ART

ELEMENTARY GRADES

ANNE SAVAGE
"ART CANNOT BE TAUGHT, BUT IN SYMPATHY CAN BE ENJOYED". (M.R.)

In this pamphlet in order to give a general view of the subject I have drawn on British and American authorities in the field of Art Education. Philosophy, stemming from Herbert Read of London, is arranged by B. Jaques of Macdonald College — in the growth of the child.

From Ralph Pearson and N.Y.U., Mrs. Sherman has planned "Design Activities" which gives the exercises of the elements of the language of design. These were arranged for High School groups, but may be adapted to any age level.

How to evaluate our work, and practical presentation of problems, comes from teachers' experience in New York University.

The poetic approach to the spiritual values is given by Marion Richardson, the great inspired teacher in England.

I have approached this course, if you can call it that, in an informal way, knowing that you understand and have been practicing this point of view for years but also realizing that we need constant refreshment to assure ourselves that we are on the right track — you will find nothing really different except the "Design Activities" which are waiting for you to develop and comment upon. They are a field rich in creative possibilities and supply a long-needed gap between subject and design. They are the grammar of the language separating the elements of Line, Shape, Tone, Tex, Form, from the subject — you can use them as long as the children enjoy them and then apply the principles to subject material — indirectly — the power of expression will grow.

No definite course of study is suggested because no one programme of art activities would fit all situations. The Art Teacher must be free to take quick advantage of an early autumn snow, a new building in the process of erection in the neighbourhood, world events, school concerts, a heavy rain storm, a fire, a circus in town, washing on a line, the dramatic impact of sunlight and shadow. Hence no prescribed course of art activities can be anything but a list of suggestions.

Because of the great number of teachers to be visited it is of necessity nearly 2 months before all can be reached. Each of you naturally will have planned your own programme. If you break it down into three groups of ten lessons, it gives you a margin for extras — depending on what you want to do. Alternate the "Design Activities" with subject material.

It would be a help to me if you had some work planned and some problems ready to discuss — by the time I reach you. Don't only show me your best results because I need your problems and so-called failures to guide me in helping you.

Anne Savage,
WHAT ARE WE WORKING FOR? (N. Y. U.)

Objectives in terms of attitudes and appreciation ———

As Art deals with a visual experience, naturally we and the public look for "Visual Results", but as educators we know that the content of that result entails so much more than the finished product — the experiences which have gone into the working of it — the process of obtaining it are our concern. How has the child developed personally as well as artistically — how have his views and attitudes changed — what has he added to his personal equipment which will help him in dealing with more complex problems later? Art is the depot of visual thinking and feeling — it has grammar and phraseology just like any language. In English Literature children are not expected to copy compositions from printed references, they are expected to compose, arrange, and give some personal points of view, using the words, correctly spelt, if possible, as their medium. Every step of the way is not explained to them as they write, they are allowed to make their own decisions. Art demands the same freedom and trust — what it has suffered from for so long is the lack of understanding that it comes from within not from without — it is not therefore representation of real objects — it is the interpretation, as far as the individual is capable, of the inner reality.

The following list of objectives in terms of attitudes and appreciations are drawn from N. Y. U. There are five general attitudes:

1. Willingness to participate in new experiences.
2. Joy in individual satisfaction from the experiences.
3. Confidence resulting from the discovery of power.
5. Appreciation of the work of others. Respect for different ways of working.

The following comments on these general attitudes develop the idea contained:

1. Every person should use his own ideas in Art.

2. It should be possible to tell one child's work from another's since no two get identical impressions and understandings from their experiences.

3. There is some kind of art experience that every person can enjoy. (and not necessarily the same for all — hence the reason for a broad, richer and varied program — make room for choices.)

4. Respect for originality and inventiveness. A distaste for imitation and insincerity. (This is just the opposite from stressing rules, definite techniques, accuracy of representation and set standards of achievement for all).

5. Realization that each individual is different and yet alike in many ways, that these likenesses and differences should be sought and utilized to their greatest advantage in planning art experiences. (Those who work mostly alike — slowly, rapidly, precisely, boldly, imaginatively — can best work on group projects together.)
Know your Children. One way to know them - artistically - is to
give all some simple experiences in various mediums early in the
year. From these, observe likes, talents and needs. And don't
neglect the needs. The child who works boldly and perhaps care-
lessly will need to be guided occasionally to a job requiring
precision.

6. Subject matter has no limit.
(What we see-- what we do-- what we think about -- what we read--
what we hear-- what we wish we might do-- what we study-- what we
imagine-- these are ideas which may be expressed in art. Don't
think of ideas as something far off, intangible, precious. The
simplest things we are concerned with at home and school and play--
these are sufficient. For it isn't the subject that really matters--
it is what we do with it -- how we interpret it that counts.

7. Desire to share verbally satisfying art experiences. (Do talk about
what you are doing and have done. Discuss the difficulties encoun-
tered, different methods you have used in trying to overcome them,
what has succeeded, what has failed, how you would approach it the
next time.)

8. Willingness to try new materials and ways of using them. (Avoid the
use of always in teaching art. There is a contradiction for every
rule. There is no one way -- no one use for material. It isn't
always wrong to use an outline in drawing -- nor always right to avoid
it. Try all ways instead of always and talk about the results.

9. It isn't just what you see, but what you think and feel that counts
in Art.

10. Pride in good craftsmanship. (Don't confuse freedom and expressiv-
ness with carelessness, hastiness and sloppiness.)

11. Desire to surpass previous efforts. ("Confidence" does not imply
being satisfied with meagre results but rather being unafraid and
anxious to tackle something more challenging next time.)

12. Something old expanded --- something new attempted.
(One experience in painting does not mean that possibilities have been
exhausted---rather that a foundation has been laid for later expansion.
Don't repeat but add constantly to that first experience. And along
with this keep attempting the ''something new''. This makes for real
growth.)

13. Art is like other areas of school learning in that reading, research,
review and evaluation are essential to its fullest realization. It is
unlike some in that there are no hard and fast rules.
(You and your pupils should be conscious of these likenesses and differ-
ences, in order that ideals striven for in reading, arithmetic, and writ-
ing etc. and those worked for in Art shall not be confused and so hinder
each other.)
Betty Jaques

A Study of Child Art

Lecture 1

History:

The study of child art as an aid to the understanding of the child began about thirty years ago, although Professor Cizek, a Viennese artist, had made some studies of children's drawings prior to that time. He was attracted by the drawings that children made on the street after school hours and the similarity of design which they all followed. He brought them into his studio and allowed them to use his own materials. Professor Cizek did not dismiss the drawings as childish play as other adults of that generation had done but was impressed with the emotional feeling and the design which the drawings contained.

Throughout the past 500 years the visual arts have tended toward realism, i.e. representing the natural world exactly as the lens of the camera sees it. A painting can be skilfully done and yet not be worthwhile if it has not emotional content. Cizek was the first man to recognize the emotional content of a child's drawing and had the courage to overlook the lack of such things as perspective and proportion. His studies coincided with the early work in psychology which gave it further impetus. The work was followed up in England by R.R. Tomlinson and Marion Richardson. There are several outstanding art educators in the United States.

Beginnings:

Young children grow very rapidly during the first five years of life. They acquire the skills of walking and eating and talking. Their world is an expanding circle with themselves as the center. The way the child feels about his relationship to these ever widening circles is one of the queries to which every parent and teacher would like to know the answer. From his relationship to people and things rises his behaviour problems and personal difficulties. Adults have a vocabulary with which to express their feelings and reactions but the child, lacking this, often expresses his feelings in picture form.

Scribbles:

When the young child first uses the tools of visual expression, that is a pencil, crayon, or brush, his attention is absorbed in moving the crayon round and round enjoying the motion; the resulting scribble has no intention or meaning. In the same way the application of colour provides the child with the pleasure of motor activity and the added stimulus of colour. Most adults enjoy the same sensations when they paint the front porch or the kitchen furniture. The scribbling and the "white washing stage" may continue over a considerable period and even in kindergarten and first grade you may find that children who lack previous experience with the material will go through this stage. If this happens there is no need for alarm as the child will develop rapidly and soon catch up with his age group.
Control

After the first stage of uncontrolled scribble the child will repeat the same motion many times - circles and straight lines. Here the repeated movement of the arm and the increasing control over his tool absorb his interest.

Next he will give a name to his work but the movement of the arm and the tool is the expression of the idea: 'I am going round and round in a circle -- I fall down'. At this time drawings of houses resemble a floor plan.

Symbols

About the age of four the idea of making a symbol to represent a person or an object occurs to the child. It may be only a straight line or a line and ball for a figure. This is the beginning of representation and the general progress towards realism.

You will note that the most important feature of the subject is the one on which he concentrates -- if the figure is running, then the legs are large; if stretching, then the arms are elongated. The head soon acquires a definite style -- It is at this stage of development that children usually come to kindergarten.

Make drawings in notebook from a child's drawing of each stage of development.
The child from 5-7

Lecture II

Symbols

The average child has reached the stage of making symbols by the fifth year. We have traced the development through the pre-school child and have seen that people or figures are usually the first symbol to develop. This symbol or drawing vocabulary grows rapidly in the next two years. The sun, the trees, animals, houses, flowers, trains, boats and airplanes are among the first symbols.

