name	Dimensional and packaging details	General information
<u>Metal</u> (thin)	By sheet or roll, 12" wide and 36 gauge (.005").	Hobby shops and art supply houses usually have both aluminum and copper. Can be cut with scissors. Aluminum is cheaper.
<u>Rug filler</u> (roving)	Skeins of 75 yards, 3-ply, $\frac{1}{4}$ " in diameter.	Soft thick yarn, usually 75 percent rayon and 25 percent cotton, in 20 or more colors. Get from mail order houses or art supply centers. Just recently has appeared as "ribbon" for wrapping packages or for braiding in hair.
<u>Sand</u>	Collect your own or get in bags (50 or 100 lbs.)	Lumber yards usually have white silica sand, also many kinds come from sand and gravel companies. Small quantities may come from pet stores for aquariums.
<u>Seeds</u>	By lb. or package.	For mosaics, use any kind you can find from seed stores, in seed packets, in the garden, yard, on the farm, or in the woods. To prevent sprouting, prebake in a 350° oven for about 15 minutes.
<u>Warp</u>	4-ply spools (tubes) of 800 yards.	Looks like common cord string but is colored. Cotton, 20 or more colors. Get from mail order catalogs or art supply houses.
<u>String</u>	In balls or cones, varying lengths and plys; common: 4-ply.	Can be obtained in many kinds of stores or saved from wrappings.
<u>Tile</u> (special for block printing)	6" x 6".	Smooth, glazed, white square of tile used for rolling out block print ink for printing. Any flat smooth surface can be substituted (glass, metal, etc.)

Name	Dimensional and packaging details	General information
<u>PASTES, GLUES, CEMENTS</u> <u>Model cement</u> (for WOOD or for PLASTIC)	Small tubes.	Fast-drying, clear, the kind used for cementing miniature models. <b>IMPORTANT:</b> Get the WOOD kind for wooden toothpicks or balsa wood and the PLASTIC kind for plastic toothpicks, etc. Read the label for directions. <b>DO NOT SNIFF! IT IS TOXIC!</b>
<u>Paste</u> (white library)	Small jars or in pints, quarts, or gallons; in glass or plastic containers.	This is the common school paste used for paper joining. Do not use where much strength is needed or material other than paper is involved.
<u>Wallpaper paste</u> (wheat paste)	In bags of 1 lb., 2 lb., 5 lb., or more.	The dry flour paste mixed with water for hanging wallpaper. Is good for papier mache' models. One or 2 lbs. are sufficient for most models. Follow mixing directions on the bag. Usual directions are: Put cold or warm water in a container. Slowly sift in dry paste, mixing until smooth (with spoon, egg beater, whip, hands). Make paste THIN (heavy cream consistency), as it is easier to handle. Paste will thicken on exposure to the air so thin with a little more water occasionally. Mixed paste can be stored in a covered container for short times, but it is usually preferable to mix small amounts as needed.

Name	Dimensional and packaging details	General information
White glue	Plastic containers; 2 oz. , 4 oz. , pints, quarts, gallons	White but dries clear. Use sparingly. May be diluted with water. Throw away if glue smells like ammonia as it will not work. Common brands are Elmer's, Fuller's, Elephant. The small containers have pointed tips so READ AND FOLLOW DIRECTIONS for keeping them open. DO NOT USE a pin, etc. to unclog as that will ruin the tip. Use hot water to rinse and close the tip when not in use.
<u>MISCELLANEOUS</u> <u>Paper fasteners</u> (Brass)  <u>Masking tape</u> (Drafting or freezer)	Boxes of 100 in lengths of $\frac{1}{4}$ " to 2".  Various widths: $\frac{1}{2}$ " to 2", about 60 yds. long.	Flat or round head fasteners for joining pages of a book, joints of a stick puppet, etc.  Used for fastening paper to a drawing board, putting up displays, fastening together the inside armatures of papier mache', etc. Roll into a loop with sticky side out for display hanging. Freezer and drafting tape are variations of the same type of tapes.

