ARTMAKING MATERIALS IN THE CLASSROOM
DURING THE DEPRESSION ERA AND WORLD WAR II YEARS
AS REVEALED IN SOME ART EDUCATION TEXTS FOR TEACHERS

by

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Using text analysis of art education texts for teachers, this study examines information on and attitudes to artmaking materials in the classroom during the Depression era and World War II years. This research was motivated by an interest in the extent to which recyclable materials or found or discarded materials were used in art programs during this 15 year period (1930 to 1945) when reduced budgets or material shortages threatened school art supplies or even art programs themselves. Fifteen art education texts are analyzed in the context of prevailing art curriculum models that existed as a result of changing social conditions. In this study these curriculum models are defined as Art for Industry, Creative Self Expression, Art for Daily Living, Art for Subject Integration, Art for School Art's Sake, Art for Art's Sake, and Art for Social Uses. This study documents the kinds of materials used and the types of art projects undertaken in classrooms during this time period. Questions addressed in the study relate to the basis of selection of materials and reasons why certain materials were chosen over others, economic assumptions of authors, information on scarcity of artmaking materials and reasons for or goals in using any recyclable materials, and sources of traditional and nontraditional materials. Other aspects of artmaking materials considered include attitudes to safety regarding the use of certain materials, the effect of subject integration on artmaking materials, and gender associations with materials. The study finds that some alternate artmaking materials were used in the art programs described in most of the texts but that the authors did not necessarily acknowledge use of such materials as a coping strategy. The attitudes in the texts range from no concern about adequate art materials to positing resourcefulness as one of the goals of the art program—resourcefulness in finding alternate artmaking materials in nature, the home, or the community.
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1. Art for Industry: To give pupils knowledge of the so-called great industries, Lemos (1931) provides instructions on how to make useful objects utilizing clay and cement (p. 170).

2. Creative Self Expression: With large paper and long-handled brushes, children paint images springing from their own experiences after motivation by the teacher (Cole, 1940, facing page 4).

3. Art for Daily Living: Weaving, including rug hooking as depicted here, was a popular practical activity undertaken to decorate the home in the Art for Daily Living curricular approach. This reproduction appears in the Nicholas et al. text (1937, p. 309) despite the fact that they conclude that weaving and basketry were too time consuming to be done in their art classes.

4. Art for Subject Integration: Winslow (1939) shows boys constructing a model cathedral done in conjunction with their study of the history and development of architecture (p. 178).

5. Art for School Art's Sake: A popular aspect of theatrical performances in the primary grades, puppets were made for their own sake, without relating to an art form outside the school, and were made from detailed instructions (Horne, 1941, p. 93).

6. Art for Art's Sake: Wanting to provide children with the experience they need to create art in a certain medium, in the same way that a professional artist would, D'Amico (1942) provides technical information. These small reproductions appear with text on two facing pages (pp. 160-161).

7. Art for Social Uses: Students make this mural together in a co-operative way; the subject helps them understand their own agricultural community (Payant, 1935, facing title page).
ACKNOWLEDGMENT

Most people understand the importance of inspirational teachers in the formation of the lives of children, but their importance for adults is at times underestimated. For me, an encouraging Grade 9 English teacher and a stimulating Grade 10 art teacher helped me develop the interests that make me who I am. More recently teachers in the Department of Curriculum Studies at UBC have had a significant impact on my life. Three of them have served on my advisory committee for this thesis; I would like to thank them directly:

Dr. Graeme Chalmers for guiding my research and making me feel that doing my study was worthwhile in itself, beyond being a requirement for completion of the degree, and for initiating my interest in art education historical work. I hope this may be part of my future.

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Earlier Norm Dooley, teacher and my adviser in the provincial Instructor Diploma program, also had a special place by encouraging me to be true to myself from the beginning of that program. In determining whether to design a course on editorial procedures (based on my background) or to create a course on recycling for art programs (my current interest), he advised, "That's obviously where your heart is. Why not follow your bliss?"

From expanding my artmaking with recyclable materials, to designing a course on recycling for art programs, to doing research focussing on a time that utilized recycling in art programs, I have redirected my path....

To all of you, thank you. If you ever wonder if you make a difference, be assured that you do.
DEDICATION

For three particularly important women in my life: Christie Stephenson, whose mother I am honored to be, for her encouragement and advice in helping me maintain a sense of reality throughout the process, herself having just completed a master's degree in education; Dorothy Bullen, my mother, for all her help in making my participation in a recent art exhibition a reality at the time that this thesis was waiting to be completed; Gail Baker, my sister, a family studies teacher in Ontario, for her continuing support.
CHAPTER ONE—Introduction to the Context and the Problem

During the Depression era of the 1930s, when art education stressed art for daily living and art for all rather than for the talented few, and during the Second World War years when social uses of art were emphasized along with self expression (Efland, 1983, p. 40; 1990b, p. 123; Wygant, 1993, pp. 81-82), a wide variety of artmaking materials were used in art classes in North American schools. Art education texts and other relevant publications of the time reveal that art classes were replacing the drawing for industry curriculum model with other approaches that required artmaking materials that have come to be viewed as traditional media, including clay, paint, and a variety of drawing and printmaking materials. However, the economic hardship of the Depression and subsequent war-time rationing (Lemos, 1942, p. 14-a) and attempts to avoid materials that otherwise could be directed to the war effort (Browne, 1943) brought about a scarcity of art supplies in schools as well as challenged the existence of many art programs (Lemos, 1934, p. 322; Inglehart, 1941, p. 20). The shortage of media encouraged many innovative approaches as resourceful teachers turned to alternate, at-hand, natural, and recyclable materials to continue their art programs, as is revealed in contemporary issues of School Arts Magazine, Design, and B.C. Public School Reports (1932-33, p. N32), and as is substantiated by Chapman (1978, p. 13), Efland (1990b, p. 255), and Rogers (1990, p. 162).

This study examines information on materials used in artmaking in North American classrooms from 1929 to 1945 as revealed through art education texts and other free standing publications directed to those teaching art. It includes both traditional and alternative materials and provides an opportunity to reveal teachers' coping strategies at a time that some art programs were being curtailed or operating with limited material means. Information on the systematic selection and evaluation of artmaking materials is often minimized in texts that are otherwise thorough in discussing aspects of instruction related to art programs. A better understanding of issues surrounding artmaking materials in the 1930s and early 1940s, a time of changing emphases in art programs, could provide a background of useful information against which to consider the selection of and approaches to artmaking materials in school programs relevant to today's needs and opportunities for learning. For instance use of artmaking materials might be addressed in

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1 Material in this context refers to the physical aspect of what an art product is, or may be, made, composed, or constructed of; the raw material or anything used in creating or working up a classroom art product. It can also refer to the tools and implements, etc., needed to make something or to do something, such as the brushes, easel, paper, and paint considered to be painting materials. In this context, however, material does not include the ideas, notes, lesson plans, sketches, guides, etc., that are considered curriculum materials; nor does the use of the word here include reproductions of artwork or samples of artworks which are used in art classes that are commonly referred to as resource materials.
promoting understanding of the ecological implications of certain behaviors, the choice of materials could be looked at with reference to the influence of advertising in the context of visual literacy, and materials might be considered in terms of their potential for creating cooperative, non-competitive ways of working in the classroom related to connective aesthetics (Gablik, 1995).

Chipley and Chipley (1970) have identified "the need to formulate criteria which can be used by art teachers to conduct systematic investigations of art education texts" (p. 61). One of the several criteria they propose in the evaluation of such texts is the discussion of requirements needed to carry out proposed art activities including necessary materials, equipment, facilities, time, space, and cost (p. 63). It seems fair to suggest that guidelines for judging and selecting art materials, as well as considering implications for their use, are equally as valid in planning art programs as in evaluating art education texts.

Recurring Need for Critical Questioning of Artmaking Materials

All art instruction that involves studio art production requires some kinds of equipment and materials, historically as varied as plaster to charcoal. For instance if the Milton Bradley Company in 1869 or some other American supplier, had not agreed to manufacture versions of Froebel's "gifts and occupations," including the woollen balls in primary and secondary colors, the laths and semicircular rings, and the sewing cards with colored threads (Efland, 1990b, pp. 123 & 128), the influence of Froebel's educational method might not have crossed the Atlantic or had the influence it did on American art instruction. Conversely the addition of some new materials to an art program can suggest a shift of emphasis in a curriculum model. Wygant (1983) suggests this was suspected in 1879 in Massachusetts when watercolor and modelling in clay were criticized as having "no place in industrial drawing" for public education (pp. 71 & 119). Wygant also reminds his readers that a seemingly simple technological development such as the manufacture and marketing of wax crayons in 1902 allowed for the introduction of expressive qualities in art education (p. 116), which ultimately led to another instructional approach.

Mary Ann Stankiewicz (1987) has stated that since as early as 1895 the pressures from art supply companies (amongst others) have partially shaped the art education field (p. 63); she suggested that, in offering particular media to be used, art suppliers to some extent determine what is taught. Artist/teacher Arthur Lismer (1936), then educational supervisor at the Art Gallery of Toronto in the 1930s acknowledged commercial art suppliers' influence and suggested alternatives:

The old manuals of drawing that were the outward advertising of commercial firms with axes to grind, colors to apply, pencils to sharpen, are of no value in our new world's workshop. We need materials—not the sort that are sold to schools as artist materials, but honestly made brushes and powder colors, and paper by the
ream bought wholesale, paper pulp by the hogshead, waste metal and scraps from the lumberyard, house paint and sacking, cuttings from the printers, cores of newspaper rolls from the presses, clay from the river bed, yarn from the mills. These are the materials that excite youth.... (not) the eight-color box and the listless brushes, the scraps of cartridge and manila doled out to schools by parsimonious boards [that] have been costly and non-productive of creative activity. (pp. 229-230)

In looking back at the late twenties and early thirties, Barkan (1962) indicated that the expansion of artmaking materials that occurred at that time had made sense because "art teachers were throwing off the shackles of academic strictures and arbitrary rigid limitations" (p. 17). He said that the apparent never-ending, "quest for new and different media.... remain(ed) sensible even as late as 1949 when the National Art Education Association urged in its statement of policy that 'Art instruction should encourage: exploration and experimentation in many media.'" Barkan goes on to explain why subsequent changing goals of art education should obviate the need for teachers' "perpetual hunt for not only more media but new ones" (p. 16, emphasis in original).

Viktor Lowenfeld (1949) criticized the assumption that in giving children enough art materials, teachers are satisfied that children will automatically find their way of expression (p. 1). He states that it is "important to investigate more closely the attributes which art materials and techniques must have in relationship to the child's growth and his [sic]urge for expression" (p. 1). Lowenfeld's summary includes the following:

It is the job of the teacher to know and introduce the appropriate material at a time when the child is most ready to use it in relationship to... growth and free art expression.

An art material and its handling is only a means to an end. A technique should not be taught as such, separated from its meaning. Used at the right time it should help (children in their) desires for self-expression. (p. 3)

In 1966 Florence Hart alluded to another influence that countered selection of art materials based on pedagogical reasons alone:

Some magazines, even respectable art magazines, suggest some types of handwork which require expensive materials but little or no artistic creativity.... The role of the supervisor is to help in assessing new materials and ideas in terms of their value to the child as media for learning and growth and in terms of the cost of materials. (In MacGregor, 1984, p. 28)

Artmaking Materials Today—An Underestimated Factor?