Dormant Knowledge

The child knows a great deal more about the objects than he puts down in his drawing, we can call this his dormant knowledge and we will find that he uses only a small part of his knowledge in his symbol. The child draws from knowledge and not from visual experience. It is important at this stage to keep the symbols flexible and growing. This can be done by making more of his knowledge active in the drawing of the symbol. This can be done by discussion with the child, stimulating his thinking about the subject, and bringing related ideas to his mind. Very often such discussions will not have immediate results. The child who is satisfied with his symbol may continue to repeat it for some time, but when he is dissatisfied he will be ready to take the next step by himself. It is at this point that the teacher or adult can make the first contribution. Up to this time the child must be left to work without interference.

Sources

Picture books and toys are frequently the source of the child's knowledge about objects, so that the trains and boats which they draw have little or no connection with a real locomotive. Little girls often draw faces earlier than boys, as they are more familiar through the handling of dolls.

Unrelated Symbols

The making of the individual symbol absorbs the child in such a way that his page is covered with symbols, none of them having any relation to each other. We have not yet reached the stage of picture making. He may make several symbols one after another or he may leave his page for another activity and return later to fill up the spaces he left earlier. It should be noted here that many children have an intuitive sense of pattern and that these early symbols are arranged in a very satisfactory design. This is a stage of vocabulary development and we need only discuss each symbol.

Group Discussion

At this time group discussion may be very interesting and yet not have any obvious effect on the children's drawing. It is however important as a stimulation and development of thought pattern and a social experience.
Related Symbols

Picture making really begins with the relating of one symbol to another. 'Here am I — here is my house — here is the tree — here is the flower in the garden.' The child does not always use the symbols for himself but considers himself part of the picture. He will more readily make symbols for his family than for himself.

Schema

During the fifth and sixth years the drawings of children follow a given pattern to which we may give the name schema. The lower edge of the paper usually represents the ground on which the symbols stand or move. The symbols are large or size relation varies according to the importance of it in the child's mind. The sky is indicated by a band of colour at the top of the page. The symbol of the sun always appears unless there is a particular reason for omitting it. (Rain, snow, night). No matter how large the symbols are they never touch the sky-line.

Base-line

The next step is the drawing or painting of the base line or foreground. Here the character of the ground is indicated and the symbols stand on the upper edge of it. When distance is to be indicated another base line higher on the page is used and the symbols stand along the edge of this. When streets and cross streets are used they use the plan system, the symbols always standing at right angles to the base line.

Pattern

The symbol of the figure has now legs and arms — hands and feet are not so important but symbols for hands appear. Costume appears — girls with dresses. Buttons and patterns on dresses are usual. Drawings of mother come earlier than father, mother is a more tangible person than father to the young child and also skirts are more easily drawn than trousers, having a simpler shape. A man is often indicated by a square hat.

Animals

With animals, toys and picture books play a very important role. Except children who live on a farm, dogs and cats and the horses of delivery carts are the only living animals they know. From this time on frequent trips to the zoo, circus, and movies of animals taken in their natural habitat are most beneficial, for it is the characteristic movement of an animal that is so important and so difficult to catch. Here again you will not see the immediate results in drawing, but by the experience of seeing living animals you are building up their knowledge for the future. At this stage the animals tend to resemble the symbols used for humans but with animal characteristics added. Ears, tail, the simplest silhouette is used.
Mural and Frieze

The mural has become a very favourite activity in the schools and in grade work. It has certain features which make it satisfactory for work with children in the grade school. Firstly it teaches co-operation, and the consideration of other people's work in relation to their own. It gives pride in group achievement. The most developed child immediately becomes the leader of the group and yet his ideas are modified and expanded by the others. The slow child is pulled ahead by the group. This is the first point at which group criticism is of any real value.

Paper Cuts

The use of cut paper makes the child think about the outline of the symbol more clearly. He can break it down into its parts (house-roof, doors, windows). It gives him a more difficult medium than drawing or painting and the emphasis is on shape and arrangement. It is a slower medium than drawing and painting and therefore the interest must be sustained over a longer period. As the child grows older the period of sustained interest lengthens. Even in the paper-cut the base line remains close to the bottom of the page and the picture reads up the sheet as in the manner of a Chinese painting.

The beginning of three dimensions. Paper cut can be effectively used to help children into the next phase. The teacher is constantly watching to see that symbols do not become stereotyped and a combination of painting and paper cut will help introduce the idea that one part of the picture can overlap another. (A painted animal and a foreground of cut paper grass.)
Lecture 3. The child from 3-10.

This is perhaps the most productive period of child art. The child has reached full maturity in his symbol language; but has not begun development of adult representation. Freedom of ability and confidence are at their peak from 8-11 years of age.

Growth Towards Realism

The maturity of the symbol brings a certain amount of realism or likeness to objects or people. The child is still drawing from knowledge but his knowledge is comprehensive, and he knows about how things look he is able to give a sense of realism to his objects. This is not to be confused or mistaken for the later development in adolescence when he begins to draw from visual experience.

Spatial Relations

The chief development in the two-dimensional work is in the treatment of space. With many children the use of the baseline gradually disappears and the symbols of the figures are placed at different levels on a plane. Some feeling of size relationship enters into their figures — although small figures are usually subordinate in interest and not drawn smaller because of any visual comprehension. Back-grounds have a definite place in the scheme of the picture — are defined as the school yard or the street and are no longer earth and sky.

Overlapping

The change from the base-line to the plane brings out the problem of representing symbols behind one another. This necessitates an advance in thinking and is one point where the choice of material and technique on the part of the teacher can aid the child in gaining this step. We call this stage overlapping and the use of paper cuts and a combination of paint and paper cut are useful at this time. A painted background and applied paper or sheet of coloured paper is preferrable as a base. Choice of colour should have a definite relation to the subject matter. The child must think more clearly about what he is going to make and a large supply of each colour should be available so that no one colour is at a premium and therefore chosen because it is in short supply.

Figures

It is most important to keep the symbols growing and changing. The emphasis should always be on movement which we present by asking for figures doing games or work which requires vigorous action. Children will reflect their environment at this period. If father works about the house or garden or if he is in a trade where the children see him daily, drawings of men will appear in the child's work. Their games and out-of-school activities form an important part of their subject matter. There is a division in interests between boys and girls at this age which shows in the choice of subject; girls draw women and dancers; boys draw football heroes.
Flat Puppets

The drawings of nine and ten year old children usually show some knowledge of joint-elbows and knees. To develop their awareness of joints and the proportions of the body, flat-puppets can be introduced. These are made of light cardboard and can be simply dolls which can be dressed with paper or materials (correlated with social studies) or may be used as shadow puppets on a screen. We do not talk about the proportions of the figure but by comparing with the units of their own bodies they feel the relationship of one part to another (i.e.) elbows fit into the waist, the length of the upper arm and the fore arm, fingers come halfway down to the knees, hand is nearly the size of the face, etc.

Correlation

Once the child has acquired the skill of reading, his contacts and his world open up rapidly. He reaches out into the world through geography and back into the past by way of history, through formal lessons and through story books. This period offers a rich field for correlation in subject matter and is the age at which the enterprise method can begin. Current events of which the child is aware such as the plane disaster of last week and the boat fire in Toronto harbour (September 1949) make excellent subject matter for painting. This age group enjoys 'blood and thunder' stories and delights in the macabre and being pleasantly scared.

Techniques

The introduction of a variety of materials and techniques is advisable at this time. This takes the work from a purely subjective method such as painting into crafts. The use of crafts involves a knowledge of tools and material. Here definite instruction is necessary but the child should work directly in the material and find out for himself what the tool will do for him. There is no value in drawing designs on paper which are to be translated into another medium. The feeling of the material and the character of the tool should be an immediate and an important experience to the child.

Crafts

Crafts in the elementary school should always be subordinate to a larger programme and not an end in themselves. They should be included in a general study such as weaving, when studying the Navaho Indians, or French Canada Lino printing related to the story of the invention of printing and the printing press.

Individual crafts will be discussed later in the year when we will work with the materials themselves but we can note here that they are important in the development of the child when used in the proper way.
Model Building

Models involve the use of numerous materials and tools. They should be built by small groups of children not more than ten to a group.

Puppets

One of the best means of illustrating episodes from history and social studies is by the use of puppets. It develops speaking ability, the writing of the play, memory work, or constant repetition in French. It includes the consideration of background and technical points in stage-craft. It involves modelling, painting, and the ability to handle cloth.

Patterning

At ten years, children are ready to use some mechanical method of repetition in pattern. There is great interest in pattern in their drawing and this can be developed by making potato-cuts and lino-cuts. Here again the pattern making should be part of a larger piece of work such as a decoration for a costume.

Clay Modelling

We have not discussed modelling in the earlier ages because it is not often available to work with in the low grades. But children should have this material to work with continuously from nursery school. The modelling of the pre-school child is much the same as their drawings of that period. It consists of nobs and balls, experiments in the material and manipulation. The work progresses through the stage of snow-men and is a valuable medium of expression by the time the child is eight.

Lesson Planning

Study the needs of certain individuals in the class who are developing more slowly than the rest, and plan a project that will help them over their difficulties. Or perhaps the group as a whole needs larger drawings - plan a mural or, if it is becoming careless about drawing, use pencil and small paper for a while so that they will work in a more controlled way. Select a technique in terms of the needs of the class or certain individuals in it and choose a subject matter that will hold their interest and be related to some other study. Some techniques lend themselves more easily to given subject matter than others. Your lesson plan should always have a two-fold purpose.
The development of the child during this period is consistent with the previous periods. Their symbols develop in form and detail, their range of subject matter is more extensive and their drawing more realistic. The main change is one of mental approach.