## Minnesota Art Centers

Following is a list of art centers which are open to the general public throughout most of the year with regularly scheduled exhibitions, either loan exhibitions or their own collections. You should always telephone in advance when you plan to take a group to see an exhibition. This is simply a matter of practical courtesy. Art centers like to know when you are coming, how many people you are bringing, etc. It is also wise to check hours when the art center is open to the public; these are subject to change. Don't ever hesitate to ask for a guided tour from those art centers that offer them but such tours also should be arranged in advance.

This list does not include commercial sales galleries or colleges, libraries, art clubs, etc. that offer occasional exhibitions to the general public. For these exhibitions, your main source of information will be the newspaper. We also suggest that you contact the Minnesota State Arts Council, McColl Building, 366 Jackson Street, St. Paul, Minnesota 55101, and request to be placed on the mailing list for their bi-monthly calendar of cultural events throughout the state.

<u>Central District</u>		<u>Telephone</u>
Minneapolis	American-Swedish Institute 2600 Park Avenue <u>admission charge: 50¢ for adults</u> 25¢ for children ages 10-15.	335-7621
	Minneapolis Institute of Arts 201 East 24th Street <u>free guided tours</u> arranged for groups.	339-7661
	University of Minnesota Coffman Memorial Union galleries	373-2455
	St. Paul Student Center galleries	647-3521
	University Gallery - Northrup Auditorium	373-3424
	Walker Art Center 1710 Lyndale Avenue South <u>free guided tours</u> arranged for groups.	377-6234
St. Cloud	St. Cloud State College Headley Hall	255-0121
St. Joseph	College of St. Benedict Benedicta Arts Center gallery	363-7711
St. Paul	Hamline University Drew Fine Arts Center gallery 1536 Hewitt Avenue	646-4843
	Macalester College Fine Arts Center 1600 Grand Avenue	698-2414

<u>Central District, con't.</u>		<u>Telephone</u>
St. Paul	St. Paul Art Center (in the Arts & Science Center) 30 East 10th Street <u>free guided tours</u> arranged for groups.	227-7613
<u>Southwest District</u>		
Morris	University of Minnesota Edson Hall	589-2211
Worthington	Nobles County Art Center War Memorial Library Building 416 12th Street	376-4782
<u>Southeast District</u>		
Mankato	Mankato State College Art Gallery	389-2463
Northfield	Carleton College Boliou Hall gallery	645-4431
	St. Olaf College Flaten Gallery	645-9311
Rochester	Rochester Art Center 320 East Center Street	282-6201
Winona	Winona State College Watkins Hall	82951
	College of Saint Teresa Saint Cecilia Hall	82931
<u>Northwest District</u>		
Moorhead	Concordia College Berg Art Center	233-6131
	Moorhead State College Department of Art	236-2011
	Red River Art Center 521 Maine Avenue	233-2814
<u>Northeast District</u>		
Bemidji	Bemidji State College Bridgeman Hall	755-2000
Duluth	University of Minnesota Tweed Gallery	724-8801 Ext. 345

SPECIFIC HINTS FOR EACH PART OF UNIT I,  
4-H ARTS AND CRAFTS, WITH BOOK LISTS

SKETCH BOOK

Encourage continual drawing of actual objects. The old adage: "Practice makes perfect" seems to apply here. First drawings will look timid, very "neat" with many erasures to "correct" lines. Perhaps you can say something like this: "A bad line helps you find a good line. Leave all the lines there and don't erase until you have found the good line." It is not necessary, not even desirable, to have a "neat" drawing because the scribbly-free line drawings are often the most expressive.

Your 4-Hers may ask you "how" to draw certain objects. Don't worry if you can't do this; let members make their own discoveries by trying the same thing many ways. They need to train their own eyes to observe. You may help them more by calling their attention to things about the actual object such as variation in color, texture, highlights, unusual silhouette; it even helps to feel and smell the object! Some may discover books on perspective and other "how to" drawing books; use them for general information not as copy books.