At art education conferences, the attendance at presentations demonstrating the use of various media compared to sessions on art education research and theory reveals some teachers' enduring, and perhaps unquestioning, interest in new media and materials. For instance, in a filled-to-the-doors session conducted by an artist teacher at the 1996 National Art Education Association in San Francisco, which was titled "Masks: A
Different Approach," more than half of the time in the session was given over to information on how to use a synthetic modeling medium which the lecturer had invented and which was being distributed by one of the art supply companies having a sales booth at the conference (as stated by lecturer during the session). This was despite the description of the presentation in the program catalogue (National Art Education Association, 1996) stating that the session would provide information on creating masks with stone, leather, metallic, trash, model magic, clay and natural materials (p. 3). It also said the session was "designed to show how to spark the creative nature of teachers and expose them to a wide variety of mask projects." Note that it was the creativity of the teacher that was being appealed to rather than the needs of the student, the presumed end user. But this kind of promotional activity on behalf of sales of materials parading firstly as instruction is not new. During the Depression when special art teachers in the elementary schools were eliminated as a result of reduced budgets, many regular classroom teachers found themselves unprepared for teaching art (Saunders, 1971): "Because the leading school art materials manufacturers recognized the need for art know-how if art in the school and consequently their products were going to survive, they sponsored publications..., teacher workshops, and exhibits and demonstrations at art association conferences." (p. 287).

Hamblen (1983), in an attempt to expose some of those she sees as stakeholders of the studio model in art education, and to suggest changes and alternate models (p. 32), points to "the potent and pervasive influence of art supply producers on art education practice," and states, "advertising, public relations, the skills of factory workers, and available factory equipment have an impact on the type of art study materials produced and, by implication, the type of art instruction that will prevail in the public schools" (p. 25). She adds:

It is a mistake to assume that industry merely responds to already existing consumer demands. Industry is often instrumental in shaping and refining needs, thereby powerfully influencing not only product selection but also modes of behavior. (p. 35)

Other art educators show that one need not abandon studio production in art programs in order to avoid an undue influence of commercial suppliers. The response to Hamblen in the Lowenfeld and Brittain (1987) text is this:

Hamblen (1983) points out that art supply companies have a vested interested in making sure that schools buy art supplies, and therefore they often provide workshops and services to teachers so as to promote their products. However, materials don't have to be expensive and in some cases don't even have to be purchased.... In no instance should the lack of materials stand in the way of a good art program.... Children themselves can provide many inexpensive or free materials. The materials are not as important as the way in which they are used. (pp. 154-155)
This suggested solution of utilizing non-purchased, alternate materials and the contribution of materials by children is in accord with that offered by many of the teacher/authors writing in School Arts Magazine in the Depression era (Stephenson, 1995/97).

Rethinking Approaches to Artmaking Materials

Art educators of the 1990s, recognize the potential of art education to aid in social reform (Chalmers, 1978, 1993, 1996; Collins & Sandell, 1984, 1992; Fehr, 1993). Some believe one of the most pressing needs is to create an awareness of environmental issues (Barbosa, 1991; Blandy & Hoffman, 1993; Congdon, 1991; Hicks & King, 1996; and others). Blandy and Hoffman write: "As art educators, we have opportunities to create learning environments that are sensitive to practices that promote the sustainability of the environment and attend to the concept of community as place" (p. 31). Congdon (1991) states, "It is now time for us to expand on our use of recycled materials in our classrooms and to emphasize to our own students the reasons for reusing materials" (p. 68). In approaching this subject others have discussed the advantage of using artmaking materials that come out of students' lives, either natural materials or recyclable, at-hand materials.

Concern about the repercussions of using specific materials could be seen as a first step toward an ecofeminist ethics of care being espoused in art classes as proposed by Hicks and King (1996), in order to encourage art students to strive for ecologically sound relationships with the natural environment and an understanding of the inter-relatedness and interdependence of all forms of life. Terry Graff (1991) agrees: "Art has the potential to bridge self and other, person and nature, facilitating a sense of place and identity, fostering care and concern for the whole environment" (p. 84).

In discussing hiddenstream art which historically has integrated art production with family and community life, Dennis Fehr (1996) comments: "Their processes often recycle discarded products and tend not to involve ecologically unsound materials" and "their means of production develop cooperation and social bonding" (p. 132). Writers from the time that is the focus of this research have indicated some similar positive social effects from children's shared search for materials in the community (Kalb, 1930; Ireland, 1942, p. 33) which could be just as desirable in the art classes of today as they were in the days of the Depression and World War II. Wygant (1993) acknowledges the desirability of this same co-operation and bonding in the 1930s and 1940s, through art activities focussing on large-scale group work such as mural making, sandtable models, large-size constructions, and theater productions (p. 89).
Chapter One—Introduction to the Context and the Problem

Personal Ground

My personal vision of art education, among other goals, as encouraging art for life for all people as a personally rewarding leisure time activity, which is one of the stated aims of this chosen time period (Tannahill, 1941, p. 517) is promoted when students rely on at-hand materials from their lives. Seeing materials around them, the student's impulse is to ask, "How can I use this to create something?" or, in initiating an art project, to ask, "What material can I find to solve this need?" These are questions close to those posited by Margaret Mathias in 1924 in working with what she calls byproducts, which are freely available, at-hand, recyclable materials (pp. 59-62). It seems that in becoming accustomed to being self-reliant and resourceful in finding appropriate artmaking materials during their school years, individuals are more likely to be able to continue to be resourceful in procuring what they need to make art when they are no longer in school. Lowenfeld (1947/1987) substantiates this:

It would probably be best if no art materials at all were available for the high school student to use. This would mean that every material would have to be obtained through the student's own efforts. The clay would have to be purchased locally or dug from a clay bank. Lumber would have to be obtained from the local building supply house...and sculptural supplies from the local junkyard. The advantage in this type of arrangement is that the student... will be able to continue using these sources after graduation. (Otherwise) interest in art may die because of the unavailability of materials; knowing where to get them, how much they cost... are important elements in learning about the production of art. (pp. 462-463, italics added)

Many of today's teachers use alternate, available materials in their art programs routinely. Curriculum guides of several Canadian provinces either provide lists of recyclable materials to consider or they at least urge teachers to consider such use. The National Guidelines of the Canadian Society of Education Through Art (1994) do the same. After providing seven pages listing traditional art materials and tools and six pages of free and inexpensive art materials, authors Howard Conant and Arne Randall (1963) conclude, "Actually, nearly any material can be an art material if it is used creatively" (p. 251).

My interest in the art of artists and cultures, past and present, using recycled materials or freely available, at-hand materials in their work, and my personal commitment to using recycled materials in my own artmaking, fuel my interest in the art education of this time period, when material shortages encouraged the use of alternate, recyclable materials apparently with a sense of purpose, if articles from School Arts can be trusted to paint a representative picture of what was going on in particular schools (Stephenson, 1995/1997). My interest in fully utilizing alternate, freely available materials in art and art classes with an sense of purpose related to environmental issues and personal
resourcefulness (Stephenson, 1994) has helped determine my choice of art education thesis topic and, as objective as I have tried to be, undoubtedly marks the shaping of my study.

**An Early Basis of Selecting Artmaking Materials**

With new or additional materials required by the changing art programs of the 1930s and early 1940s, it seems reasonable to expect that art education texts of the time would reveal the basis upon which classroom artmaking materials were or should be selected. Margaret Mathias is an art education author whose books (1924, 1929, 1932) were well-read in the 1930s, as indicated by the results of a survey of the art texts most used by teachers conducted by *School Arts Magazine* and reported in the December 1939 issue of the magazine (inside front cover). Mathias acknowledges the importance of materials in art programs offering opportunities for self expression. She states that "art training must provide for growth in expression through the use of materials" (Mathias, 1932, p. 2). Her 1924 text states the selection of materials should consider "standards based on the principles of the child's physical, mental, and social development" (p. 12). In writing of art programs for the primary grades, she states that the determination of art making materials should be based on answers to the following questions:

1. Does the material provide for free bodily activity through large work and discourage "little, intricate" work that inhibits free movement?
2. Does its use promote the condition of satisfaction?
3. Does it allow the child to begin "where he [sic] is" and utilize his native equipment? (On page 11 of the text *equipment* is defined as "instincts, emotions, and capacities.")
4. Does it provide problems the solution of which will lead on to further growth?
5. Does it provide for quick work?
6. Does it provide desirable social situations? (1924, p. 12)

On the assumption that an awareness of Mathias' rationale could make unnecessary the statement of reasons for selecting certain materials by contemporary writers, I have provided for noting references to this author in my research process and recorded the information given by others to see if their rationales were based on shared or common assumptions. Without referring to Mathias, Marion Miller (1934) in *School Arts* reveals the need for a well-thought out basis of selection:

The selection and placing of the mediums in the art work in the elementary school should be determined by the fundamental aims in art education, the interest of the children at various ages in the use of the mediums, the ability of the children in handling the mediums, and the cost of materials for use....We believe that there should be a sound pedagogical reason for the introduction of each medium into the elementary school—a reason based upon the true aims in art education—not merely a desire to use those mediums which seem popular at the time. (pp. 236-237)
Overview of Research Method

This study, employing text analysis, was conducted to determine the information provided by art education authors on traditional media and alternative artmaking materials during the Depression and war years. The specific questions focusing my study have been the following.

1. On what basis was the selection of materials made in offering the proposed art program?
2. What are the importance of and attitudes to traditional materials as revealed through the organization of the text, and either stated or implied?
3. What artmaking materials were used?
4. What specific advice is given on the choice of artmaking materials? If different from materials used previously, in what ways were the materials seen to be an improvement?
5. What kinds of art projects or activities were undertaken using traditional or alternate materials? In which cases were these projects or activities correlated with other school subjects?
6. What advice was given regarding the practical approach to traditional and alternate materials, such as sources of traditional and alternate materials, including donations?
7. Is there any implied hierarchy associated with fine art or craft related to the use of particular materials? Does the author relate materials to historical or cultural usage of these materials or to the work of specific artists?
8. Is there any evidence that student use of particular materials was assigned by or associated with gender?
9. Is there any mention of safety of any materials or awareness of potential danger to the individual student or to the environment in using them in either the short or long term?
10. What information on scarcity of artmaking materials is revealed or stated?
11. What are the stated or implied reasons or goals in using recyclable or alternate materials and equipment in art programs? Do these reasons change at different periods?
12. What is the author's attitude to using recyclable or alternate materials in art programs?
13. What is the author's conception of the current economic situation? Are the teacher/authors more likely to be concerned about costs or availability of materials or more likely to advocate the use of alternate materials than authors who are art supervisors,
administrators, art education professors in universities, etc., who are further removed from the daily concerns of the classroom?

In order to understand the approaches and attitudes to artmaking materials, I analysed fifteen art teaching textbooks published from 1929 to 1945 that were produced in North America and were widely used. Some were written for primary teachers; others, for secondary teachers. While the texts were chosen firstly for their apparent popularity and accessibility in North America during the chosen time period, the authors do come from varied backgrounds. Some are classroom teachers of art; other authors have other art positions as detailed in Chapter Four. Both male and female authors are included. All are from the United States except one, who is from Toronto, Canada.