Visual Experience

Towards the age of twelve or thirteen the majority of people become aware of the visual aspect of objects. This awareness is not concerned with the identification of objects by colour and shape, but with the effect of light and atmosphere on forms and colours. They become aware of the folds in dresses, the shadow of trees and they analyze and follow the pattern of light and shade, reflected light and the colour of shadows. These people we call the visually minded. These people attempt to put down in their drawings a record of what they see with their eyes. This is the art of realism towards which the western world struggled for the past 500 years. This realism or likeness to physical objects has been the goal of painters since the renaissance. This striving after likeness has pushed aside other, perhaps more important, qualities which art should contain.

Extensive experiments with large numbers of adolescents have brought us to the conclusion that three out of every four people are visually minded. When this change in his outlook takes place the child becomes dissatisfied with the symbols he has used in his child art. It is the increasing gap between their ability to visualize and their slower development in skill of representation that gives the child his feeling of inadequacy and his loss of confidence. This is a great step in the child's development and it is a wise teacher that prepares the child for it before he actually becomes aware of the change in his own thought process. The choice of subject matter and the selection of materials and the presentation of the subject are all within the teacher's control and these should be designed to prepare the child for the change.

Portraiture

The drawing of faces and types is one way in which the child becomes familiar with the various parts of the face, the shape of the eyes and mouth will help him to change from purely symbol style to the observation of the individual character and feature.

Models

Models used with this age group will help develop their powers of observation and skill in drawing. They can now grasp the structure of the figure and although we do not impose a study of anatomy on them we can see the main lines of the body and the points of support.
Non-visually minded

If one in every four people does not see objects in the visual way we have a large group which does not fit into the general pattern. These people continue to draw from their knowledge and from their emotion. As Oriental and Ancient art is based upon these principles and not on representation, this group is not the minority that our first statement would lead us to suppose. They continue to draw in much the same way as before and should be encouraged to do so. Studies in art history will be beneficial at this stage. This study should take the form of frequent trips to museums and art galleries rather than lectures. The group should be prepared for what they are going to see so that the trip does not become an isolated experience and should be followed up with a project that will make use of the information they have acquired. This study of art history will give the non-visually minded a sense of his place in the scheme of art and show the visually minded the importance of design pattern and other abstract qualities that must be present in representational painting also.

Models

When both types of people appear in one class it is necessary to keep the same subject matter but with an individual approach. The visually-minded child will take the opportunity to increase his skill in observation; the non-visually minded will use the model for a starting point or stimulus for his own feelings. It is advisable to give the model some unusual character such as a costume or accessories which will be stimulating to both groups.

Materials

A more serious study of materials and their properties should be introduced. Experiments in colour and technique for the subject matter should be carried on.

Imagination

Although the children in the 8-11 group have the more active imagination, this faculty should not be neglected in the older level. Subject matter beyond his environment and studies will stimulate his imagination. His work will be an expression of his mental images and these will be more conscious and controlled than his drawings of an earlier age. The teen-aged child, like the adult, is aware that his imaginary experience are real only within his mind he does not live them as the younger child does.

Crafts

Teen-agers who find themselves unable to develop their skill in drawing to their own satisfaction often turn to crafts. Their interest and critical faculties and their creative powers are used in this way, they are only changing their mode of expression. Individual training is necessary at this point and it is beyond the scope of the grade-school teacher. But she must be aware of this possibility in order that she can advise the student to follow some particular craft.
DESIGN CAMPAIGN JINGLE

We are on a line campaign
A shape and a tone and a form campaign
It is called Design Campaign
Art will arrive when it comes to reign.

Put dark against light
Warm against cool
This is part of the golden rule
Put rough against smooth
Curve against straight
Soon you'll enter in by the pearly gate.

Choose your subject from the things you know
Get an idea then let it grow
Step by step without undue haste
Care and patience is never a waste.

So its balance and rhythm and accent to
Shape and form and tone and hue
Imagination and common sense
The thing you're after has no pretense.

So open your eyes and look around
Seeing things never did anyone harm
We've got to gather treasure as we pass by
Find the hidden beauty in every sky.

CHORUS: Sung to "We can do"

We can do, we can do
Rhythm, balance, harmony will see us through
Design Campaign has come to stay
Creative art will win the day.

- A. D. S.
DESIGN ACTIVITIES.

Purpose and Aims:

Within the experience of all of us, teachers and students alike, there is a great deal of stimulating material that we can bring into the art class. We are surrounded by colours, shapes, forms and patterns in innumerable variations and relationships. Everywhere, in nature and man-made buildings and articles, the source material of the artist is available to us all, to enjoy and use.

The purpose of the following suggested activities in the art class is to bring this basic visual world into full view, and to awaken the students' curiosity about it. Through the kind of problems outlined, we can discover some of the elements basic to all art and enjoy working with them to develop our sensitivity and understanding.

Exploration and experiment are necessary if each student is to experience colour, shape, and texture for himself. For that reason subject matter has been minimized, since the required skill in representation tends to inhibit and restrict the student rather than permit unselfconscious use of materials and experience.

As well as stimulating interest and self-confidence in the things we see, the experience gained in these problems can help the student recognize and work successfully with these elements, wherever he may meet them, whether it be in painting, drawing, interior arrangement, or in the choice of clothes and useful articles.

Time:

There is no definite time limit for the following suggested activities. They can be used for a two month period, or variations and applications of each topic may suggest themselves - in which case, they can be made a term's work. Always, the results, or finished products are less important than the discoveries the students make in achieving them, the confidence they gain in their own judgement and discretion, and the courage and independence they develop in expressing their own ideas. Enough time should be allowed to permit this to happen.
COLOUR

We begin with colour because it is one of the first things we recognize early in life. It is powerful and dramatic. Imagine a world without colour - grey and black...we are all affected by colour in our environment; a dull morning in which the sky is grey and colours around us weak, makes us feel gloomy. How quickly our mood changes with a bright, blue sky and sunny, clear colour! What a gay feeling it is to wear the pastel yellows and greens in spring after a winter of deeper greens and wines.

If we look around us with an "eye for colour", we find that there are many variations to the basic red, blue and yellow that we heard about in elementary school. Mixtures of these create blue-greens, purples, oranges and many others. Some colours are dull, some bright, some dark, some light, some seem hard, others soft. How many colours can we find in the room? Are there any you like better than others? How many shades of red can we find? Notice colour around you...are all trees brown? Who has ever noticed any other colour in trees? Are leaves always green?

Artists are very sensitive to colour. They use it in painting for its decorative quality, because they enjoy a warm orange or a cool green and think you will too...if they put it in their pictures - much as we decorate flower boxes or paint furniture in country homes. Artists also use colour to help them tell a story or convey a particular mood. They know that colours can make us feel differently, and so they use the colour in their pictures to tell us more about the people, scene, or subject they are painting. The colours may be gay or quiet, exciting or depressing, depending upon the mood of the picture.

How many colours can you find in this picture, how many kinds of blue, how many kinds of yellow? Is this a happy picture? Which colours seem happy to you, which sad? What do you think is the most important part of the picture; do the colours help to make it important, why?

We see that colour can talk and tell us a great deal. We are going to see what you can say with colour, just colour. The way we use paint will help the colour talk as well as the colours themselves. See if you can find out new things about the paint: try using it thick, thin, mixed with other colours or by itself. Here we go:

Our materials are large manilla paper, red, yellow and blue poster paints and large brushes, and two tins of water.

![FIG. 1](image-url)
With a large brush dipped in light blue paint (blue plus a little water) fill up your sheet with a large "doodle", letting your lines cross quite often, but not too close together. (e.g. fig. 1) Now you are ready to try your colour. Fill in all the spaces you have made with different mixtures of the colours you have, some may be pure, others mixed. Try to have your spaces flow into each other. Do not leave your outlines showing. You may want more red and the space is too small, so let the red flow into the next space. See how many kinds of red you can make, how many kinds of blue. What happens when you mix all the colours; one or two? You will find that if you use too much water, the colours run. Find out how much water you need. Try adding dots to some spaces, stripes to others.

What has happened? Are all the pictures the same? Every one is very different, and should be, because no two people are alike and everyone discovers different things. We can learn from each other. Which pictures seem to have all the colours talking about the same thing; in which are there several groups gossiping about different things? In which do the colours seem brightest; why? The colours look best in those which have filled the whole paper, because colours look best with others next to them.

Other possible colour experiments:

(1) Another "doodle" painting, this time trying to make one of the spaces most important. How can this be done? Several possibilities will suggest themselves — making it the brightest colour, the darkest, the largest shape, or strongly contrasted with the others next to it. Another way would be to make all the other shapes and colours lead to it.

(2) Using only one colour, mixed with black and white, experiment to see how many shades can be made, having a different mixture in each space in the painting.

Colour Illustrations: Paintings - Morrice
Picasso, (Blue Period) "The Guitarist" or "Tragedy".
Breughel, "The Wedding Dance"
Matisse, "The Blue Window"
Van Gogh, "Sunflowers"
Gaugin, Any of South Sea Paintings

Other Sources -
Coloured advertisements, fabrics, book or good magazine covers, e.g. New Yorker, or Fortune, Vogue or Life Art Sections.
SHAPE

In discussion, we can identify and emphasize the shapes we know. How many shapes can we remember—round, square, rectangular, triangular. These shapes can be picked out from among the objects in the room. Where do we see a Circle, a Rectangle—perhaps the clock, the blackboard.

We find these shapes repeated outdoors, in houses, streetcars, windows—what shapes are they? Some shapes in nature are not geometrical. Leaves, clouds, rivers are "free" shapes, ever-changing. Many things we see are not simple shapes at all, but combinations of several mentioned, e.g.—a locomotive, or lamp.