BOOK:

Emphasis: Art by Frank Wachowiak and Theodore Ramsay, International Textbook Company, Scranton, Pa., 1965

DRAWING

A pencil is probably the best tool for starting because it is so familiar, but do encourage the use of other media as suggested in the bulletin.

In a sketch book very little attention may be paid to space filling, but when the drawings are started, stress the importance of considering the paper space as part of the composition. Try to make the drawing fit into this specific space. Younger children will be satisfied with a simple line background but older ones may want to incorporate a complex background. Do encourage the older children to work out a more complete, more detailed composition.

The WHAT IF? section gives you several ideas for expansion of these drawing suggestions. This makes allowance for individual differences and abilities as well as suggestions for more ideas to try.

The HAVE YOU LOOKED? section could be presented by you, the leader, or by a junior leader or handled by individual members as specific assignments.

BOOKS:

Pencil, Pen and Brush by Harvey Weiss  
Wm. Scott and Son, New York,  
1961

- Creative Drawing, Point and Line by Röttger and Klante  
Reinhold Publishing Company,  
New York, 1963
- Drawings to Live With by Bryan Holme  
Viking Press, New York, 1966
- Drawing The Human Head by Burne Hogarth  
Watson-Guptill Publications, New  
York, 1965
- Ink Drawing Techniques by Henry C. Pitz  
Watson-Guptill Publications, New  
York, 1957

## PAINTING

Water colors or tempera may be used. The "warm up" is very important so let your children do many sheets of "blobs" and lines. This will help them loosen up, become freer, and find out how their paints and brushes work. When they do not have to deal with any specific subject matter it will help them lose some of their timidity and fear of applying color to that big expanse of fresh, clean paper.

Do not use a pencil to make outlines to follow because the purpose of this part is to learn something about drawing with a brush, to develop ways of making free, expressive lines.

If you choose to try painting at a group meeting, bring "bushels" of newspapers so the children won't be inhibited by a fear of splashing paint on their work tables.

Encourage trying the WHAT IF? ideas or any ideas of their own involving painting. Some may ask about painting with oils or acrylics. These are fine materials to use but they are costly and a good background in handling water color and tempera will help in their use later.

### BOOKS:

- Pencil, Pen and Brush by Harvey Weiss  
Wm. Scott and Sons, New York,  
1961
- Exploring Art by Kainz and Riley  
Harcourt, Brace and Co., New  
York, 1947

## SCULPTURE

People respond so differently to various types of sculpture that four choices are given. Some may prefer one type and some may want to try all.

### Modeling:

This is perhaps the easiest sculpture method suggested. Do spend some time on the "warm up" because it frees the child to experiment when no definite end product is required.

The "Salt Ceramic" is harder to handle than the clay because it has a "springy," less responsive feel and it will not stay in place so readily.

### Carving:

This is usually much more difficult than modeling because a "cutting-away" process is involved and children can't seem to visualize the "rounding out." They will start out quite well until they get to the "rounding out" and then they have to think very carefully about where to cut away parts. Stress cutting slowly, in small pieces, getting the main shape roughed in first. Keep cutting so sides match; don't complete one side and expect to duplicate the other side. LOOK at the carving from all directions. The child who likes to "whittle" will enjoy carving.

### Toothpick Construction:

This method is not difficult for children from approximately age 8 and up. It can be simple or more complex. Even adults may find this a stimulating challenge and develop elaborate constructions. Encourage the child to start in the direction he prefers-- a free-form arrangement OR a model OR a design based on some actual object.

### Casting:

This is another sculpture idea and results in a bas relief form, a half-carved out surface like the face of a coin. Complete the clay mold entirely before mixing the plaster to pour into it because plaster can set up FAST under some conditions. You don't want to get your stirring spoon stuck in the plaster!