**Texts Analysed**

The following lists chronologically the texts analysed in this study:

- Whitford, William G. (1929 and 1937). *An introduction to art education*
- Lemos, Pedro J. (1931 and 1939). *The art teacher*
- Hartman, Gertrude, & Shumaker, Ann. (1932 and 1939). *Creative expression*
- Mathias, Margaret E. (1932). *The teaching of art*
- Todd, Jessie, & Gale, Ann V. N. (1933). *Enjoyment and use of art in the elementary school*
- Payant, Felix. (1935). *Our changing art education*
- Nicholas, Florence, W., Mawhood, Nellie C., & Trilling, Mabel B. (1937). *Art activities for the modern school*
- Winslow, Leon L. (1939). *The integrated school art program*
- Committee on the Function of Art in General Education, Progressive Education Association. (1939/40). *The visual arts in general education*
- Cole, Natalie R. (1940). *The arts in the classroom*
- Horne, Joicy M. (1941 and 1945). *The art class in action*
- Pearson, Ralph M. (1941). *The new art education*
- D'Amico, Victor. (1942). *Creative teaching in art*
- Browne, Sibyl. (1943). *Art and materials for the schools: Activities to aid the war and the peace*
- Ziegfeld, Edwin, & Smith, Mary Elinore. (1944). *Art for daily living*

In cases where there is more than one edition of the text in the time period of the study, I have compared both editions. The page numbers I quote are from the first editions but in most cases the revisions to the texts were made in such a way that they did not alter the page numbers appearing in the first edition, as additions were made at the end of the text only or, in the case of the Whitford text, additions were placed in a blank space at
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the end of a chapter. This means page numbers are the same for both editions of the texts except for the additional end matter. (The page numbers are different, however, in the Winslow 1939 and 1949 editions.)

Data Collection

To collect the relevant data about materials as revealed in each of these texts, I designed and used a data collection form. Appendix A provides two samples of completed data sheets. The texts themselves and my completed data collection forms have served as my primary sources of information. At the end of the data sheet, I noted additional information on artmaking materials beyond what is asked for on the form and recorded descriptive notes on the goals of the particular art program being described and the beliefs and approach of the author. These were necessary to determine the curriculum model to which the text is most closely allied. Then, as now, curriculum models indicate the main goals of art education in any particular time period. In Chapter Three I have provided information on the historical context relevant to the main curriculum models of the time. The seven categories of curriculum model that I have recognized in the study are Art for Industry, Creative Self Expression, Art for Daily Living, Art for Subject Integration, Art for School Art's Sake, Art for Art's Sake, and Art for Social Uses.

Organization of Findings

My findings from the texts are organized under the thirteen focus headings outlined below, which relate to each of my stated research questions. Some of the headings have been amalgamated in the discussions of the findings. In the following I have noted in which chapter the information appears. Under each focus heading, the curriculum models serve as subheadings to structure the findings. I have done this in the hope of making apparent any existing relationship between the curriculum models and the materials used.

1. Basis of Selection of Materials. Under this heading I have presented the revealed basis upon which the artmaking materials have been chosen and I have shown, where provided in the texts, the rationale for choices relating to any defined goals of the program. In the case of Mathias' well-considered statement on the selection of materials provided in her 1924 text, and referred to in her 1932 text, I have noted where a particular author agrees with Mathias' basis of selection, opposes her approach, or comes up with other criteria upon which to determine the choice of artmaking materials. Findings on this topic are discussed in Chapter Five.

2. Importance of and Attitudes to Materials. Some texts state directly the author's position on the role and significance of materials and make the author's attitude to this element of the art program readily apparent; others are less direct. How a text is organized
can reveal something of an author's view of the significance of artmaking materials in an art program. The data sheet provided for recording if a text's headings, subheads, and illustration and photo cutlines name materials and if materials are thoroughly indexed and sources of materials are listed. In the discussion of attitudes revealed, I have indicated if alternate materials are treated differently from traditional media. Findings on this topic are discussed in Chapter Eight.

3. **Materials Used in Artmaking.** I have attempted to account for each artmaking material referred to in each text; in some texts these are extensive. The particular art materials shown in the text as being used in the particular program being described are listed in Appendix C and are discussed in Chapter Six.

4. **Specific Improvements in and Advice on Materials.** Where specific advice on materials is given or where materials are stated to be an improvement over previous materials (such as larger brushes, less watery paint, etc.), I have recorded such information. I have also acknowledged, where given, reasons why changes were made. The relevant information appears in Chapter Five.

5. **Kinds of Projects and Activities.** Under this heading I have looked at the kinds of art projects or activities that were undertaken using traditional or alternative artmaking materials. Because art programs that are correlated with other subjects make use of different materials from programs focusing on art alone, I have indicated where art is integrated with other school subjects. Appendix D records the kinds of art projects described in each text and Chapter Six provides the commentary.

6. **Practical Approach to Sources of Materials.** Under this heading I have provided information from the texts on the approach to obtaining both traditional and alternative materials including information on receiving contributions of alternate materials from other areas of the school or from the home, nature, or the community. These concerns are discussed in Chapter Nine.

7. **Hierarchy of Materials.** I have considered the hierarchy of materials associated with art and craft that are evident in some of these texts and that relate to issues that are being re-examined today (Fehr, 1993; Garber, 1990, Springer, 1996). Fehr seems to be oversimplifying in stating, "The objects produced within the mainstream have come to be called art; the work produced within the hiddenstream, craft" (p. 35). Various designations are and have been based on other assumptions, including material from which the object is made (Peter Smith, 1996, p. 13). In discussing art programs in British Columbia between the wars, Tony Rogers (1990) states, "Many of the projects were craft rather than art, but drawing and painting did have their place" (p. 163). Thus Rogers is labelling, as others have, drawing and painting as fine art and any other activities, clay work, a variety of construction projects and textile work, as craft. Wygant (1993) notes the revival, during the
1930s and early 1940s, of public interest in what he labels as crafts and relates this interest partially to the availability of free materials from the community and to broader social considerations (p. 94). I have described the text authors' differentiations regarding manual arts, applied arts, industrial arts, and fine arts where the authors provide such information. Looking at some of the attitudes to art and craft from this chosen time period may provide insight into some of today's attitudes regarding the relative status of certain media. My discussion of these issues appears in Chapter Seven.

8. Gender Association with Material. The hierarchical division of so-called fine art and craft historically has been closely associated with gender divisions of labor. Art forms easily pursued within the home, and thus generally by women, particularly textile work, have been devalued because of their feminine associations (Springer, 1996, p. 43). Media such as sculpture and painting, requiring a more significant working space, usually a separate studio, have been more accessible to men and have been more valued by the traditional Western hierarchy.

As I have a particular interest in gender issues in art education (Irwin, Crawford, Mastri, Neale, Robertson, and Stephenson, 1997; Irwin, Stephenson, et al., in press), I have been alert to the existence of some still continuing views associating particular materials and processes with either males or females. I have reported on any such associations revealed in the texts I have analysed. This includes noting where there is a lack of congruity between the written text and the photographs. As the books from this time period and earlier use the male form of the singular pronoun only to refer to students, gender associations are not always clear. For instance, in discussing cloth as a material in the primary classroom, Mathias (1924) says of the pupil, "He may feel that his doll needs clothes and may recognize that cloth is the best material to use. [After simply wrapping it in cloth], if the materials are at hand....he will try to sew a dress" (p. 37). In an accompanying photo showing six children sewing, however, at least five of them, if not all, are girls—one appears androgenous (p. 39). These issues are also discussed in Chapter Seven.

9. Safety of Materials. With today's awareness of potential hazards to the individual, either immediate or long term, in working with certain materials, as based on Workplace Hazardous Materials Information System (WHMIS) guidelines, ignorance of potential dangers and lack of concern for safety or care for the environment are apparent in many of the texts from this time period. In the texts I have analysed, I have noted hazards that are not mentioned as well as those that are. Discussion of this topic appears in Chapter Eight.

10. Information on Scarcity of Materials. In some writing from this time period, there is no evidence of inadequate materials to work with; in other publications authors' concerns
regarding the availability of materials lead them to suggest ways to adapt programs. The authors' varied positions—from awareness of scarcity to no apparent concern—have been documented and are discussed. Discussion of scarcity is included in Chapter Nine.

11. Goals in the Use of Recyclable or Alternate Materials. In one of the texts, Browne (1943, p. i), acknowledges resourcefulness as being one of the four characteristics the authors are attempting to promote in their pupils; innovativeness in the approach to materials is therefore related to the goals of the art program. In other texts, goals and reasons for using alternate materials vary as the contexts vary; these have been recorded and are examined in Chapter Nine.

12. Attitudes to Use of Recyclable and Alternate Materials. Attitudes are also varied and have been noted. Browne (1943) reveals a constructive acceptance of scarcity and acknowledges the need for adaptations as being "an invitation to adventure" (p. ii). Other authors' attitudes are also described in Chapter Nine.

13. Authors' conception of economic reality. Authors' assumptions about economic factors which relate to teachers' ability to carry on their art program and about the financial situation of their students are also noted. My study of articles in School Arts Magazine from this time period, as reflected in a presentation at the Penn State Symposium (Stephenson, 1995), suggested that teachers of art, more so than those further removed from the classroom, such as art supervisors or those teaching art education in the universities, were most concerned about the realities of what could be afforded in their art programs. To determine if any similar patterns are apparent in the selected texts, I have recorded on the data sheets the attitudes of the authors, considered their teaching situations, or other positions, and noted the geographic region in which they were working. This is also discussed in Chapter Nine.

Limitations of the Study

Deciding which were the fifteen most popular and accessible art education texts for teachers from the Depression era through the war years has been a difficult task. Without knowing exactly the number of each text produced and distributed, my decisions on which texts to analyse has been subject to the reliability of other evidence, my judgment and biases, and other potential errors. At least three times this number of texts from this time period are mentioned fairly frequently in contemporary art education literature, including other texts, articles, and book reviews. But art education at this time was a relatively small world and was likely subject to personal biases that exist at other times. Authors from a particular faculty of education supported others from that same faculty via book reviews and inclusion of references in their own bibliographies. And editorial boards of the main art education journals such as Design and School Arts Magazine had authors among them and
they supported the texts from their own circles. More is said about this in the discussion of methodology in Chapter Two.

Perhaps it will suffice here to say that while I have tried to be fair and I am prepared to defend my selection of texts, other researchers would not have come up with exactly the same list of books to analyse. Hopefully this fact will not detract from the understandings which this study hopes to offer, even if a single truth cannot be the goal (Jansen & Peshkin, 1993, pp. 698-699).

I have relied primarily on texts produced in the United States because of their availability during the time period of the study and their range of influence. Even though the writers of these texts are from widespread geographic settings, the information gathered in this study cannot be generalized to all of the U.S. or to Canada or anywhere else for the same time period. This is suggested by Roger's (1990) study showing the extent to which approaches to art education differed in the rural and urban communities of British Columbia. He showed that the course of study prescribed in the official guides was not the same as that actually undertaken in the schools. This warns also of the discrepancies between what is described in the texts that I have examined and what actually may have been going on in the schools. Rogers (1990) refers to Weston's 1933 publication, A Teacher's Manual of Drawing, as being the text most widely used in B.C., even though it was often followed in a rather uninspired way in some city schools (pp. 62-63). This would suggest an emphasis on drawing in school programs in B.C. and would imply that some programs may not have been as varied as the U.S art programs reported on in the texts I have selected. Yet Rogers also discusses art activities other than drawing and mentions a similar approach to the use of at-hand materials (p. 152) as a way of coping with scarcity during the Depression years.