The artist in this picture has used his shapes very thoughtfully—how many can you find? Are the shapes very different from each other, or have they something in common? Shapes talk too, the way colours do. Some seem dejected, others jolly—what is a jolly shape to you? Artists use shape in the way they do colour—to create an interesting pattern and also to express feelings and moods. How do you feel when you look at this picture? What kind of shapes has the artist used most? You will find that an artist sometimes exaggerates his shapes so that they will be more expressive.

Fig. 2

Here are several shapes—(which have been cut out of coloured paper, as in Fig. 2, one odd one and the others related)—choose the ones that belong to the same family. They may not be identical, but perhaps they have something in common. Are they all curved, or made up of straight lines? Which shape doesn't belong at all?

Let us choose three sheets of paper, one black, one grey and one an ordinary piece of newspaper. We will also need a sheet of white manilla paper for a background. Now, with razor-blade or scissors, cut ten shapes, any shapes you can think of—some large, some small, some fat, some thin, some round, some angular. Some with smooth edges, some with edges scalloped or zigzagged. Spread out on the desk, they will suggest all kinds of things to us—those with straight edges seem precise and proper, while the curved ones are graceful and free. Choose four or five of these which belong to the same family, or are related to each other in some way. Be sure that they are varied in size, because we will need one as the head of the family; and by choosing them from the different papers you have at hand, you will achieve a more interesting effect. Now let us arrange them on the background sheet so that they are connected and yet fill up the space (Fig. 3)
Notice the shapes made by the left-over white paper, they are as important as the cut-outs. Are they part of the family too? Perhaps we can make them belong more by shifting the shapes around. Move your shapes about until you have an arrangement you like and then pin them down. Try to keep one shape specially important. How can this be done? It can be the darkest shade of paper, or larger than the others, or perhaps be placed with more white space around it.

Pictures illustrating the use of shape:

Rousseau - "Sleeping Gypsy"
Picasso - "Mother and Child", "The Guitarist"
Paul Klee - "Around the Fish"
Bombois - "Before Entering the Ring"
Stuart Davis -
Miro -

Other sources - Advertisements, Magazine covers, Book illustrations.
SHAPE AND VALUE

We found in our first experiment that some colours were darker and others light. Differences in dark and light help us see things clearly and also dramatize shapes. In a movie, the screen is hardly visible until the lights are out. Then the projected light is emphasized by the surrounding darkness. There are countless shades of dark and light that we can see — sharp black, soft greys, clear whites. In exchange of opinions, we can determine the darkest object in the room — the lightest, some in between.

Two light objects seen next to each other can hardly be seen. E.g., vanilla ice-cream on a white dish, or pale curtains against a cream wall. We are more conscious of strong contrasts, of light and dark. The pleasing modern habit of painting the insides of cupboards as a contrast to dishes is a good use of light and dark. Can you think of some sharp contrasts between light and dark in nature? Perhaps a winter night, with white snow against a dark sky. Where can we find contrasts in the room? Perhaps a dark tunic and a white blouse. Where do you see blending of light and dark?

In drawing, dark and light is very important to the artist — He uses it to emphasize a shape or form in very much the same way that the stage director uses his lighting. He can also use darks and lights to lead your eye around the picture and connect the shapes. His use of contrast or harmony of shades, adds to his mood and story as well. This picture has strong contrasts of light and dark. The effect is dramatic. This one is soft and more quiet. Why? Subtle differences in shades of grey give us another kind of feeling.

Your soft pencil can create hundreds of shades for you, ranging from blacks to whites, through greys. Let us see what it can do. Choose four objects anywhere in the room — one very black, one very white, and two in between shades of grey. Spacing them well, outline their simple shapes anywhere on the paper. (12 x 18 manilla). Make the white shapes largest and vary the size of the others. Now connect them with a flowing simple line, creating some background shapes. (e.g., Fig. 4).
Use your pencil to shade the picture in dark and light shapes. What you have learned about contrast will help you shade the background shapes so as to show up the objects to their best advantage. What would you use behind the white objects, behind the black, behind the middle tones? Some shapes may be dotted or lined to vary your design and create more movement. Try to get the dark parts flowing through the whole picture, so that no part is too heavy for the rest. We will discover that black weighs a great deal and must be balanced by large areas of white, and also if you let your dark sections connect, they will help to carry your eye to all parts of the picture.

Which pictures seem light and delicate - which heavier, more emphatic? There are many ways of using dark and light in a picture. All ways are right, depending upon the person who is using his pencil and the effect that is desired. Some songs are best sung softly, others require strong contrasts and lusty voices.

Illustrations:

Pictures by Daumier
Goya
Rembrandt
Blake
Kathe Kollowitz.
Texture and Pattern

Texture and pattern are familiar to everyone. What do they mean to you? A rough coat, a soft sweater, a figured scarf? We sense both texture and pattern, sometimes in the same thing, sometimes separately.

Texture

Texture is the surface "feeling" of things around us. It is something you can sense and touch with your hand. We remember things as smooth, silky, rough, furry, or prickly. What are some things you like to touch? Many of us will disagree at this point, pleasant sensations to some, may seem unpleasant to others. The touch of satin, for instance.

If we are not conscious of textures, we miss a great deal that our eyes can tell us about our surroundings, and also much pleasure in just looking. Did you know that we can touch things with our eyes as well as our hands? Think of how your eyes bump along a rough, brick wall, or slide smoothly over a polished car, or get lost in a soft cloud? What are some sensations of texture that you have had? Have you ever enjoyed handling a smooth stone, do you like to stroke a cat's warm fur? We can really enjoy looking if we see and feel textures as well as shapes and colours.

Pattern

Pattern is something we see rather than feel. What is a pattern? Perhaps we can find some patterns in the room - the window is a pattern of rectangular shapes and straight lines, what are some other patterns made up of rectangular shapes, are there any made up of irregular shapes? A pattern, then, is an arrangement of lines and shapes, it can be regular, such as the window panes, or irregular like a zebra's stripes. There are many interesting patterns and textures hidden in very ordinary places. Here are some photographs which show them to us in a very dramatic way. (see list of illustrations).

We can use our paints to create textures and patterns of unlimited variety. Here are several experiments you will have fun doing. You may think of many more. You will need small scrap paper and poster paint. (3 colours);

1) Wet one sheet completely with clean water. Then drop several brushfulls of clear colour on the sheet. See what happens when they run together. Hold your paper up and let the colours blend. Add more colour. Drops of white on a dark colour perhaps. Does it feel soft? fuzzy? remind you of a starry sky, or runny spring earth? Stop as soon as you have a result that you like and try another. You may have to do several before you get one sheet that you want to keep.
2) Try painting another sheet all one colour, in a flat wash or a streaky one. When it is almost dry, trace a pattern of lines on it with a comb (having applied paint to the teeth of the comb first with your brush, in a contrasting colour.) Or, you may use the bottom of your water tin, dipping it into a plate full of paint first, or painting the bottom with your brush. It will give you an interesting pattern of circles.

3) Another sheet may be made by using a sponge or waste cotton to apply the paint, either directly to the paper or after having painted a background of a contrasting colour.

Many other experiments using different objects to apply the paint, upon wet or dry or damp paper, are possible. You have probably thought of new ways already. Besides creating new patterns and textures, we have discovered that our paint can be used in many ways, depending upon the results we want....and also that accidents often are beautiful!

Save four sheets of your best results and you are ready for another experiment.

Illustrations:

Teaching Portfolio no. (2) Texture and Pattern. Museum of Modern Art, N.Y. (available from the Board Office)

Advertisements

Reproductions of paintings -
Holbein - portraits
Van Gogh - "Sunflowers" or others
Braque - Still Life
TEXTURE AND SHAPE.

Patterns and textures belong to the artist's language as well as shapes and colours. He uses them in his painting to make shapes and colours more attractive and also to give us feelings of softness or strength, depending upon the story he wants to tell. If you wanted to paint a picture of a fairy tale that dealt with dreams and make believe, what kind of textures would you use? On the other hand, a painting of your own street would require other textures, what would they be like?

Patterns too, can be loud or soft, fast or slow. What would you call the zebra stripe? the pattern of bubbles in a glass of water?

Patterns and textures affect each other. We know what happens when we wear a striped jacket and plaid skirt, or see a flowered drape against a loud patterned wall paper. Let us see if you can use the patterns and textures you have made.

Choose two sheets of coloured paper to add to your textures and patterns, it is a good idea to choose colours that you have used a lot of in your own papers.

Draw a large circle on a sheet of white paper (using a plate or a compass).

From the sheets of paper you have, cut five shapes, three from the sheets you have made and two plain ones. When you are cutting, think of shapes that will fit into a circle. Be sure the shapes are large enough so that they won't get lost inside the circle. Cut large, medium and small shapes of the circle family. Arrange the shapes within the circle so that they connect and follow each other around the circle, having one plain shape as an accent, such as a circle or triangle. (Fig. 5a).
Which arrangements show up the textures and patterns best? In which are the patterns most important? What do the plain colours do to the arrangement? If you move your own shapes around in various combinations and arrangements, overlapping some, you will discover that some arrangements seem better than others. If all the plain colours are placed together, it seems a little dull, if plain and pattern are mixed, there seems to be more to look at.

Mounted on coloured paper, your arrangements are very attractive indeed.

(This problem might also be done in a rectangle instead of a circle, with related shapes.) (Fig. 5b.)

The Illustrations suggested, throughout, are only a few of many possible ones. They are presented merely to suggest sources of information.