### BOOKS:

- Clay, Wood and Wire by Harvey Weiss  
Wm. R. Scott, Inc., New York,  
1956
- Ceramics, From Clay to Kiln by Harvey Weiss  
Young Scott Books, New York,  
1964
- Creative Clay Design by Ernst Röttger  
Reinhold Publishing Co., New  
York, 1963
- Design Activities for the Elementary Classroom by Dr.  
John Lidstone, Davis Publications,  
Inc., Worcester, Mass., 1964
- Art from Scrap by Reed and Orze  
Davis Publications, Inc.,  
Worcester, Mass., 1960
- Crafts Design by Moseley, Johnson and Koenig  
Wadsworth Publishing Company,  
Inc., Belmont, Calif., 1962
- Sculpture With Simple Materials by Robert and Joan  
Dawson, A Sunset Book, Lane  
Books, Menlo Park, Calif., 1966  
(paperback)

## DESIGN

Several choices are given here so varied interests may be met. These experiences involve several ways to develop designs.

### Rubbings:

These are to develop awareness of arrangement and placement of interesting forms in a specific space area.

### Double Designs:

These help children see that many designs are developed simply by repeating or "doubling" on segment.

### All-Over Patterns:

This type of design is used for fabrics, wallpaper, plastics, wrapping papers. Members could use ideas from rubbings or double designs.

### Design From a Real Object:

Try to help your 4-Her see that many "designs" are based on actual objects changed through distortion, stretching or exaggerating parts, adding texture, line, and pattern. You might start a member thinking along this line by collecting magazine or newspaper clippings on such themes as:

- (1) The many ways of picturing or designing Santa Claus
- (2) Varied ways the sun appears in advertisements
- (3) Ways fish are drawn or designed

### Straight Line Design:

Design form sometimes depends on the tool used and this cardboard wedge idea is one of this type. This activity works well with a group. Be sure to have plenty of newspapers and paper for stamping because 4-Hers will like to try endless variations. Maybe you could provide red paper and tempera in green and white so they could design Christmas greeting cards. Members could make nice book cover designs this way, too.

### BOOKS:

- Discovering Design by Marion Downer  
Lothrop, Lee and Shepard, New York,  
1947
- Design, A Creative Approach by Sybil Emerson  
International Textbook Co., Scranton,  
Pa., 1953
- Crafts Design by Moseley, Johnson and Koenig  
Wadsworth Publishing Co., Inc.,  
Belmont, Calif., 1962

## CRAFTS AND CONSTRUCTION

This covers a multitude of ideas so these five activities have been chosen more or less at random and because they vary widely in technique. Thus each individual will have a chance to choose a craft project of special appeal to him personally.

### Paper Weaving:

This is an old idea but with encouragement and a few suggestions, many interesting variations may result. Paper is suggested but there is no reason why the inventive child cannot use any material he may find to work into a weaving. Woven paper mats make attractive place mats for a party, book covers, or a background for a drawing or cutout. Could you make a "giant" weaving for the background of a 4-H booth?

BOOKS:

- Creating With Paper by Pauline Johnson  
University of Washington Press,  
Seattle, Wash., 1958
- Weaving Without a Loom by Sarita Rainey  
Davis Publications, Inc.,  
Worcester, Mass., 1966
- Crafts Design by Moseley, Johnson, and Koenig  
Wadsworth Publishing Co., Inc.,  
Belmont, Calif., 1962
- Design Activities for the Elementary Classroom by Dr.  
John Lidstone, Davis Publications,  
Inc., Worcester, Mass., 1964
- Creative Textile Design by Rolf Hartung  
Reinhold Publishing Corporation,  
New York, 1963

Materials Picture:

This is for the person who likes to work with threads and fabrics, and don't think this is limited to girls! Boys are adept at figuring out the mechanics of specific stitches such as the chain stitch. Encourage the children to simplify and develop a center of interest, as large as possible. Too many small details are hard to handle. Suggest collecting a wide variety of scrap fabrics, threads, and notions. Perhaps you could raid your family sewing box--and that of a friend--to add to the collection. Maybe a "scavenger" hunt to fill labeled boxes--CLOTH, THREADS AND YARNS, BUTTONS, TRIMS, FUR, FEATHERS--could be used for a group meeting. Older children could develop their fabric picture as a banner, similar to those some contemporary artists have been using to advertise their art shows.