Other limitations to my study relate to complexities that include words used ambiguously, inconsistently, or have other meanings today. One phrase in the Browne book, for instance, I found particularly confusing. She wrote that students would need to be "air-conditioned" (p. 13). Only through reading related parts of the text about the impact of aviation on students' concept of the shrinking size of the globe did this phrase make sense. Browne was indicating that students would need to become more aware of the new relative closeness of other parts of the world as a result of flight. As Ettinger and Maitland-Gholson (1990) have stated, "context determines the direction of interpretation" (p. 92); I acknowledge that I have made additional interpretations as to other authors' meanings and these interpretations are subject to error.

While text analysis of art education texts aimed to gather information on artmaking materials during the Depression era and subsequent war years has not been done to my knowledge, text analysis of other art education topics has been undertaken, if infrequently,
compared to other methods of enquiry (Kirkman, 1939; Hasell, 1992; Hasell & Duddridge, 1996; MacDonald, 1995/1997; White, 1995/1997). Penney Clark (1995) in her analysis of ideologies of Canadian nationalism as seen in British Columbia social study textbooks discusses various approaches to text analysis (pp. 11-42), as do Ettinger and Maitland-Gholson (1990) in their analysis of various options in text analysis (pp. 86-98). The approaches of these studies of text analysis will be referred to in Chapter Two.

Potential Significance

Eisner (1962) has stated that "research is useful in teaching not because it can provide directive, but because it can provide perspectives" (p. 10). Diana Korzenik (1984) apparently would agree. She regrets that "educators generally have preferred to consider the past as only old-fashioned situations and ideas that need to be improved upon. Rather than viewing today's problems as variants of recurrent events, we have chosen to see them as without precedent and as if no one ever had considered them before" (p. 193). June King McFee (1984) notes that "there is a need for research historians to provide insight into transitions in the field. We need to be made aware of the underlying ideas of contemporary trends in art education, and how these trends relate to past assumptions" (p. 189). Perhaps this study will provide some perspective on our use of artmaking materials in the classroom as well as reveal any relationship between transitions in curriculum models and the artmaking materials introduced to support varying approaches.

Because there seems not to be an extensive, structured look at information on the use of artmaking materials from the Depression era and Second World War years, and because today's art programs continue to use a variety of the materials that were introduced in art programs during that time period, my study will serve as a kind of baseline for information on use of materials that continue to be used in art programs today. It brings to the fore some of the prevailing attitudes associating specific materials with art and craft and any lingering attitudes associating gender with specific materials. It also provides insight into ways teachers carried on with classroom art activities at a time of material shortages and seemingly continual pressure to justify the existence of art programs (Kerr, 1936, p. 453; Teachers College, 1942, p. 2).

This study helps to reformulate a new set of questions upon which materials could be chosen by today's environmentally concerned students and teachers and it reinforces consideration of at-hand materials from an ecological point of view. It encourages art educators to think of ways to help their students become more resourceful in their use of artmaking materials and encourages teachers to rethink material usage so they know that the materials they are using have been chosen for duly considered reasons.
In an article on the Depression era, Efland (1983) asks a question that could as easily be asked today:

As current economic woes beset us...the story of how our professional forbears coped with the exigencies of their day might yield an important lesson or two from which we can learn for the present. Then, the teaching of the arts underwent some dramatic changes which might explain how it managed to survive the trials and tribulations of the era. (p. 39)

If School Arts Magazine reflects what was going on in schools at the time, I would answer that the resourceful approach to the choice of artmaking materials, including the widespread use of discarded and natural materials in art programs, was one of several significant coping strategies undertaken by teachers and students in art programs of that time. In examining the art education texts for information on the various aspects of artmaking materials, I will see if they confirm this view.
While text analysis is not common in art education history, it has indeed been used. In a presentation at the Third Penn State Symposium on the History of Art Education entitled Intersection: School Arts Magazine and native American culture, John Howell White discussed the results of his study on the frequency, character, and implications of Native American representation in School Arts Magazine (p. 95). White undertook to analyse "the number of Native American related articles per year, the average number of Native American related pages per year and the average number of pages per Native American related article" to reveal patterns of interest corresponding to both the historical periods, designated as Eurocentric, isolationist, autonomous, and cultural years, and editorial control from 1902 to the present (pp. 95-96).

At the same conference, Bonnie Lee MacDonald (1995/97) gave a presentation entitled "The Perry Magazine for School and Home (1898-1906): An analysis of its historical location within the schoolroom decoration and picture study movements." In this presentation she explained how she undertook text analysis of articles in the Perry Magazine with reference to the myths of modernity (p. 417) and analysed the ideologies found there. She also statistically analysed articles, authors, and advertisers found in the magazine (p. 405). Some of her findings she presented as quantitative results specifically relating to the distribution of articles in the magazine in terms of subject areas and the geographic distribution of the authors of the articles (p. 413).

In a presentation at the The thirty-sixth Annual Convention of the National Art Education Association in San Francisco in March of 1996, Doris Hasell and Renée Duddridge explained the results of a study they had recently completed. Their session was entitled, "Encoding Art Curricula: What Teachers Are Asked to Teach in Art in Five Canadian Provinces." Through text analysis of the curriculum guides of five Canadian provinces, they were able to produce a comparative analysis of teaching goals and aspects of approaches to teaching art education across Canada.

A 1939 master's thesis by Consuelo Kirkman that analysed books on art and art education from 1900 to 1935 was undertaken to determine trends in art education (p. 1). The methodology in this study is not clearly set out; the main value of this thesis to me has been in bringing forward some contemporary curriculum guides that otherwise would have been inaccessible to me. Without using the same names that I have chosen as the primary curriculum models of the time, the thesis confirms that the main features of the curriculum models I describe show compatible concerns with those Kirkman indicates as being present in the contemporary curriculum guides from several American states.
A dissertation that has been more value to me is from social studies rather than art education. This is by Penney Clark of the University of British Columbia. I have used a methodology similar to hers in examining textbooks for specific kinds of information. She was trying "to ascertain views of selected aspects of Canadian identity in the texts and how these views were redefined over time" (p. 1). Examining textbooks that were officially prescribed in British Columbia public schools from 1925 to 1989, she organized a profile for each text around categories formed from her predetermined research questions (p. 3). The presentation of her results is descriptive of the various views of identity over three time periods which were defined by curricular approaches that separated each from the previous or subsequent curriculum model.

Because text analysis is not well used in art education, perhaps there is some additional value in using this approach to demonstrate how it can be used. In writing about content analysis, including text analysis, Heta Kauppinen (1987) writes: "The vigorous adoption of the contemporary methods in the historical analysis of art education might activate writers who are not interested in the traditional narrative history and thus expand historical writing in art education" (p. 71).

In an article in Studies in Art Education entitled "Text analysis as a guide for research in art education," Ettinger and Maitland-Gholson (1990) state that text analysis "refers to complex processes and has an important place in the methodology of analysis and interpretation" (p. 88). They provide a description of the use of text analysis as a procedure and a tool in structuring and analysing research data. They do this in looking at five historical types of text analysis that they identify as literal, classic content, semantic, structural, and hermeneutic orientations. They explain these in part by describing the purpose that each of these originally filled (p. 88). These ranged from analysing passages in the Bible to analysing education materials in order to determine the existence of political, attitudinal, and value trends in textbooks (p. 95). One model was used to focus quantitatively on content, assuming a relation of frequency to the interest of the text producer (p. 89). An example they provide using such an approach is a study to determine the "truth about newspapers" by identifying, counting, and categorizing key words in newspaper text so as to be able to report findings as measurements of column inches (p. 94).

It is perhaps worth noting that some writers use the terms content analysis and text analysis interchangeably. Whereas text analysis traditionally has involved a written text, content analysis often refers to a wider range of message conveyors including photographs, advertising, motion pictures, etc. Yet like some others, Ettinger and Maitland-Gholson state that the term content analysis is "most precisely used to refer to a fairly narrow set of
quantitative techniques employed to analyze written or spoken messages in defined ways" (p. 88).

Kauppinen (1987) agrees that content analysis involves counting of frequencies of occurrence in historical sources (p. 70), but she acknowledges that sources may be verbal or pictorial. She also says "content analysis may prove necessary in the analysis of the characteristics and nature of art education programs and curricula. It may reveal trends in philosophy and practice in art education literature and publications (p. 70). Kauppinen mentions Smith's (1982) analysis of Lowenfeld from a Germanic perspective and Saunder's (1982) study of the interpretations of Lowenfeld's teachings (p. 70) as utilizing content analysis in art education.

Text analysis enables the researcher to formulate the questions prior to beginning the data collection process. In the words of Glaser and Strauss (1967), questions are created based on the "prior step of discovering what concepts and hypotheses are relevant for the area that one wishes to research" (p. 2). They show text analysis is a useful approach to historical research in that it is a method of obtaining data and providing a means of organizing it; it also provides for the description and explanation of patterns based on the data. The guiding questions shape the material found, but the historical material also shapes the guiding questions, as in grounded theory.

**Why Text Analysis?**

I chose text analysis because previous contact issues of *School Arts Magazine* of the 1930s left me with some general questions I wanted to pursue that the art education texts for teachers could answer. More specific questions formed themselves during my preview of art education texts to determine if a sufficient number of them were available from this proposed time period.

My original intention was to analyse art education textbooks for teachers that were published in the Depression era, yet I wanted to include some texts from the early World War II years in order to compare how scarcity of materials, caused by differing political and social conditions of the two periods, was dealt with in providing art programs in schools. The earliest text I intended to include was to be from the early 1930s in order to allow for the effects of financial hardship, initiated by the stock market crash in October 1929, to have taken effect. However, in considering popularity and accessibility of texts as primary criteria for inclusion in the study, I felt compelled to include the 1929 Whitford text (as noted below) and was led to include an almost equal representation of texts from the war years as from the Depression era. This reflects the fact that the publishing activity of art education texts in the early 1940s was extensive; 1941 was a particularly productive year (the months preceding the U.S.'s official entry into the war at year end). Also, on completing
completing data sheets on 13 texts, it became apparent that my original plan to analyse 20 texts was unrealistic; I was already dealing with an almost unmanageable amount of information. Fifteen texts were then determined to be a sufficient number for the study providing there were no obvious gaps. One gap that seemed apparent was the need for a text representative of the Art for Daily Living curriculum model, as I had not realized that the Nicholas, Mawhood, and Trilling text (1937), a somewhat ambiguous book, could serve to represent that category. Therefore I determined which one of the texts from the Owatonna Art Project was well used and most appropriate. This was the only case of searching for an appropriate book to fit a category. The one I chose, Ziegfeld and Smith's Art for Daily Living, which describes the life of the project from 1933 to 1938, was actually published in 1944, thus by date seeming to be a war-years book when it can also be considered a Depression era text in terms of the art programs described.

By stopping at 15 texts, some books that otherwise could have been in the study are not. The two texts that I most regret not including are Sallie Tannahill's 1932 text Fine Arts for Public School Administrators and Harold Gregg's 1941 text Art for the Schools of America. Two others that might have been included are Walter H. Klar, Leon L. Winslow, & C. Valentine Kirby's 1933 text Art Education in Principle and Practice and Rosabelle MacDonald's 1941 text Art as Education. Based on my guidelines, the exclusions of the two 1930s texts can be defended for having public school administrators and principals as their main intended audience rather than teachers. But a case could also be made for including these texts, as they were read by teachers (the Tannahill text was #9 on the School Arts popularity list). Also including the two other texts would have meant that the year 1941 was over-represented in the study. As it stands the study is comprised of only slightly more texts representative of the Depression era than from after the outbreak of the war in Europe. In stating this I acknowledge that I am treating the Depression as extending to the war, ignoring the at least partial recovery of the pre-war years 1936 through 1938 considered by some writers as being post-Depression. One text in the study is from this time—Nicholas, Mawhood, and Trilling (1937).