An excellent general reference for all the topics will prove the Portfolio on "The Elements of Design", (Museum of Modern Art) available through the Board Office.
How many different kinds of line can you think of? Curved, straight, wavy, zigzag? If you think for a moment, there are many, and each line says something else.

What does this line remind you of, a hill-top, part of an umbrella:—

what about this one, waves, a frill, a snake perhaps?

Some lines are quiet — long, straight lines like the long horizontal of the horizon at the seashore. Some lines seem to move — which are they and where are they found?

Lines found in nature help to tell us about the character of the things we see — jagged rocks, rolling hills, curved roads, all are distinguished by their particular kind of line which emphasizes their shape. Sometimes the lines are so strong, we see them first, before colour and shape.

In drawing and painting, the artist uses lines to lead your eyes in special pathways about the picture, up and down, across, over and around shapes. What lines can you see in this picture (a quiet sea-scape perhaps)? Is the picture busy or still? Here is another which is full of excitement and movement, what lines do you find the artist has used most frequently?

Lines can be thick or thin, heavy or light, short or long. With a soft pencil or pen and ink, you can experiment with lines and see how many different kinds you can get — (e.g. Fig. 6).
Do not make shapes by joining them, but vary the lines themselves, thickening some places and perhaps breaking the line in others. Now you are ready to make your line say something definite.

Here are some experiences you may have had. In a 6" square, see if you can make a line which tells us how you felt

<table>
<thead>
<tr>
<th>Experience</th>
<th>Feeling</th>
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<tbody>
<tr>
<td>Ice Skating</td>
<td>Fear</td>
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<tr>
<td>Falling down-stairs</td>
<td>Joy</td>
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<tr>
<td>Roller Skating</td>
<td>Hesitation</td>
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<td>Dancing</td>
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<td>Trembling</td>
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<td>Marching</td>
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What kind of lines do you think of for each of these? Once you have the lines down, try to vary them, thick and thin. You may think of more than one line for each. Add it to the first, leaving the first one the darkest (e.g. Fig. 7) Make all of your squares say something.

![Skipping](image1)

![Roller Skating](image2)

When you walk home today, notice the lines you can find - curves in the bend of a tree-trunk, verticals and horizontals in buildings, diagonals of telephone wires cutting across a corner, parallel lines of streetcar tracks. It might be fun to try a simple drawing of a street corner or a building, once we can see line and use it.

Here are a few ideas...interpret them emphasizing the element of line.

1) women (crowd) with umbrellas.
2) carnival or fair
3) grasses, willows, wind

Some illustrations:-

Japanese prints
Chinese painting
DESIGN ACTIVITIES

To reduce the Design Activities to the junior level so that it may be enjoyed emotionally by them necessitates a more imaginative presentation.

The breaking down of space is approached through the scribble or doodle drawing which is the basis of rhythmic movement. It has the same flowing content as music - it could be done while softly humming or singing. It promotes muscle control and spacing or arrangement sense. Approach it slowly and prevent aimless scribbling - just travel over the paper crossing the lines.

1. It can be thought of as "Going for a walk with your chalk". We can go for a slow, winding walk - we can cross the park or field and go around the pond and the trees and we can travel down a little lane and come home again.

2. Or again, when you go for a walk in the city you cannot leave the sidewalk - you travel straight along the block, turn at the corner and post a letter, then take a message to Granny - you go to the grocer's for some oranges and then back to the Drug Store - sometimes you go for a walk with your friend.

3. You like your friend because he is different from you - colours are different too - a warm colour like red would like to go for a walk with his cool friend green. Could we go for a walk with our colour now - a walk with our chalk makes all kinds of shapes - big and small - fat and thin - we could take any colour, say yellow, and let it go for a walk too. Fill in some scattered spaces over the paper with yellow, then do the same with other colours - choose one you like - until all the spaces are filled. Now, what a gay pattern you have! Has anyone seen a lot of colours like that shining on a sea shell or bird's wing or a bouquet of different flowers?

4. Could we try it now thinking of light and dark - think of dark and light things - the night and the day - the black cat and the white dog - black shoes - white socks - black pencil - white paper. Let's go for another walk and make some colours delicate and light and others strong and dark.

5. Or again, it would be fun to divide the class into two teams and play a game with colour. One half use the cool colours. (blue, green, purple) - the other the warm (red, orange, yellow) - make a rhythm pattern then borrow a ball from the opposite team. Cut it out and pin it on your paper - a warm on a cold and vice versa - each different colour helps to make the others more interesting.

6. We might look at our papers and talk about them - what interesting patterns we have made! Is there some part of the road that might be wider than the other - perhaps at the bend there might be a wide shady patch in the centre - it's fun if the road isn't the same width all the way - (differences are good variety).

7. Or again, we might play with our skipping rope - it can whirl and loop and bend - such a lovely shape! We can use several colours - it might turn into a rainbow - it might have some dark - some light colours together - try not to lose the dancing movement of the skipping rope by confusing the colours but you will know when it is getting too crowded.
We might try embroidering our line—we could put scallops all the way down one side and perhaps dots down the other—following the movement and decorating it, or we could make a scallop upside-down and make them like spines—the line might turn into a piece of lace or it might remind us of the beautiful pattern on a snake skin—it should fill our sheet of 9 x 12.

We might try it using only one colour and black—Say green and black—make a scribble drawing and go for a walk with green—pale green and dark green—and we could try putting black over some green spaces and make it a grey-green—and we could put dots or stripes on other spaces and find what a lot we can do with one colour and black.

We might try the same thing using two colours and black.

**Shape**

Everything we look at has a shape. Some shapes are simple like an orange—some are very complicated—like a pineapple or a columbine—full of little points and pieces—but there are three Magic Shapes from which all other shapes are made—the square, the triangle, and the circle—these are called basic shapes. Whenever we see these shapes with other shapes they seem to stand right out.

The square is a symbol of strength—each side supports the other equally. It is the block that we put at the corner of our houses—a square or cube will never break—you can jump all you like on it—a spring-board might break—because it is a long thin weak shape. When we put a square shape in our picture it gives it a strong feeling—artists have known this for a long time.

We could make a doodle of different shapes and colours and then cut out a lovely strong square and pin it on and see how it stands out—it might be white or any colour you choose—it will be the shape that will make it show.

The triangle is called the "Holy Shape"—because it points up to heaven. The Egyptians long ago built great tombs as triangles to rest on large bases and point to the sky. When we say our prayers we put our arms and hands up and form a triangle.

The artists who made our Christmas cards place the Madonna and child in a triangle—any time you find this shape you feel very quiet and at peace.

If we put two triangles together we make something that twinkles like a star—we could colour the points different colours or it could turn into a flower.

The circle is the never ending shape or the complete shape—it goes round and round—how many things can we think of that are this shape—the sun and the moon—the world and an orange—apple and ball—all very important things—we love to put our hands round a ball, it feels so smooth and flowing—bubbles and marbles are lovely circles.

Let's make a lot of bubbles, large and small and some overlapping the other and colour them like a rainbow.
TO DRAW OR NOT TO DRAW?

There is still a conviction that to be able to represent an object accurately is a sign of true artistic ability. There are plenty of adults, and unfortunately teachers, who cling to the idea that teaching art is a matter of showing children "the right way" to draw each separate object: - the house, the tree, the horse, the flower, the Egyptian, the Eskimo, and they grow rather annoyed when the Art teacher protests and has no recipe to offer. When instead, (vaguely, I know it seems) she says to the child who wants to know "how to draw a horse" - "What do you know about a horse?" "How does it look?" "Is it large or small?" "What kind of head has it?" "What are its legs like?" "Have you ever watched a horse move his legs?" "How do they go?" "That is the way to learn what a horse is like. Then just draw what you know about a horse."

I find there is no answer to this question for a recipe for, say, a tree. No two trees are alike - and even if I select one tree as an ideal, I find it constantly changing in appearance ... when the sun shows ... when the wind blows, by day, by night, in summer, in fall, in winter. But there is something that is universal - common to all trees - a way of growth - from the roots digging down into the earth, up through the trunk to its spiralling branches. It is a kind of plan or design that Nature has developed and almost hidden beneath bewildering masses of shimmering leaves. But don't go scrambling for a book with a picture of a tree - don't draw a tree on the board - go out and look at trees - all trees - see how they grow - climb them - sit in their shade - feel their rough bark - love them and then draw them as you know them - not from weaving recipes.

To the little child - "Knowing" a tree may weave a crude realization that it is something tall and stick-like, that grows upward, with something big and round on the top. He is not ready to seize the finer details, and it would be foolish to refuse to accept his limited united knowledge and understanding of the tree, as he is only in the 2 plus 2 equals 4 stage in the Mathematical world.

How to get started: -

Suppose you are going to use the idea of a picnic in the woods. What are you going to include? A boy, a girl, the picnic basket, the cloth spread out, rocks, trees, sky-clouds, dog. Doesn't each one of these instantly suggest a shape as well as a texture. Suppose you are starting with the girl. What is she doing that will best express the subject? What does one do on a picnic? Maybe she is kneeling down or setting out the food on the table-cloth. The table-cloth is a shape isn't it? - come now make it an interesting one - perhaps the wind has blown one corner up. The girl kneeling is just another shape. Let's just draw the outline of the shapes suggesting the girl, the table-cloth. Her hair is a shape. Is the wind blowing it? What sort of shape could it take? What is the boy doing? Playing with the dog. Is the best place for the girl directly in the middle or to one side? Have you drawn large enough for the space you are planning to fill? (A lot of isolated little figures and objects are hard to deal with) - try overlapping them to make them become one of a group. What is behind the boy and girl - rocks - trees? What kind of trees? The poplar is suggested by one kind of shape, the fir tree by another. Which is the best for your picture? Is it a cloudy day? Draw the clouds as shapes trying to suggest their fluffiness.
THAT ELUSIVE IDEA

And so the Art Teacher draws them out. And what did you do? Who else was there? What were they doing? And then what happened?