BOOKS:

- Creative Use of Stitches by Vera P. Guild  
Davis Publications, Inc.,  
Worcester, Mass., 1964
- Adventure in Stitches by Mariska Karasz  
Funk and Wagnalls Co., New  
York, 1959
- Stitchery, Art and Craft by Nik Krevitsky  
Reinhold Publishing Corp.,  
New York, 1966
- Decorative Stitchery by Marian May  
Sunset Books, Lane Books,  
Menlo Park, Calif., 1965  
(paperback)
- Crafts Design by Moseley, Johnson and Koenig  
Wadsworth Publishing Company,  
Inc., Belmont, Calif., 1962

Mosaic:

The ancients used mosaics for picturemaking, using different materials for the small bits they put together. Our own pioneers, for example, in the Ozarks, collected seeds for their mosaic pictures. It is easier to start with one main large central shape (animal, flower, bird, etc.) with a rather plain, simple background. One important hint is to use dark seeds next to light

ones when the edge of the object needs to stand out clearly. For example, white beans could have dark flax seeds next to them. Usually the mosaic looks better if large seeds are placed next to small seeds, generally using the larger seeds for the main object to make it stand out. A heavy, firm backing of masonite, plywood, or similar material is better than cardboard, which has a tendency to warp.

#### BOOKS:

- Mosaics by Doris Aller and Diane Lee  
Sunset Book, Lane Books, Menlo Park, Calif.,  
1959 (paperback)
- Art From Scrap by Carl Reed and Joseph Orze  
Davis Publications, Inc., Worcester, Mass., 1960

#### Constructions:

This activity is for those who like to build up forms. The idea is to start with the old basic forms of cubes, pyramids, cylinders, etc., join them and add to them to produce a new construction. This is good for the boy or girl who has architectural inclinations. Some young people are realistic and conventional and will prefer to construct models of houses or farm buildings or hamburger stands. Others will expand their ideas and make a dream house of the future or a space station. Some others will simply join their forms and build a fantastic construction. Let each go his own way.

#### BOOK:

- Creating With Paper by Pauline Johnson  
University of Washington Press,  
Seattle, Wash., 1958

#### Container Creatures:

This is for the person who likes to work in several dimensions. This project takes longer than the constructions, which have a similar appeal. Careful workmanship should be stressed, especially in joining clay or paper parts and smoothing out the pasted paper strips. No loose ends should be left because they are hard to paint over. This has been a popular project for students of about age 9 and up through adult ages. The container creature can become a decorative object for the home, a figure for a social studies project (Eskimo, for example), a holiday decoration (Easter bunny), a figure to use in a 4-H booth or even as a "prop" in a 4-H demonstration-talk.

#### BOOK:

- Crafts Design by Moseley, Johnson and Koenig  
Wadsworth Publishing Co., Inc., Belmont,  
Calif., 1962

### PRINT PROCESSES

Here are several methods of repeating a picture, pattern or design, over and over again.

### Stamps Made of Sticks and Junk:

Anything works that can be dipped in paint and stamped except for one small warning: Be sure your "junk" is big enough to hold easily. A button, for example, is hard to hold but it could be glued to a small stick for a "handle."

### Stamps Made of Vegetables:

Potatoes are most often used because they are so available and easy to cut. When cutting the vegetable in parts, warn the child to cut straight through in one cut in order to get a smooth even printing surface (a smooth stamp face). The design cuts need not be elaborate; even the oval shape of the potato makes a good print.

### String-Cardboard Prints

This is the one activity in the art bulletin where it may be hard to find the special equipment needed. A brayer is used for rolling out the thick ink on a smooth surface, which may be anywhere from about 6 inches square or larger. Special tube block print ink is needed; WATER SOLUBLE is best for younger members because it is cleaned up with water. Older ones may use an oil base ink but it is much harder to clean up because it is soluble in turpentine or similar solvents.