Popularity and accessibility of the texts was determined by book reviews and contemporary references to the texts in the art education journals The School Arts Magazine and Design. As well as references in articles and reviews by other authors in these art education journals, references also appeared in recommended book lists that were printed periodically by School Arts. It must be noted that the publisher of this magazine, The Davis Press, Inc., was also the publisher of art education texts, and the editorial staff and publisher were obviously interested in promoting the publishing company's own books, but the texts they recommended were apparently not only ones they published. One such list shows the editors writing, "the list comes to you as a recommended library of books
most useful and valuable in your work of teaching," but the footnote states the books can't be sent on approval "as these books are not ours" (School Arts, September 1933, p. xxiii). This statement, however, does not preclude the possibility that Davis Press might have been distributors for the texts listed.

Another method of determining a book's popularity was the existence of references to it in other books published within a few years its release. Additional printings and new editions of the texts within the time frame also were deemed to indicate demand for the text. However, without knowing the number of copies in the first print run, this too is not an absolute rule for judging how much in demand a book was. I also considered as a indication of popularity and accessibility The School Arts Magazine popularity listing. This art education text popularity rating, according to the explanation in the December 1939 edition of School Arts that was reporting the results (inside front cover), was based on a poll that asked subscribers to name the ten books they found most valuable in their art teaching. A ballot asking for, and providing for, these opinions to be submitted had appeared in the March 1939 issue of Schools Arts. While the intent of the Schools Arts' editorial board had been to create a "Top Ten" list, they in fact provided a list of sixteen texts, which I account for below. This list, of course, does not help to determine the popularity of any texts published after 1939 and in fact is probably weighted in favor of the earliest texts, in that teachers would have had more time in which to hear about, see, and use the particular texts. I also suspect that texts that had been used in teacher education programs and were also suitable for teachers in service, may be more heavily weighted as they may not have been supplanted by other texts where funds for newly released books were low.

Guidelines for Inclusion and Exclusion of Texts

As indicated in Chapter One, in order to be considered for inclusion, an art education textbook had to be written by a North American author, within the time frame previously indicated, and had to be a stand-alone publication, not an article or teachers' guide. I was not to make any attempt to have a balance of male and female, or urban or rural, teachers or supervisors, or administrators or art consultants, etc., as authors. Popularity and accessibility of the texts were the prime concern in selection. I assumed I

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1 Following are the texts in this study listed chronologically with the texts' original dates listed and subsequent editions indicated: Whitford (1929/39); Lemos (1931/1939—4th printing); Hartman & Shumaker (1932/39/72; printed first as articles in 1926); Mathias (1932); Todd (1933/3rd impression 1940); Payant (1935); Nicholas, Mawhood, & Trilling (1937); Leon L. Winslow (1939/49); The Visual Arts in General Education by Progressive Education Association (1939/40); Natalie Robinson Cole (1940; Eighth impression 1940, and others); Ralph M. Pearson (1941/53); Joicey Horne (1941/45); Victor D'Amico (1942/53); Sibyl Browne (1943); Ziegfeld and Smith (1944).
would be dealing with first edition texts but I had not made this one of the inviolable rules for inclusion. In finding that the 1929 Whitford text, revised in 1937, was #1 in popularity on the School Arts rating, I felt I could not ignore it. I justified going earlier than my planned early 1930s start date by noting that the October 1929 crash of the Stock Market was the acknowledged beginning of the Depression and, with a text revision in 1937, this book could justify a place on my list for being of that date alone, providing I wasn't making first editions an absolute rule. The rest of the texts included in the study are, however, first editions. But in accepting Whitford's 1929 text, I had to consider Mathias' 1929 text which was #2 on the School Arts popularity list. I had excluded it initially on the basis that it was prior to my intended time period. In accepting the 1929 Whitford text I had to justify why I felt I should not be including the 1929 Mathias book. Intending as I was to include Mathias' 1932 text, listed as #11 on the School Arts popularity list and firmly within my guidelines for inclusion, I felt justified in excluding the 1929 text, as I was making extensive reference to Mathias' 1924 text (#3 on the School Arts popularity list) as providing guidelines for the selection of artmaking materials. I felt that to focus on three of Mathias' texts would give undue weight to her in the study. In explaining this I acknowledge the choice of texts was not as straightforward as I expected. This difficulty in selection also indicates that another person undertaking the research would have come up with a different set of texts to analyse.

Appendix B explains the guidelines I used in excluding texts from the study, and it mentions texts that readers familiar with the literature of the time period might question as to why they are not included in the study. I hope that this information will preclude some questions about exclusions that might otherwise be raised, as some of the excluded texts were well advertised at the time, or otherwise focussed on, in the two art education journals noted, and in some cases they received ratings on the School Arts popularity list. In the process of listing them in Appendix B, I have accounted for all the texts on the School Arts popularity list except for the following which are included in the study. They are, in order of rated popularity, as follows:

William Whitford, 1929/1937 rev., Introduction to Art Education (#1 on School Arts popularity list).

Pedro J. Lemos, 1931/1939 rev., The Art Teacher. Published by Davis, this text received a great deal of advertising in School Arts Magazine, Lemos being the editor of School Arts and both text and magazine having the same publisher (#7 on popularity list).

Margaret Mathias, 1932, The Teaching of Art in Schools. This text's apparent popularity may relate in part to the fact it was used as a text in teacher training. Lack of funds to replace this text with any more recently published texts may have
contributed to its continuing use by in-service teachers as well (#11 on popularity list).

Florence Nicholas, Nellie Mawhood, and Mabel Trilling, 1937, Art Activities in the Modern School (#13 on popularity list).

**Design of Data Sheet**

As previously noted, I formed the basis of my 13 research questions in the process of examining the literature of the time period to determine if sufficient art education texts from this time period would be available to analyse. Due to space considerations, only two completed data sheets have been included in Appendix A, one for Pedro J. Lemos (1931/39), The Art Teacher, from the Art for Industry curriculum model, and one for Sibyl Browne (1940), Art and Materials for the Schools: Activities to Aid the War and the Peace, from Art for Social Uses.

**Process of Data Collection**

The first time I went through a text I read it closely; I tagged relevant pages to show the locations of information in the text to be returned to later. The second time I went through the text, I input the information on the relevant sections of the data sheet and also recorded context information there. Subsequently I scanned each page to record the names and page numbers of the materials and the kinds of art projects described. This third time through served to double check the other information while I recorded the materials and projects. When I found conceptual details I had previously missed, I included them at that time on the data sheet. Where no information was provided or revealed in a text relevant to a particular question, I omitted the question from its data sheet.

**Determining the Associated Curriculum Model**

Often the orientation of a text and its associated curriculum model were obvious, as in the 1940 Cole and 1932 Hartman and Shumaker texts relating to creative self expression. Other texts espousing several different approaches were not obvious, in fact they were difficult to place. But determining the most relevant curriculum model did not concern me as I was filling out the data sheets. At that time I was not trying to make a case for a text being in a particular curriculum model. Associating the particular texts with the closest curriculum model came only after the information from the texts had been recorded on the data sheets.
Critique of Data Sheet

As it was not my intention to gather quantitative data, I conclude that the data sheet was more detailed than it needed to be. Considering my descriptive purposes, it would have been sufficient to leave space on the data sheet under each research question for recording any relevant information. Question Two particularly, on attitudes to materials, had more detail than was helpful or usable. Part of this question involved looking at the format of a text to determine an author's attitude towards materials. I speculated that where a text was organized around chapter headings that name materials or processes and where materials are thoroughly indexed, etc., some suggestion is made regarding the attitude of the author to the role of artmaking materials in an art program. Conversely I assumed that where the author mentions materials only in passing and does not acknowledge materials in cutlines to reproductions nor provide sources of any materials, one can assume that the author takes materials for granted or does not see them as important to an art program. Nevertheless, I made provision for recording such information using the following terms: None indicates that there was no reference to materials in headings, no sources given for any materials discussed, etc. Few indicates the presence of materials in headings, cutlines, etc., in from 1 to 25% of all those in the text. Some indicates 26 to 50%. Many indicates 26 to 50%. Almost All indicates from 76 to 99%. All represents 100%.

Clarification of Materials and Projects Lists

Tracking the actual materials used and projects undertaken in classroom artmaking as provided in Appendix C and D respectively was a fairly involved process; it included listing both traditional artmaking materials and improvised materials. Nevertheless, it seemed worth doing as such lists in themselves tell much about what was being taught in the class. Because the aim in the study was to create a body of descriptive information, not quantitative data, my first impulse, in filling out the data sheet, was to merely indicate that a specific material is mentioned in a text. I might have used an X, for instance, on the sheet, but I decided that a page number, hardly any more difficult to record, might create a more meaningful reference for a reader wanting to follow up on information on a particular citing. So I provided, as I came across it, the first page reference for a particular material or a particular project. On subsequently finding pages where the topic was discussed more fully, I included those page numbers as well. While this approach provided additional information, it could be misleading in perhaps suggesting that the listed locations represent all the locations where the artmaking material or project is referred to and this is not the
case. The warning is that one could not extract or compile quantifiable data from my listings.

On the data sheets in Appendix A and in the Appendixes C and D, I listed the material or project under the specific heading that the author used or, if unnamed, the one I felt was most logical. This means that in looking at the lists of materials or lists of projects, one needs to read the entire list before assuming that an item was not mentioned in the text. Colored pencils used in preparing color wheels, for instance, could appear under Color Studies in one text and under Design in another; similarly linoleum block printing could appear under Printmaking in one text and Textile Surface Design in another text if the printing was done on cloth.

Assumptions/Interpretation

In compiling the lists of materials in Appendix C, I at times had to make some assumptions; these I placed in parenthesis. For instance in the Todd text a description about making animals from corrugated cardboard (p. 106) mentions pieces of cardboard being "glued" together, so I wrote (glue) in the materials listing, the parenthesis indicating that I had made this assumption about the existence of the actual glue. But the text goes on to mention that plasticine was used, not glue, in attaching the animals' feet to the cardboard base. Given this additional information, I was able to specify plasticine instead of glue. As noted below, other verbs also suggested materials.

The difference between an entry saying type, metal and type (metal) is that in the former the type was stated as being metal but the term was inverted for the sake of alphabetizing. But the latter entry type (metal) appears where type was stated but the metal was assumed. This example occurred in the context of a discussion about block printing with found objects; most likely this type would be metal in that it allows for the possibility of being inked in order to serve as a printing block.

Except in the case of teaching materials prefaced as TM before the page number, I tried to list only the artmaking materials used by students. Again this was not always as obvious as it sounds. The Pearson text, for instance, has reproductions of many examples of art by well-known artists as well as lesser known, or at least unknown to me, professional artists. When Pearson noted a sculpture by Archipenko as being bronze, I did not list this, as as my intent was to record only the materials used by and art projects produced by students. The sculpture did not qualify as an entry as a project or as a material. But because there is also an example of a sculpture by a student that appears to be of bronze, even though it is not acknowledged as such, have I listed sculpture as a project and (bronze) in parenthesis as a material.
Ambiguity of Language

Some words included in the texts have fallen from use or have meanings other than those of today and these can cause confusion. Lemos gives the instruction, "Brad the toned papers in the cover" (p. 473). Brad was an unknown verb to me. A current dictionary indicates that a brad is a slender, flat nail with a small head; one assumes Lemos is using the verb to suggest the noun, similar to saying attach the papers with a brad. Another example is provided by Browne in describing the construction of a play airplane. She writes, "the cloth covering was 'doped' on at the suggestion of the boy from the airport who supplied the dope" (Browne's quotes on word, p. 17). A contemporary source describes doping as adding a solution to a surface to make it waterproof as in doping a paper stencil to make it durable enough to stand the wear of repeated applications of paint (Art and Crafts Education, 1938, p. 40). This explanation of doping seems to make sense in this instance. These examples suggest that while it is useful to make assumptions, in order to provide as complete a picture as possible, they are subject to error.