How did you look when you fell? Come up in front and show me - and now go ahead and make an exciting picture of that story, put in everything you told me about it. Oh, don't start by filling in all that grass and sky. It's the people we are interested in. Make them really act. Maybe there'll be so many things to put in the picture that you won't have any room for any sky.

And so it goes, one by one, pulling, pushing, encouraging, questioning, until every child has something original, of personal interest, vital to him, to say, and says it, not with skill or too much authenticity, but with joy and confidence and vigor and pride in the accomplishment.

Then, let's talk about them:-

The drawings are finished. Let's talk about them for a while. Not "what's the matter with them?" or "This man's legs are too short", or "This isn't neat - try to keep your crayon within the line", or "This looks just like" or "Which are the best ones to hang on the wall?"

But - How different everyone's drawing is from everyone else's! See - John has drawn his all with black crayon (drawings can be just black and white). Mary's is very bright - in colour, while Sally's is light and delicate.

For Mary drew a circus, and Sally's tells a fairy story. Do you think they chose their colours wisely to fit their stories? Doesn't this one have an interesting sky - does it make you think of a story? Skies don't have to be always blue, you know - next time let's all try to think of different skies that will help to tell our stories effectively. This one has one large figure that fills nearly a whole page, while this other one has a lot of smaller figures.

By the way figures don't have to be standing all alone surrounded by space or ground - have you ever tried grouping several together so that one hides a part of another? This helps pull the parts of the picture together so they don't look so separated - it helps solve the background problems too, for it doesn't leave so much empty space around everything. Which of these drawings to day has used some kind of grouping?

Do you notice in this drawing that all the people and objects are on one line at the bottom of the paper? and in this some are higher and some lower? Are these more interesting ways of placing these?

Some of you have used the colours just the way they are found in the box, but I notice Jimmy has tried mixing colours together and found new kinds of colours. Have you ever looked carefully at grass and different trees? Are they all the very same kind of green? It might be fun sometime just to experiment with the crayons and see all the different combinations of colours you can get. Does anyone know how to get green without using the green crayon at all? Etc. etc. - the possibilities are endless. Any set of drawings contains all the "leads" anyone could wish for, if you are wise enough to use them. This period of talking things over is perhaps the most important part of the whole procedure, for in a few short minutes for a group to "see" what has happened, to appreciate and respect the differences, to be conscious of limitations as well as achievements, and to plan for continued growth and improvement.
Carrying On - The Classroom Teacher's Job.

You may say - "Well, I know our art teacher can get those results, but I don't have any luck getting children to have 'ideas'!". If this is true, how to you go about it?

If this lesson described above had happened to-day in your classroom, how would you plan to make use of it - from now until the Art Teacher comes again?

In the first place, what has the Art Teacher been trying to do? Complete a set of drawings in record time to be hung on the walls like Trophies of war? (Sometimes she feels little like that about these) But no, through that set of drawings she has been trying to illustrate a kind of approach to waken enthusiasm, to build up confidence in expressing oneself, to create respect for individual differences, to suggest things to work for in later drawings, to establish a habit of thinking for oneself and evaluating one's own results.

All this -- and drawing too. If the teachers and the children grasp "all this", then all is well. If they only see the drawings that hang on the wall, little has been accomplished. Well, how should a classroom teacher make use of that lesson?

Which Teacher Are You?

One teacher puts all the drawings on the wall, reverently (where the Art Teacher finds them still, two months later, long after their usefulness has passed) and hesitates to try to produce another set lest they do not "turn out" as well as the first. Meanwhile perhaps once a day while she is busy with one group, another is handed manilla paper and told to "draw something" and left to its own resources, unguided and uninspired. And it didn't "carry over"! And a whole new crop of 9 x 12 drawings of the usual houses, green grass and blue sky is born. Of course it didn't carry over! Sometimes you have to pick it up and carry it over, give it an extra shove if necessary and again and again until attitudes and ways of working have been firmly established. The first time these children pick up a crayon after that lesson, is the crucial time - you can keep the spark alive or quench it, as you will. Well, two months later, perhaps the Art Teacher returns to that room -- and everyone is ready, crayon in hand waiting for the initial "pep talk". Wearily, she tries again. Another teacher tries a different way. She has grasped the significance of the procedure and the very next time there is an opportunity to draw she makes an attempt, successful or not, to get some expression of vital experience from the children. Because she does not know "all the answers" there has to be a lot of discussion (and how fortunate that is). Some try to draw a figure and "get stuck". Perhaps another child can help him by posing—or better yet he gets out in the aisle and tries the action himself to get the feeling of it. Among the more mature children, arguments about whether the grass is green or not make it necessary to go to the window and observe closely. (And of course, the wise teacher makes a problem according to the capacity and grade level of the group.) That which is adequate to the six-year-old becomes a problem to the 12 year-old. Some questions come up which no one can solve—well, let's ask the Art Teacher about it when she comes three weeks from to-day. Perhaps we could begin a list of things with which we need her help. And someone suggests that we take down those drawings we did with her help, and surprise her with a whole new set that we did alone, so we can discuss them with her and let her help us.
Extracts from Marion Richardson

Unless a child is expressing his own vision - he is expressing nothing at all.

Possessing as he does respect and understanding love for children, the good non-specialist teacher has the essential qualifications of an art teacher, and often succeeds where the trained specialist fails. He knows the children, he cares how they work and will accept no second best effort from them. He frees the artist's vision within the child and inspires him to find a completely truthful expression for it. What makes a picture? "Where everything rhymes" said a child. What I hoped for was to give the children complete confidence in their inner vision as the seeing eye - so that it would come to colour and control their whole habit of looking. They would see pictures everywhere - in poor plain places, as well as lovely ones, in market stalls and watchmen's huts, cinder banks and waste ground. We used to set out on a beauty hunt to some such place, seen a thousand times, but never seen at all.

Let me recall one of the scenes and try to make it rhyme for you.
"As I stood waiting for the tram one evening I saw that the little Green Grocer's Shop on the far side of the road was lovely as a picture. It was getting dark and beginning to rain, and the shop keeper had let down the awning to keep the pavement dry. This was important because most of his goods were arranged on the outside of the shop in a neat and lovely display of boxes and bags. On the left was the door (at this moment the little owner himself standing in it,) through which you went if you wanted to buy the more precious things, such as grapes, pineapples, peaches, and flowers.

In my eyeful (this was my way of describing the range of the picture) I saw right up to the roof of the house and even a strip of the violet blue sky above. I saw too a part of the shop on the right, next door, and the whole of the dark, mysterious archway on the left of the Green Grocer's, which lead to his back yard. Let us look now at the windows upstairs. These were all dark except for one in which there burned a lovely little light. I felt sure that the Green Grocer's wife was in that room, probably mending his socks. Now look to the right: the blinds here are drawn and the shop shut - all dark and quiet. The pavement is the moving and lively part of the picture. People hurry to and fro. Sometimes they stop, put down their umbrellas, and make a purchase. You will not find a single colour for this picture ready-made in your Paint Box. The colours are all deep and strange and you will have to mix them.

My choice of dark dimly-lighted subjects was deliberate. In full daylight it is difficult to see the unity and coherence of things: each separate subject seems to detach itself and call - "Look at me, look at me, I am here."
All things are one by twilight -- as Masefield says:

"Twilight it is, and the far woods are dim
and the rooks cry and call,
Down in the valley the lamps, and the mist
and a star over all."

But over and over again I turn to the fact that children visualize naturally. They bring this precious gift, perhaps the subtlest and most delicate part of their spiritual endowment, and offer it to us wherever we teach Art. Without it we should indeed be helpless. Will you help me to paint pictures. It is this that they are saying. It is as though they knew that these mental images may die like empty day-dreams, or live as joyful expressions. No flower can more sweetly unfold or more sadly shrivel. With infinite care, then, and humility, we shall set about our task of art teaching.
Suggestions for Illustration

The Road Men at Work.
Waiting for the Street-car.
Buying Things with Mother.
The Family at Work.
At the Movie.
Listening to the Radio.
Painting the House.
The Class Making a Mural.
Cocking a Meal at Camp.
Running to get the Train.
Dressed for a Rainy Day.
Portrait of the Family.
My Pet—My Dog—My Cat.
At the Market.
Trucks Unloading Boxes.
Leading a Ship at the Harbour.
The Freight Train.
Tugs at Work in the River.
The Dredge.
Mother's Sewing Basket.
Mother's Kitchen.
Father's Tools.
New School Books.
The Thing I like doing best.
My best Dress.
The Wind.
Our House.
Getting Dressed.
A Tea Party.
The Best China.
A Snow Storm.
The House Across the Road.
From my Window.
Men at Work and Women at Work—the town—the country and the sea.
The Forest.
The Spring Shower.
Storm at Sea—The Lighthouse.
Our Back yard.
Train Going over a Bridge.
The Locomotive.
Stations—Signals—lanterns.
The Canal.
Oil Plants—Station.
Church Among Trees.
The Bridge.
Masks.
Clowns.
The Circus.
The Corner Store.
The Fire.
The Wedding.
The Parade.
Rooftops.
School Activities.
My Own Shoe (Draw it).
My baseball mit.
My Skates.
My Bicycle.
Our Car—truck.
The Baker's Cart.
Moses in the Bulrushes.
Noah's Ark.
The Poor Fisherman.
The Castle.
The Old Woodcutter.
The Garden.
Watering can-trowel.
The Trades.
Plumber—Dress Maker.
Carpenter—Millmen.
Construction

Three dimensional projects develop a form and arrangement sense and serve as a new field of adventure. They develop the inventive, manipulating faculty and call into play all sorts of creative ideas. They would be organized in the same way as the mural project or it is interesting to give the entire problem to a small group and let them work it out by themselves.