### BOOKS:

- Paper, Ink and Roller by Harvey Weiss  
Wm. R. Scott, Inc., New York,  
1958
- Printmaking Activities for the Classroom by Arnel W.  
Pattemore, Davis Publications,  
Inc., Worcester, Mass., 1966
- Design Activities for the Elementary Classroom by Dr.  
John Lidstone, Davis Publications,  
Inc., Worcester, Mass., 1964
- Art From Scrap by Carl Reed and Joseph Orze  
Davis Publications, Inc.,  
Worcester, Mass., 1960
- Crafts Design by Moseley, Johnson and Koenig  
Wadsworth Publishing Company,  
Inc., Belmont, Calif., 1962

### PUPPETRY

Puppetry is an old dramatic art and still popular. Some kinds take very little time to make; others are more elaborate. Why not stage a whole show in your club? Use all one type or use several kinds.

#### Paper Bag Puppet:

This is a good, fairly quick-to-make puppet for younger children. Various sizes of ordinary grocery store paper bags may be used, an average one being about four inches across the bottom.

#### Ball Head Puppet:

This is a more complicated, and consequently more flexible, kind of puppet. Almost any kind of a roundish object serves as a head--even one of those plastic tomatoes used for holding catsup! One

thing to check on in the construction of this puppet is to be sure there is ample allowance for the NECK to stick out below the head. This allowance is needed for fastening on clothing.

#### Stick Puppet:

This one is not as flexible as the ball head puppet but can be very effective if a bit of ingenuity is used in selecting materials and an interesting silhouette.

#### BOOKS:

Puppet Making Through the Grades by Grizella H. Hopper  
Davis Publications, Inc., Worcester,  
Mass., 1966

Art From Scrap by Carl Reed and Joseph Orze  
Davis Publications, Inc., Worcester,  
Mass., 1966

### LETTERING AND POSTER MAKING

Stress again and again the good lettering practices listed in the bulletin. Letter shapes need not be mechanically perfect but are easier to make when top and bottom guidelines are used, and easier to read with spaces between letters and with adequate margins. It is usually more important to have lettering that is easy to read than it is to have it elaborate and fancy.

The lettering samples at the end of the bulletin should help in preparing letters, signs, or labels. With young children it is easier to use cutout letters when making a poster or sign because the letters can be rearranged freely to locate the best position for them.

Collecting various alphabet styles will help in developing awareness of the many ways of making letters in contemporary advertising layouts.

The first practice alphabets may be used as guides in working out name and monogram designs that may be used in various places.

#### BOOK:

Lettering: A Guide for Teachers by John Cataldo  
Davis Publications, Inc.,  
Worcester, Mass., 1958

SAMPLE LETTERING PEN ALPHABETS: Write:  
Hunt Manufacturing Company, 1405 Locust Street, Philadelphia, Pa.

### APPRECIATION

Perhaps "appreciation" isn't a good name for this section; perhaps "aesthetics" is better, but, whatever the title, let's think in two directions: awareness of surroundings and awareness of works of art.

The two ideas listed, the sketch book and the color scrapbook, are two devices used to "jog" the child into looking at his environment.

Making a picture collection is an excellent way to find out about famous artists' works. At first, encourage collection of prints by any artist. Today's magazines and newspapers are good sources of reproductions of paintings and photos of sculpture. Later, the older 4-er can make a more refined file, perhaps sorted out by country, by school of art, or even by subject. Using some of these collected prints could make an interesting project talk on even such a simple idea as: "Paintings I Like and Why I Like Them."

Go to art museums and exhibitions whenever possible. Don't think you, the leader, have to do the tour-talk; rather encourage the children to express their own opinions. Guided tours can often be arranged by the museum if you request them.

Some communities have resident artists and craftsmen. Try to get permission to visit and talk with the artist or craftsman. There may be someone who weaves, a quilt-maker, a person who makes or designs stained glass windows, a carver who works on church altars. You could even go to see how names are lettered on grave markers. How about a trip to a printing company?