Abbreviations

Abbreviations are used on the data sheet and appear on the lists in Appendixes C and D relating to materials and kinds of projects respectively. If a specific material or project is alluded to in a text chapter heading, CH, or subheading, SH, I noted this along with the page number, as to me this suggests the author placed a greater importance on the item than if it was mentioned only in straight text. Similarly if a material is named in a photo cutline, PC, this seems to suggest greater importance than if it is revealed in a reproduction, PR, but not acknowledged in the accompanying cutline. I have referred to the higher category. The other abbreviation, TM, indicates that the material was a teaching material used only by the teacher. An example of this is the blackboard; in some classes blackboards were routinely used by students and in others they were used only by teachers. Other references, appearing as numbers only, indicate page numbers of references in the body of the regular text.

As noted in Chapter One, the artmaking materials tracked in this study are those for student use in art programs in the classroom. I have not concerned myself with reproductions of paintings or other examples relating to the teaching of art appreciation or picture study. In a few cases, however, materials were used in a studio art activity in conjunction with art appreciation and picture study; in those cases the studio artmaking materials are acknowledged.
Organization and Presentation of Data

In reporting on the information gathered via the data sheets, I have organized the information on each question from each text under the curriculum category assigned to that text, as described in Chapter Three. The information organized under those headings is listed chronologically. My hope was that in doing so I would be allowing some thematic or chronological patterns to emerge. I acknowledge that the categories are artificial theoretical constructs and that placing a text within one of the categories ignores its complexity. As revealed in the charts and accompanying commentary outlining the authors' assumptions, viewpoints, and goals in Chapter Four, most of the texts could have been placed in more than just one curriculum category. Yet in the interest of curtailing the length of the discussion of the findings, it was not feasible to restate information about a text in more than one category.

What They Do, Not What They Say: Inconsistencies in Categories

Another problem with the categories is that what an author or teacher says is not necessarily what an author or teacher does. Similar contradictions are evident in introductions to the texts by other writers. Such inconsistencies could be the subject of a study in itself, as Peter Smith (1996, p. 6) suggests after considering Mary Ann Stankiewicz's (1984) description of Ruth Shaw's professed free, self-expressive approach to finger painting which Stankiewicz finds as being more prescribed and teacher influenced than Shaw herself would admit. In stating the following, Kauppinen (1987) brings to mind more than one author in this study:

There also may be art educators who seek out new information to harmonize dissonant elements [in their studio art programs] by examining research reports. In this way, they try to identify ways of defending the old method. There are those who simply disbelieve that there are any differences between the old and new approaches, or they speak as if there were adopting a new method but continue their previous practice. They have distorted their perception in order to reconcile obviously contradictory positions and thus escape the tensions of basic conflict between dissonant elements.

What counts is not what is, but what individuals need to believe to avoid conflict, however distorted those beliefs may be (p. 69).

Probably not all the authors would agree with the category with which I have associated their text.
Use of Quotations

For the sake of the space I have limited my quotations from the texts that I have included in the study, but some direct quotes seem desirable as they suggest a certain tenor and a feeling for the time. Penney Clark (1995) quotes (p. 6) Ruth Miller Elson (1964), author of Guardians of Tradition: American Schoolbooks of the Nineteenth Century who states, "let the textbooks speak for themselves as much possible, in the hope that their charm as well as their diction and sentiments will interest the reader." I've also used the author's own words where the actual words give insight and convey greater feeling than a restatement could. An example of this is provided in an article by Sue Fuller (1943) in Design addressing art teachers during the war that touchingly acknowledges art's place in democracy:

Now that I'm in the war, holding down a battle front position in fact, I've been thinking of things back home much more than I ever did before. I keep thinking of what I'm fighting for and, strangely enough, I keep remembering that old art room. I can't explain it, but to me that room held more peace and hope and enjoyment than I can remember in all these years. That's why all the things men say I'm fighting for are symbolized to me in that one room. (p. 25)

Gendered Language

One problem associated with using direct quotes from the texts is that writers of the time relied on the masculine pronoun to indicate the singular. Thus the student was almost always referred to as *he*. I have not been willing to perpetuate this; to use the masculine only in referring to the student, from today's perspective, would seem to suggest a desire to write girls and young women out of the entire educational process. In most cases the use of a masculine pronoun encouraged me to restate a sentence. But where it seemed desirable to maintain a direct quote that included *he* in referring to the universal student, I have added *or she* or, less often, noted the occurrence with *[sic]*. In this same vein, the high school teacher, the principal, and the art supervisor are generally referred to as *he*, whereas the elementary teacher is generally referred to as *she*. As limiting as these latter assumptions are for both females and males, they don't seem so objectionable as to be worth the distraction of writing *[sic]* each time that they occur; where a direct quote seemed desirable, I have left them as they appear.

Also on the subject of gender, it is worth noting that despite the dearth of information on women art educators during the Depression era and World War II years in the main art education histories, women art education writers are a presence in the

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literature of the time period. While I did not attempt to create a balance of male and female authors in this study, they are evenly represented. I have, however, purposely included the first names of writers in my discussions and in the references so that the existence of women art education writers is apparent.

**Charting the Findings to Produce the Conclusions**

After summarizing the findings on each question from each text, I created a chart for each focus question that allowed me to compare the responses from each text and more clearly see the patterns within the curriculum models. As an example I have included the chart for the first focus question, Basis of Selection of Materials as Figure 1 (two pages); this question also sought to determine to what extent the texts agreed with Margaret Mathias’ 1924 guidelines on the basis of selection of artmaking materials as I have described in Chapter One. The information on the left provides the statements given by authors on the particular topic, in this case on the basis of selection of artmaking materials, and the columns on the right record whether or not the authors of the 15 texts share the particular view. The texts, indicated by an abbreviation of the authors names, as defined in the note to Figure 1, are grouped according to category and within each category, by date. This has made visually apparent which texts from which categories agree with a particular statement, as well as indicating the number of texts agreeing in total. Conclusions have been drawn from the information emerging as a result of the charts.
### Figure 1. Basis of Selection of Materials (Page one of two)

<table>
<thead>
<tr>
<th>Number of Texts</th>
<th>Art for Industry</th>
<th>Creative Self Expression</th>
<th>Art for Daily Living</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promotes bodily activity (gesture, large/small muscles) [M]</td>
<td>6</td>
<td>Ma</td>
<td>H/S</td>
</tr>
<tr>
<td>Promotes satisfaction [M]</td>
<td>5</td>
<td>Ma</td>
<td>—</td>
</tr>
<tr>
<td>Begin where at (age/stage appropriate, emotions &amp; capacity) [M]</td>
<td>10</td>
<td>Wh</td>
<td>Le</td>
</tr>
<tr>
<td>Supports projects leading to further growth [M]</td>
<td>5</td>
<td>—</td>
<td>Le</td>
</tr>
<tr>
<td>Quick work (consider time available and attention span) [M]</td>
<td>5</td>
<td>Wh</td>
<td>—</td>
</tr>
<tr>
<td>Creates desirable social situations [M]</td>
<td>5</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Type of school</td>
<td>1</td>
<td>Wh</td>
<td>—</td>
</tr>
<tr>
<td>Aim of course</td>
<td>1</td>
<td>Wh</td>
<td>—</td>
</tr>
<tr>
<td>Simple to more complex (progressively more difficult)</td>
<td>6</td>
<td>Wh</td>
<td>Le</td>
</tr>
<tr>
<td>Size considerations; work in a large way or a small way (bold/cramped, or change beneficial)</td>
<td>8</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Greater the use in life, greater the need to know how to use it</td>
<td>1</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Provides knowledge through sense of touch before sense of sight</td>
<td>1</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Best facilitates expression in child/ease of handling</td>
<td>5</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Offers appropriate physical resistance</td>
<td>4</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Representative of a large group of industrial products</td>
<td>1</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Appeals to a wide range of interests and capacities</td>
<td>2</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Students choose from a wide selection or determine own materials</td>
<td>8</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Must be appropriate to student’s planned project</td>
<td>2</td>
<td>—</td>
<td>Le</td>
</tr>
<tr>
<td>Has a significant place in culture</td>
<td>1</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Not needed for war; easily replaceable</td>
<td>1</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

Note Abbreviations: [M]=Based on Mathias' Guidelines; Wh=Whitford; Le=Lemos; Ma=Mathias; H/S=Hartman and Shumaker; Co=Cole; N/M=Nicholas, Mawhood & Trilling; Z/S=Ziegfeld & Smith; Ws=Winslow; T/G=Todd & Gale; Ho=Horne; Pe=Pearson; D'A=D'Amico; Pa=Payant; Vis=Visual Arts in General Education; Br=Browne

Cont.
### Figure 1. Basis of Selection of Materials  
(Cont. from previous page)

<table>
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<tr>
<th>Subj. Integration</th>
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<th>Art for Social Uses</th>
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<td>Not needed for war; easily replaceable</td>
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Note: Abbreviations: [M]=Based on Mathias’ Guidelines; Wh =Whitford; Le=Lemos; Ma=Mathias; H/S=Hartman and Shumaker; Co=Cole; N/M=Nicholas, Mawhood & Trilling; Z/S= Ziegfeld & Smith; Ws=Winslow; T/G=Todd & Gale; Ho= Horne; Pe=Pearson; D’A=D’Amico; Pa= Payant; Vis=Visual Arts in General Education; Br=Browne
CHAPTER THREE—Introduction to Changing Curriculum Models of the 1930s and early 1940s

It would seem reasonable to assume artmaking materials used in the classroom are determined to some degree by the particular curriculum model upon which the art program is based and that some of the materials would change as the curricular model is adjusted to meet the needs of the society it is set up to serve. Curriculum change occurs as a result of varying social, cultural, economic, and other pressures in society (Chapman, 1978, p. 15; Eisner, 1972, pp. 259 & 262; Wygant, 1983, p. 116) because schools are institutions answerable to the society that supports them and that expects them to help resolve crucial social issues (Eisner & Ecker, 1966, p. 1; Freedman, 1987, p. 27). This was as true in the time period of this study as it is today. In criticizing the educational status quo, George Counts (1932) cites a generally held social belief:

Faced with any difficult problem of life we set our minds at rest sooner or later by the appeal to the school. We are convinced that education is the one unfailing remedy for every ill... whether it be vice, crime, war, poverty, riches, injustice, race hatred, class conflict, or just plain original sin. (p. 3)

But curriculum change generally happens over many years; Hamblen (1984) states there are "significant time lags between theory and practice and between the official demise of a program and when it actually is no longer part of the classroom practice," and she suggests the lag is probably at least 20 years (p. 116). Also there are few clear demarcations between the acceptance of the theory of a new curriculum model, its implementation in classrooms, and the disappearance of the model or models which it is supplanting. One of the fascinations of studying the art education history of the Depression and World War II years in America relates to the number of curriculum models espoused in a relatively short time period as citizens looked to the schools for solutions to the problems caused firstly by the extreme economic and social hardships of the Depression and subsequently by emotional tensions and other difficulties relating to the war.