All three dimensional forms come down to the basic shapes of the square, rectangle and pyramid - or the sphere, cone and cylinder.

These forms can be made either by using boxes and tin cans or by folding paper - they can also be made from cardboard, and sticky paper, pins and rolls of paper to form towers, silos.

Plasticine, wire, pipe-cleaners, sticky paper, pins, corrugated paper, crepe paper, coloured construction are needed. The subject can be correlated to History or Literature and can range from Grade I dolls, or little boats around a lighthouse, to a modern town-planning scheme, or from "The Little People of the Green Forest", to a model mine. The design elements are constantly being sought out - is it too crowded? Does the colour carry through? Are the textures interesting?

The following is an example of a project on Mexico which proved very successful: the houses of the Mexican village were made from cardboard boxes (candy boxes were found to be large enough), the roofs were made of red construction paper and lines drawn in red-violet to suggest tiles, fronts were added and on these were suggested the iron-work verandas, the shutters and roof gardens. The church was built from boxes and a tower modelled from plasticine was added. The houses, church, etc., were painted in white and pink tempera colour, white powder being sifted in when wet to give the soft colour. The open market-place was made and the central fountain modelled from plasticine. Trees and flowers were made from goldenrod that had dried; it was light, stiff and when stood in a small lump of plasticine, the trees were quite upright. These were dipped in colour. The women were made with small bottles as a foundation, arms made from pipe cleaners with plasticine pressed over the wire and the heads were of plasticine. These were dressed in scraps of coloured cloth. The men were made from small toy clothes-peg s. As a finishing touch, a backdrop was added, worked out in coloured chalk. Lessons in modelling were taken when papier-mache bowls were made; these were decorated. Mexican plates, serapes and many other things were made. The class interest continued to the end.

Problems in construction are often correlated with the projects that are being developed. In Grade IV certain new interests and capacities make a very decided appearance. The children begin to show a great concern about the things they make and draw. A child quite often becomes discontented with the results he produces and he is inclined to make fun of his and the efforts of others. The class at this stage should receive a good deal of praise or they will become discouraged and refuse to try. The children are very often more interested in making things and some time should be spent on this work. It has been seen that a Grade IV class become most interested in weaving belts and purses on cardboard looms and both boys and girls turn out good work. They were willing to bring all their own material to school in order to do the work. At this time the teacher can make use of their love of dramatics to produce shows, make scenery, costumes and introduce many types of construction work in this way.
The class may be interested in making things for Christmas gifts and applying decorations to these objects: - boxes decorated with gesso, plaster of Paris; plaques and tiles decorated with an incised design and coloured; gift wrapping paper decorated with stencils, potato prints, or lino prints; bottles and cold cream jars, decorated with oil colour mixed with quick-drying varnish. These have all been made at one time and were successful lessons. Spools painted and varnished make Christmas tree ornaments.
Angel

2 Cylinders
Fasten with pins

Manilla 9 x 12

White Manilla.

Wing

Halo

½" strips for curls

Roll on pencil.

Pin on curls.

Add Book and Arms.

Pin on Wings and Halo.

Different sizes effective.
Decorate in bright colour before cylinder is rolled.
Could cover with Xmas paper with silver wings
Stand on mantel.
Halo - milk bottle top

Body - half length of clothespin

Arms - half length of clothespin

Wings - folded heart - length and a half, of clothespin.

Dress - longer than clothespin, opening in front cut out, made of white table napkin or decorated manilla.

Clothespin may be decorated

Clip pieces together - insert string

Hang on Xmas tree.
Other Suggestions:

After experimenting with the design activities we find that shapes can overlap and form new shapes - that shapes don't all have to rest on the same base - and that they are more interesting when they are different in size and texture. Planning or feeling these shapes and spaces and direction of movement as you plan your picture, is the beginning of composing or designing shapes together.

Grouping (figures or houses or trees) helps to give your picture unity, makes it less spotty.

That background, there are two ways of approaching it. By using a rhythm drawing and building up on the line - the line suggesting a further shape or direction, and finally coming to the foreground shapes (or subject) or by starting with the important shapes and building around them. "What would be behind this or growing there?" "What would you pass on the road?" etc. And finally the spaces are filled. All the spaces have a meaning and it is not "just background".

The Problem of Outline: Now for a moment let us clear up some specific things we have talked about in relation to crayon drawing.

That black outline - or yellow - or chalk, it isn't, by the way, wrong. Nothing is wrong, if it satisfies the particular purpose for which it is used.

Working Directly: Start directly with crayon or paint - don't draw with pencil and then fill in. You may think they will spoil it but it is better to spoil it and start again but not to spoil the attitude of self-reliance, directness and spontaneity. Tentative starts, worries about mistakes, constant erasing make for lack of confidence.

An organization of a Mural for High School groups is included in this pamphlet. When planning a Mural, it isn't necessary to make it 24'. Smaller panels of 6 or 8 ft. combined with individual work are very effective. The large mural takes too long to do and stays up too long.

When arranging the work - pin the 9 x 12 papers on a 18 x 12 sheet and make a well spaced group - every child's paper doesn't always have to go up if it spoils the group - that is a good lesson, but give every child a chance by alternating the work.

Your room is your expression of good arrangement - everyone likes colour - but remember space is an element in design - don't overcrowd - don't leave work up until you forget to see it - a constant variety is better education. It isn't wise to pin up printed illustrative material with the children's work.

A good place for extra material is facing the class under the blackboard behind the desk. Anything used for this purpose would be pinned on a mat.

Lettering: The "window" method is very useful for little children. A square or oblong piece of paper is folded into four and a part is cut away from the folded end to the middle section. When opened out a window shape or template is produced from which all letters of the alphabet can be cut. To obtain an appropriate size and fairly good spacing of the letter press, a piece of paper of a width equal to the height of the letter and the length of the whole title is cut out and folded into as many parts as represented by the number of letters and the spaces between the words on each line. Each part then represents the size of the "window" shape from which the letters are to be cut. A thin pencil line will keep the letters in position.
Figures:

Children have their own ideas of figures. Get them to interpret them their own way. You may get very odd results, but there will be no fear or "I can't" complex, and gradually they will learn to look. The difficulty with figures is that we want them to look like what we know and are apt to forget the child has his right to his own figure at his stage of development. Let them draw freely. Show them a puppet or doll - look at a person - head - shoulders, feel the elbow and the waist. The back of knees bend - watch how people sit down - lift their arms - take a step, etc. At the beginning, movement is more important than proportion.

Try costume figures - a head - blouse and skirt - coat and trousers. Arms and legs look after themselves. Also, scribble figures developed, give movement and grouping - one form overlaps the other.

Abstract figures - built on triangles and cylinders - capture the interest and free the movement.

For an illustration - describe a costume - talk about it and then let them give it back their way. This doesn't refer to historical reference - when needed use that - observe the style and transfer it - so that general types are recognized.

Try making up costumes - they are shapes to be manipulated.
In the building of a mural or frieze, there are countless problems of design, organization and interpretation, which requires thought and experiment to solve - working together calls for discussion and criticism.

A good way to start would be to have a talk on what a mural or frieze is - how it serves as a decoration on a wall - not a realistic painting. The differences between the way the early Italians used to work in the fresco medium and the modern Mexican. Is the frieze to be used for some special purpose? - on a dark or light wall. How large and in what medium - paint, chalk or paper cut-out - Supposing the subject chosen was "Our Community" - everyone has a chance to participate. Sketches are made either from memory or on the spot. Local colour is used to give special interest.

The organizing of this material into units, selecting and arranging, calls for careful planning. Everyone's material cannot be used. Those whose sketches don't apply may enjoy developing them into paintings, giving another interpretation of the subject.

If the frieze is 24 feet, one way of selecting the workers is to choose the best four, and put them in charge of a section. They choose a partner and appoint two assistants, making a group of sixteen. The assistants work on the accessories, which may be trucks, traffic, figures, market motives, such as fruit, flowers, which are cut out and applied or pinned to the design. The colour scheme has to be settled. Is it to be warm or cool in tone? - dark or light; colour balance must be observed; if a reduced scheme is followed, such as black and white and two colours, in four tones, for the main areas, it leaves room for accidental effects which lead to the interest. In a project like this, every element of design comes into play - line, space, texture, tone, and form; and it is an adventure which everyone enjoys; often students who are not so inventive become alert and interested as they see it develop.
Letters and Numbers.

Pattern Making.

By repeating two letters or numbers and alternating them in a chequerboard block — good all-over textile patterns may be made. An open and closed — or straight line and curved letter — make a good combination — capital or small case may be used — AB — KS — ab — em — 2h — 67 — (Initials).

Fold a 9 x 12 sheet of newsprint or manilla paper into blocks — 3 — 16 or 6h (diagonally also is interesting). The letter should fill the block — can carry over into the next. Use two colours — to begin with cold and warm — light and dark.

If four papers of the same colour scheme are pinned together on a mat, a block of textile is made — a border of construction paper helps to tie it up.

Spaces between letters may be coloured or decorated in different textures.