#### BOOKS:

- Shirley Glubok's books on these subjects:
- The Art of Ancient Greece, Atheneum, New York, 1963
  - The Art of Ancient Egypt, Atheneum, New York, 1962
  - The Art of the Lands of the Bible, Atheneum, New York, 1963
  - The Art of the North American Indian, Harper and Row, New York, 1964
  - The Art of the Eskimo, Harper and Row, 1964
  - The Art of Africa, Harper and Row, 1965
  - The Art of the Etruscans, Harper and Row, 1967
  - Art and Archaeology, Harper and Row, 1966
  - Art of Ancient Rome, Harper and Row, 1965
  - A Child's History of Art by V. M. Hillyer and E. G. Huey  
The Spencer Press, Inc.,  
Chicago, 1933
  - Famous Paintings, An Introduction to Art by A. Elizabeth Chase, Platt and Munk, Publishers, New York, 1962 (Also, earlier edition in 1951)
  - The Story of Painting For Young People by H. W. Janson and Dora Jane Janson, Harry N. Abrams, New York, 1952
  - The Meaning and Wonder of Art by Fred Gettings  
Golden Press, New York, 1963
  - Pictures To Live With by Bryan Holme  
The Viking Press, New York, 1959
  - The First Book of Paintings by Lamont Moore  
Franklin Watts, Inc.,  
575 Lexington Ave., New York, 1960

Picasso by Elizabeth Ripley

J. B. Lippincott Co., Philadelphia and New York,  
1959

Durer by Elizabeth Ripley

J. B. Lippincott Co., Philadelphia and New York,  
1958

MAGAZINE FOR STUDENTS:

Artist Jr. from Artist Jr. Publications, New Haven,  
Connecticut

GENERAL ART MAGAZINES:

School Arts from Davis Press, Worcester, Mass.

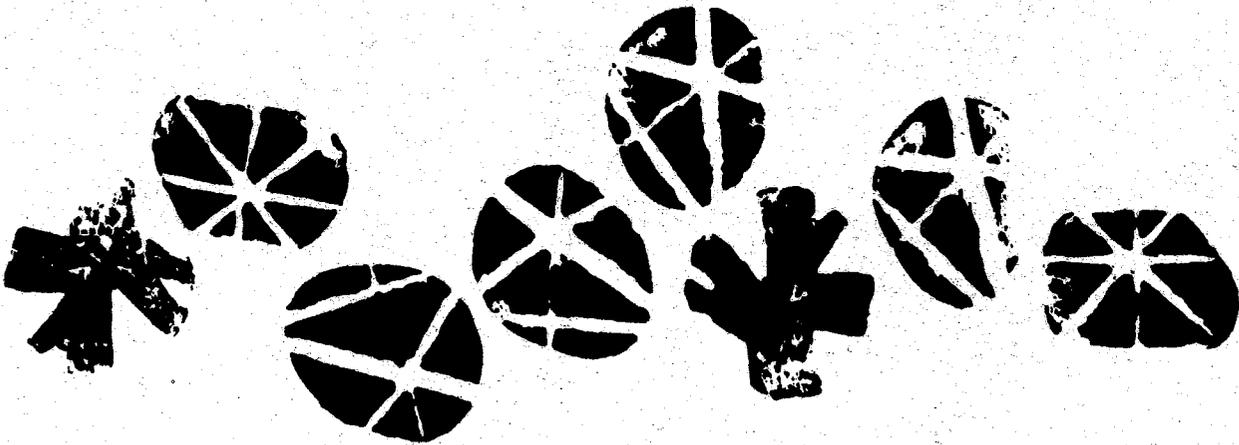
Arts and Activities from Publisher's Development Cor-  
poration, 8150 North Central Park Avenue,  
Skokie, Illinois 60076

Craft Horizons from American Craftsman's Council,  
44 West 53rd Street, New York, New York 10019

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