Edith Mitchell (1937) provides a summary of a survey of one hundred writings that lists the philosophies revealed in art curriculums of the preceding three years and reports beliefs that "art shall emerge from social needs and experiences, serve as an integrating force in learning and the development of personalities, provide rich opportunity for creative experiencing, serve cultural as well as vocational ends, function as a therapeutic agent, and project itself into many aspects of personal and community living" (p. 9). While acknowledging the contributions of proponents of these viewpoints, Mitchell (1937) also notes that "unfortunate clichés have developed so that today we find an assortment of 'creative expression,' 'integration,' 'appreciation,' 'social problems,' 'practical problems,' and
'subject matter and techniques set-out-to-be-learned' emphases, with resultant biases which tend to confuse and limit art teaching" (p. 9).

Another problem with referring to pedagogical categories is that art programs are seldom contained within just one. Hamblen (1984) says, "Many art education programs tend to be a combination of several aesthetic orientations and multiple philosophical orientations" (p. 115). In her process of defining broad categories over a two hundred year time span, Hamblen touched on aspects of the rationale for a movement, its classroom emphasis, main media used, values attributed to the movement, anticipated outcomes, and instructional methodologies (p. 114). She also refers to the learner, the subject matter, and society (p. 116). In the discussion below and in Chapter Four profiling the authors in the study, I look at similar aspects of the art curriculum models that I view as being the primary ones in the 1930s and early 1940s. I have used, as organizing categories for discussion, those curriculum models that seem to be generally accepted by art education historians as the most identifiable models of the time. However, some of these writers have provided slightly different names or more or fewer models so that the categories they use may seem to overlap some of those used here; nevertheless I believe the main intentions within the various systems are accounted for within the categories that I have chosen. The categories themselves, however, are artificial constructs and many of the texts that I analyse could be placed in at least two of the categories, as revealed in Chapter Four. In some cases the names of the models were self-applied at the time they were proposed or undertaken; in other cases the labels have been subsequently adopted. In some instances the focus of the model changed from the beginning of the time period to the end of the period; this I also mention in alluding to the basic characteristics of the models.

The seven categories I have used as a basis for this study of art education of the 1930s through 1945 are: Art for Industry, Creative Self Expression, Art for Daily Living, Art for Subject Integration, Art for School Art's Sake, Art for Art's Sake, and Art for Social Uses. In discussing their historical context, I mention only the factors—social, political, cultural, economic, etc.—that seem to have had a direct bearing on the creation of the particular art curriculum model. For more inclusive coverage of the period 1930 to 1945, as it relates to art education, one would do well to consult Foster Wygant's 1993 text, School Art in American Culture (pp. 69-98). Wygant designates the art curriculum focuses of this time as relating to the values of art in community life, integration with other subjects, and the idea of the child as a natural artist (p. 69).

Unless stated otherwise, I have used the dates of the social, political, and other events referred to here as those provided in the Encyclopedia of American Facts and Dates (1970, fifth edition, hereafter referred to as Encyclopedia). This publication, which began coverage in 1834, provides month by month lists of American events under four headings:
(a) politics, government, war, disasters, vital statistics; (b) the arts, books, painting, drama, architecture, sculpture; (c) science, economics, industry, education, religion, philosophy; and (d) sports, fashion, popular entertainment, folklore, society.

1. Art for Industry

Stock Market Crash, Unemployment, and Roosevelt's New Deal

The onset of the depression era was felt in the United States after a downward trend in stock prices for several weeks culminated on October 29, 1929, with a general panic resulting in the dumping of 16,400,000 shares on the stock exchange for any price they would bring. Within three weeks a total of $30,000,000,000 in paper value had been lost resulting in a collapse of the financial market and credit structure (Encyclopedia, pp. 484-485) and soaring unemployment. The unemployment gave new impetus to an art education goal previously embraced—to prepare future citizens for the constructive use of leisure. Just a year earlier this had been a concern due to prosperity. In a September 1928 article in School Arts Magazine entitled "Leisure Hours," Emma Ranck considered beneficial ways for students to spend their spare hours saying that "the problem is growing in America, with our prosperous times, and [students'] leisure hours must be faced" (Ranck, p. 48). A year later a School Arts (1929, November) editorial, presumably written before the impact of the stock market crash was felt, confirmed this concern:

Without right use, better it would be that leisure had never come. But since it must be recognized as a permanent factor in life, education must train for the avocational as well as the vocation, train for a life as well as for a living." (p. 131)

The presidential election year of 1932 has been recognized as the depth of the Depression with national wages less the sixty percent of what they were before the stock market crash and 13,000,000 unemployed workers and their families having little hope that the Hoover Administration would find a solution to their plight. Presidential candidate Franklin Roosevelt's promise of a "new deal" and a "new order of competence and courage" brought him the reward, in November of 1932, of a landslide victory thus giving citizens new hope and optimism for the coming year (Encyclopedia, p. 490-491).

A result of the Depression on education was that in 1933, according to the National Survey of School Finance,

One-third of America's school children were receiving an inadequate education. In the fall 2,000 rural schools had failed to open; over 15,000 commercial schools and colleges were forced to suspend activities; some 200,000 certified teachers were unemployed; an estimated 2,280,000 school age children were not going to school. (Encyclopedia, 1970, pp. 496).
1. Art for Industry: To give pupils knowledge of the so-called great industries, Lemos (1931) provides instructions on how to make useful objects utilizing clay and cement (p. 170).
Art Skills for Industry and Competition for Markets

Between 1924 and 1935 the Federated Council of Art Education through its publishing program encouraged art careers in textile and fabric design and interior decoration (Saunders, 1971, p. 286). By 1935 auto manufacturers realized the need to emphasize style innovations to stimulate car sales (Encyclopedia, 1970, p. 506-507). Designing for industry, as narrow a goal as this was, continued to have an acknowledged place in art education at this time of economic hardship requiring justification of the continuation of art programs in the schools. James W. Kerr (1933), a former New York State supervisor, acknowledges this role in describing how a teacher from a small western city met with leaders of the industries in her community to find out what their art needs were and how she, through her teaching, could help fill those needs (p. 195). She found that businesses required advertising, window and counter displays, posters for merchandising, packaging, and that publishers of the local paper required other applications of art education, as did those undertaking gardening and home landscaping and other enterprises needing visual improvement in their product. Kerr's conclusion in considering the teacher's research about the art needs of her community and what she should be teaching was:

That art can be so taught that never again will its purpose and very existence have to be questioned by the community. That modern conditions will always present many problems that will find their solutions in the art department of our public schools. That art teachers will have to realize that a broader social interest will form and vitalize the whole course of study...(that) the planning and teaching of art education (must relate) directly to the need of each individual and to the community, in order to bring about a permanent art recovery. (p. 197).

It is perhaps worth noting that Kerr's recommendations bear resemblance to the Art for Daily Living curriculum model (discussed below), except that the emphasis in his article is on preparing the professional designer to serve the needs of the community rather than preparing future consumers to satisfy their own art needs.

Partly through the advocacy of Lemos through School Arts Magazine, an adapted art for industries model remained a presence in the schools of America through the 1930s, and into the 1940s despite the introduction of subsequent educational philosophies. In two articles referring to "the art need that transcends all others," Lemos stressed the need for more attention to design in industrial products to help compete in domestic and foreign markets. Lemos (1935, November) wrote:

Applied art, industrial art, practical instruction in the hundreds of handicrafts, must come into our schools if we do not want to continue having foreign-trained workmen direct the products of our art industries....Art knowledge....will correct the unbelievable condition of our selling millions of dollars of raw materials to Europe...
and paying billions to get it [sic] back because it has received the impress of properly trained foreign industrial artists. (p. 131)

Four years later looking beyond the immediate community, Lemos (1939) again recognized the need for "practical applied, vocational art" in school programs to recapture world markets, revive lost jobs, and give hope to youth for the future (p. 2). Stating nearly all of South America's home furnishings and architectural enrichments are from Europe, he advises that South America is an untouched market that could create job possibilities for millions of future high school graduates and college diploma holders who were becoming increasingly jobless (p. 2). While such art training for future industrial designers focussed on the talented few (de Francesco, 1958, p. 86), these same programs also aimed to increase the taste of future consumers.

The Artist Model

The artist model in the Art for Industry category is an employed designer having a productive role in industry rather than the romanticized, maladjusted and possibly starving, heroic figure isolated from society. Peter Smith (1996) identifies this position of the artist as somewhere between the autonomous individual and the individual as anonymous worker (p. 36).

Assimilation of Immigrants/The Craft and Folk Tradition

Chapman (1978) explains that education early in the century developed against a background of the settling and establishment of new Americans from the largest wave of immigration in U.S. history (p. 9). Because many of the children in the schools into the 1920s spoke little or no English, special programs were offered that would "teach a useful trade, provide nonverbal success to children, and draw on the ethnic traditions of the immigrants" (p. 9). Art classes offered manual training projects stressing technical skills before industrial art was established as a separate course. Chapman mentions, "crafts were approached in the spirit of extending the immigrants' traditional pride and vocational interest in well-made handcrafted items" (p. 9). She also states that "art activities based on folk traditions and ethnic holidays are another legacy of the turn-of-the-century immigration period" (p. 9).

Chapman labels the approach as Art as Craft and Folk Tradition (p. 9). If School Arts Magazine can be considered a fair representation of what was going on in the schools (Efland, 1990b, pp. 173-174), it is apparent that these approaches described by Chapman were still present in the schools through the 1930s. School Arts carried a review (1933) of a book by Allen H. Eaton entitled Immigrant Gifts to American Life1 in which the reviewer states that Eaton

urges the fostering and developing of old arts and crafts for the enrichment of American culture and writes eloquently of their value in Americanization programs. [Eaton] points out that the immigrant who feels that he [sic] has something of value to contribute to his adopted country and feels that he is benefiting as well as being benefited by the United States becomes more a dignified and worthy citizen than the he who feels that his place in the social scheme is to receive rather than to give to American civilization. (School Arts, 1933, January, p. 384)

I have chosen to include in the Art for Industry category these continuing craft activities that aimed to instill manual skills that could be useful to students later in life, either in industry, as in a trade, or in the home.

**Educational and Art Influences**

Skill in drawing is another holdover from an earlier period in art education which, in this study, has been included in the Art for Industry category. The skill in drawing curricular approach had been official art program policy beginning in the 1870s, based on Walter Smith’s introduction of the ideas and art methods of the British South Kensington School which he brought to America beginning in 1871 (Wygant, 1983, p. 55) at the invitation of Boston’s industrialists. Smith had set out to organize in Massachusetts a system of art training aimed primarily to upgrade design standards of American products so they could compete effectively in both international and domestic markets (Peter Smith, 1996, p. 25; Efland, 1983, p. 94). Walter Smith wanted to institute in schools "the kind of art that served vocational needs, that could be learned by all, and that could be developmentally systematized" (Wygant, 1983, p. 59). American students studying under this curriculum model learned, among other things, drawing based on geometry as a basis for learning the design of ornament. Efland (1990b) says that "the exercises proceeded in a strict simple-to-complex sequence" (p. 79) and still espoused the belief of Rousseau who thought art should be taught from observing nature (p. 83). Wygant (1983) states that students analysed natural specimens to convert them to "flattened, conventionalized, repeatable forms" (p. 58). As evident in Pedro Lemos’ popular *Applied Art* text (1920) and issues of *School Arts Magazine*, Wygant (1983) also suggests that in the 1930s art educators continued to advocate the conviction that "decorative form should be flat, without three-dimensional illusion, when printed on a flat surface [thus maintaining] one of the major doctrines in the reform of the decorative style in mid-century England" (p. 58).