Good exercise for Grades II and III — can be developed (by any age level).
Potato Cut.

A good pattern may be said to create a satisfying feeling of balance and movement. The first introduction may come through the medium of potato cuts.

Materials: -

A well shaped potato, pen-knife - poster paint - blotting paper - newspaper for printing - pad.

The teacher cuts the potato through with a large knife to give a flat even surface on which to make the pattern. The simplest cuts will produce a pattern of light and dark, when the surface is either pressed on a pad of blotting paper soaked with colour - or a brush of poster paint is passed over the cut.

Place sheet of newsprint paper on newspaper pad.

Print by pressing and holding down firmly to force paint onto surface.

Boys from Grades V - VII enjoy this problem.
RECIPES

Gesso

1. 10 tbsp. of whiting - add water to make a thick cream.
2. Stir in:
   6 tbsp. glue
   1 tbsp. varnish
   4 tbsp. boiled linseed oil
3. Boil 10 min. in a double boiler.

Finger Paint

\(\frac{1}{4}\) lb. of starch or flour.
1 qt. of water.
Boil these together forming a thick paste.
Mix \(\frac{1}{3}\) cup of talcum powder.
\(\frac{1}{4}\) " of soap flakes
\(\frac{1}{2}\) " of hot water
Mix the above ingredients together and add the paste. When cool add powder colour or powdered chalk to the mixture to obtain the desired colour.

Gesso

10 tbsp. of whiting mixed with water
   to the consistency of thick cream
8 tbsp. of liquid glue
1 tbsp. of varnish
3 tbsp. of boiled linseed oil

To the whiting and water stir in 8 tbsp. of liquid glue. Add 1 tbsp. of varnish and 3 tbsp. of boiled linseed oil. Boil ten minutes in double boiler. A little warm water may be added when the gesso shows signs of becoming thick.

Transparent paper can be produced as follows: Mix together 4 ounces of turpentine and 2 ounces of linseed oil in a jelly glass.
Dip a soft cloth into this mixture and rub it over the surface of the paper. Allow to dry and the paper will remain transparent.

Wax crayons may be used for textile decorations. The design may be drawn in crayon, filled in with the desired colours and then pressed in with a warm iron. Any cotton material may be used.

Matches with the heads removed, ends of short pieces of pencil, corks, potatoes, turnips, or carrots may all be used as material for printing designs.

Clay mixed with calcimine and dextrine will harden when dry. The dextrine may be bought at a drugstore, and calcimine at any hardware store. The amount of calcimine used depends upon the intensity of the colour desired. The dextrine should be one-tenth of the combined amount of clay and calcimine. To mix, combine all the ingredients (dry), sift twice, add water gradually until the mixture can be handled. Clay mixed with dextrine cannot be returned to a workable condition when dry.
Flour and Salt

Use about half of each with enough water to make a thick paste adding dry colour if desired. This may be applied to a heavy cardboard surface but it is inclined to chip.

It may be made into a dough by cooking in a double boiler and then can be used as a modelling material.

Salt and starch is good and may be used in much the same way as starch and flour. Use the mixture in the proportion of two parts salt to one of starch. Use one part boiling water and cook until thick enough to model. This mixture may be kneaded and may be kept for a day or two in a damp cloth.

Powdered asbestos mixed with water-glass, or with flour and water makes a good material for building up table models of various kinds.

Sawdust mixed with glue is also good.

Papier Mâché

Tear newspaper as small as possible, put in a large container and cover with water. Let stand overnight or longer. Drain off water and work paper into a mass, add paste and work together until the mixture holds together and can be modelled in shapes.

(1 lb. of whiting can be added to make a smoother mixture).

Flour Paste

1. Teacup of flour mixed with water to make a smooth paste. Add one pint of cold water and boil in a double boiler until mixture thickens. Add 4 drops of oil of cloves, cinnamon or peppermint to keep paste from souring. This makes about two pounds of paste.

Finger Paint (2)

1. Dissolve one-half cup cornstarch, or starch, in a small amount of cold water. Stir this paste into a quart of boiling water. Boil in a double boiler until clear. Add tempera colour powder paint, or coloured chalk, to colour desired. Add a few drops of oil of cloves, or wintergreen.

2. Library paste or paste made from flour may be used as finger paint.

Use large sheets of gloss paper; shelf paper is good.

Plaster of Paris

There are a few tricks to mixing plaster of Paris but they are easily mastered. First, be sure that everything is in readiness to use. Be sure the mould is ready to receive the plaster before you mix the plaster and water. Plaster of Paris begins to set as soon as it is mixed. Use a tin can for mixing the plaster because the plaster hardens on the bottom and it is almost impossible to remove it - the tin can is not valuable and can be thrown away when finished. Stir with a stick, not with a spoon.
Put into the can the amount of water required to fill the mould, sift in the plaster gradually letting it sink to the bottom without stirring. Continue until no more will sink below the surface, and then add just a little more. Stir the mixture until the lumps disappear. When the mixture is the consistency of thick cream and free from lumps pour into the mould.

Adding salt will hasten the setting; adding a little vinegar will retard it.

This makes excellent material for carving.

Hooks or loops for hanging plaster casts may be made of hair pins, screw eyes, wire and string. Sink the loop into the back of the cast before the plaster hardens.

Colouring - Plaster of Paris may be coloured when dry, if a little water is used to moisten it. Tempera or water colour may be used.

Warning - Plaster of Paris will clog drains. Do not pour any plaster into the sink. Let it harden in the can or pour the extra plaster into a piece of paper and then dispose of it.

"COLOURED CHALKS FOR MURALS AND DIAGRAMS"

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A recently developed technique of soaking ordinary colored school chalks in a sugar and water solution has resulted in a number of useful aids for the teacher of practical arts. These softened chalks will prove themselves of immeasurable value in the making of blackboard diagrams or in the construction of murals of a semi-permanent nature. The chalk marks, on drying, adhere so firmly to the board or wall that they cannot be removed in the ordinary manner by rubbing with chalk brushes. The marks do not leave a permanent stain as do crayons with an oil or grease base, yet the diagram or display can be washed away with a dampened cloth.

The solution in which the chalks are soaked is inexpensive, easily prepared and will keep indefinitely. An 8-oz. bottle is filled to the 5-oz. level with granulated sugar. The remainder of the bottle is filled with cold water and the mixture is shaken thoroughly. Although some of the sugar will not dissolve completely, this will not affect the properties of this "master solution."

A "fixer solution" is prepared by decanting 2-oz. of the master solution into 6-oz. of the coldest water obtainable. After the resultant mixture has been stirred thoroughly, the chalks are allowed to stand in it until all bubbling ceases. The crayons are used in this wet state for any writing or wall drawings. These treated chalks will store indefinitely if wrapped in absorbent paper towelling but they must be dipped again before re-use. White chalk crayons do not respond to this treatment, the heavy outside glaze preventing the solution from reaching the inner part of the stick.
The practical arts teacher will find many uses for this wet-chalk technique. Colours can be blended and rubbed with the fingers into interesting patterns while the marks are still wet. Outline drawings can be placed on the board before the instructional lesson and any additional lines placed in ordinary chalk can be erased at the conclusion of the lecture - the diagram is ready for the next class. The chalk will adhere readily to heavy wrapping paper and effective posters can be swiftly and easily constructed at little cost. Large murals are made possible through this soaked-crayon method at very little expense, as the purchase of the more costly paints hitherto necessary is eliminated.

Additional Material for Grades VIII & IX Courses.

Newsprint - paper - costume dolls.

Material used:-

1. one sheet of newsprint paper 12" x 18"
2. " " " manilla paper 20" x 24"
3. crayons or paint
4. scotch tape
5. pair of scissors

Step I:

A girl's figure is drawn to scale on the manilla piece of paper, the height being 7 - 9 times the length of the head.

Step II:

1. The newsprint paper is next painted in one solid colour (red, yellow, green, etc.) on which an original free-hand design is painted i.e. flowers, stripes, leaves.

2. One long side of the sheet is then gathered or pleated to fit the middle of the drawn figure's waist. A strip of scotch tape is used to hold the pleats together.

3. The taped part of the skirt is then folded inwards to form a smooth waistline and provide a means of pinning the skirt to the manilla paper, at the waistline. The skirt's length is adjusted and the side ends of the skirt are then folded inwards and pinned to the manilla paper.

Step III:

Crayons or paint are used to cover the upper part of the body.

The above procedure can be applied to a boy's costume as well as a girl's and for that matter to any particular costume that one may have in mind.

Time - 5 to 6 periods
LINO BLOCK PRINTING

Materials:
- battleship linoleum.
- wood blocks for mounting.
- printing inks.
- cutting tools.
- paper or cloth.
- newsprint.
- flocking powder and adhesive.

Procedure:
1. Teach the idea of masses or areas of dark and light - simple dark and light at first, then texture areas with stripling, stippling, crosshatching, etc.
2. Transfer the design to linoleum, taking care to have lettering inside out etc.-
3. Cutting or carving the linoleum.
4. Preparing ink or paint and applying it to block, first flocking the block when necessary.
5. Printing.

Hints on Preparation and Procedure
- Water base ink, while easier to clean up etc., is never as satisfactory as printing ink or textile paint but good mixtures can be developed by experiment.
- To print large areas evenly it is advisable to clock the lino blocks.
- Heat the linoleum to make it easier to carve.

Application
- Greeting cards, book plates, textiles, end papers, wrappings, programme covers etc.-

Reference Books
- Dobson, Margaret - "Block-Cutting and Print."
- "Making by Hand" - Pitman, New York.