The arts and crafts movement came to art education in America as it had to Britain in the 1890s after Walter Crane became head of the art program at South Kensington, then titled Royal College of Art (MacDonald, 1970, p. 294). In the U.S. the aim, like that of the British arts and crafts movement led by William Morris, was to re-establish a union of art with craft to remedy wrongs stemming from the industrial revolution. In writing of the connections between England and America, Wygant (1983) states:
For two or three decades, in the Arts and Crafts Movement, in Art Nouveau, and in the work of many artists, there were not prohibitive separations between design for manufacture, hand production of high quality "decorative arts," and the traditional fine arts.... The Arts and Crafts Movement was an important factor in establishing the position of the crafts in [American] art education. (p. 104)

Through Lemos' prolific writing during the 1930s, especially in his role as editor of the widely distributed School Arts Magazine, Lemos (October 1935) acknowledged the need for art plus application: "Painting and drawing only, with no relation of it to the things of utility, to the environments of everyday life, leaves art education a veneer and an affectation of art knowledge" (p. 67). School Arts Magazine, from the time of its creation as the Applied Arts Book in 1901 through the 1930s, revealed in its cover designs and examples of the school art work reproduced within its pages, the influence of the arts and crafts movement (School Arts Magazine, 1930, September) through to a transition of interest in the art deco style (1933, November, p. 130). The views of John Ruskin as a proponent of the moral value of drawing from nature, as a way of seeing nature's beauty and being positively influenced by it, are apparent in Lemos's Applied Art text (1920/1933, Foreword).

Supplanting of Art for Industry Model

Lemos maintained his belief in the student's engagement with applied art despite what he saw as the encroachment of creative self expression in art education, which in a School Arts editorial he disapprovingly identifies as "the age of Easel Painting" in the classroom and refers to as being the "tool boom" that "passed into the realm of Experimentation" (School Arts, 1935, October, p. 67). He suggests that engaging in painting and drawing only, isolated from useful things, has little value. He advises that "Art plus Application will succeed" (p. 67).

A summary comparing what is labelled as the old order, relevant to Art for Industry, and the new order, descriptive of Creative self Expression suggests the characteristics of these two models.

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<tr>
<th>The old order</th>
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<td>Information</td>
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<td>Imitation</td>
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<tr>
<td>Earning a living</td>
<td>Living a life</td>
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(Howell, 1941, p. 23)
2. Creative Self Expression: With large paper and long-handled brushes, children paint images springing from their own experiences after motivation by the teacher (Cole, 1940, facing page 4).
2. Creative Self Expression

Creative self expression as a curriculum model in art education emerged in the 1920s and expanded in the 1930s; it focussed on development of the personally integrated, emotionally healthy individual; an individual free from the psychological repression associated with Puritanism and Victorianism. It flourished during World War II as an outlet to vent the emotional tensions of the war. A relatively recent description of personal integration is in keeping with the beliefs at the height of creative self expression's popularity as a curriculum model:

Art experiences that are appropriate to a child's needs can have an integrating effect on his/her personality development... (and allow the) child to express and objectify inner feelings, release tensions, and hence grow psychologically. (MacGregor, 1984, p. 40)

In the 1930s, creative self expression was closely aligned with the Progressive Education movement having many shared concerns, so that the language describing at least one segment of the Progressive Education movement could be describing creative self expression in general as indicated by these phrases listed in a different context in Cremin (1961): "the whole child," "the needs of the learners," "social and emotional development," "teaching children, not subjects," "recognizing individual differences," "personality development," and "intrinsic motivation" (p. 328).

Child Study Movement, Freud, Psychological Health, and the Whole Child

While the child study movement began in 1880 and its impact was not felt until 1900 (Efland, 1990b, p. 159), its influence continued through the 1920s and 1930s in the development of creative self expression as an art curriculum model. The child study movement was an attempt to scientifically understand children; drawing was used as a tool in this study to reveal information on "children's cognitive and motor development, their interests, and their perceptual and conceptual processes" (Wygant, 1983, p. 109). A proponent of the child study movement, G. Stanley Hall, believed that the natural development of the individual follows the pattern of the evolution of the species and that the child passes through all the stages from savagery to civilization (Efland, 1990b, p. 159). Another advocate of child study, James Sully, is said to have been the first person to use the expression "the child as artist" (Efland, 1990b, p. 161) and to see child art on its own terms, rather than as an unaccomplished version of adult art. This acknowledgment introduced a new respect for children's artistic output, a respect which is central to the Creative Self Expression model.

Freud's work with psychoanalysis, an effort at re-education based on a fuller awareness of self (Cremin, 1969, p. 209), also served as an influence on the development of
the creative self expression approach. "The essential task of education was seen as one of *sublimating* the child's *repressed* emotions into socially useful channels" (p. 209, italics in original). With a knowledge of human "instincts and the possibility of their conversion," the pedagogue, will "create situations necessary for development, and thereby guide character formation into proper channels" (p. 209). This centered on understanding the subconscious where the reality of everyday appearances was augmented by an exploration of a deeper reality—that of inner psychological states. Medical science determined in 1937 that mental illness is related to cultural factors rather than to the traditionally assumed factors of heredity (*Encyclopedia*, p. 513). Teachers espousing Creative Self Expression justified their position by explaining how artmaking contributed to the psychological health of the individual. Zachry (1937) acknowledges the "common ground of experience on which art and mental hygiene meet." She states:

> Both are concerned with the "ordering of a growing experience".... The artist asks of the individual that he (sic) make an order out of chaos, that he take what he perceives in imagination and convey relationships of ordered form and content within some given medium. The mental hygienist asks of the individual that he make a related order out of the disintegrated experiences of which his life is composed, and through his action or behavior find the fulfillment of his growing experience. Both have the same struggle for coherence in an incoherent society. (p. 31)

In the Creative Self Expression approach, contributing to the wholeness of personality is the aim in teaching rather than training students as artists or instilling particular knowledge or skills (Wygant, 1993, p. 71). Sallie Tannahill (1941) suggested that where the concern for the whole child exists there will be evidence of individuality of expression consistent with the personality of the child (p. 458). Stankiewicz (1984) confirms that after World War I "progressives believed that each child possessed unique creative potential that should be developed, by schools, so that each child could develop into a healthy, integrated person" (p. 21). John Dewey (1934) explained the manner in which personal integration is achieved by using art as a positive outlet when a person is irritated; the irritated person must act in order to dissipate the irritation and that artmaking is emotionally akin to the means by which the irritation can find direct discharge. Dewey implies that as the objects making up the art project are ordered, so the person's emotion is ordered. Thus artmaking replaces a direct road of discharge, which could be destructive, with an indirect road of expression (pp. 77-78).

Alluding to the social pressures at the end of the Depression, Zachry (1937) describes some other aspects of personal integration:

> The fast-moving tempo of society, with its accompanying external pressures, tensions, and anxieties, makes release through some form essential to the development of a well-rounded personality....Since the act of expression or communication involves an exposing, a sharing, and an organizing of "self," a
student's art cannot develop integration and form unless he [or she], too, is becoming integrated as an individual. (p. 31)

Aspects of this personal integration were later designated by Lowenfeld as intellectual, emotive, social, perceptual, physical, aesthetic, and creative (Lowenfeld, 1947, pp. 59-69).

Forerunners and the Naumburg-Dewey Debate

Peter Smith (1996) explains that by about the mid 1920s, the Progressive Education movement was split by the Naumburg-Dewey debate about the role of art in the schools (p. 130). Followers of Margaret Naumburg, director of the progressive Walden School in New York City, and her sister, art teacher Florence Cane, saw art as a means of self-expression serving a psychological function for the individual; they were contributors to the expressive-psychoanalytic tradition (p. 130). These individuals advocated artistic expression for bringing to consciousness buried emotional problems that could subsequently be solved through art activities (Stankiewicz, 1984, p. 21). On the other hand, followers of John Dewey saw art in schools as primarily helping in the understanding of societies and social relationships (Smith, 1996, p. 130); this latter approach I discuss under Art for Social Uses. While it is the Naumburg tradition of self expression aiming for personal integration that is relevant to the Creative Self Expression model, Dewey's treatment of children as active learners involved in self-generated inquiry stemming from their own interests is part of the Creative Self Expression approach.

Another forerunner to Creative Self Expression was Vienna's Professor Franz Cizek who believed that children should be allowed to develop their own innate tendencies and develop their own techniques in art rather than be subjected to a rigid course of technical training or have the ideas and methods of expression of others imposed upon them (Tomlinson, in Foreword to Viola, 1936, p. 6); Cizek enabled children to use the classroom as a studio. Tomlinson states that Cizek recognized that creative energy exists in every child and needs an outlet of expression in order to avoid repression (in Viola, 1936, p. 6). Another of Cizek's beliefs was that art skill should not be confused with creation, as it is art that results from expression of an inner experience that is to be valued, not clever copies or accurate representations (Tomlinson in Viola, 1936, p. 7). Cizek also believed that children should be shielded from adult standards and examples of adult art in galleries.
Valuing of Child Art and Recognition of Primitivism

Awareness of inner psychological states expanded the views of reality and justified expression of other forms of reality in art that did not depend on skill in drawing; these shaped themselves in the art world as expressionism and surrealism and in schools as children's experience-centered art expressions typical of Creative Self Expression (Efland, 1990b, p. 149). Child art was seen, and valued, in relation to German Expressionism and the work of the French Fauves whose color and forms were used "arbitrarily and independently of natural appearance" (Logan, 1955, p. 169).

By 1932, American painters looked to the formalized primitivism of Mexican artist Diego Rivera and his compatriots (Encyclopedia, p. 491); by 1935 American artists are reported to have discovered "primitivism" through Black African art (Encyclopedia, p. 506). Artists could see the way in which this art had influenced Picasso (Efland, 1990b, p. 149). In 1938 Robert Goldwater first published his well-used text *Primitivism in Modern Art* making a knowledge of a variety of forms of primitivism even more accessible. The primitive imagery of the child was seen in the painting of Klee (Efland, 1990b, p. 149). Both *Design* and *School Arts* occasionally featured articles on aspects of contemporary art, making new approaches to art accessible to teachers of art.

Roles of Artist and Teacher

In espousing Creative Self Expression as a curriculum model, a new artist model was looked to—that of the individualistic, independent-thinking person free from the repressive restrictions of Victorian or Puritan society. At the same time the role of the teacher changed to one who is a guide who appreciates genuine child art, who inspires, and who helps when needed. The teacher is also a creative artist who can perform as well as teach, who has a philosophy of education, and a knowledge of child psychology. The teacher should ensure that the child is free from the fear of adult criticisms. The teacher should also be concerned about the growth and development of the individual child, not the degree of adultlikeness the child produces in her or his art (Hartman & Shumaker, 1932; Sobotka, 1941, p. 459). The teacher facilitates the students' needs to express themselves in some medium:

> Every art class should ...provide an atmosphere in which the student is free to express the reality of what he [or she] sees and to have faith in it, no matter what the medium of his expression may be, and no matter how inadequate [the] achievement within [the] chosen media. (Zachry, 1937, p. 34)

Zachry concludes by saying, "To the extent that an art teacher succeeds in doing this, he is using mental hygiene theory as an instrument toward the development of art" (p. 35). Thus the process, the learning experience, is more important than the resulting art product.
Assessment of Creative Self Expression

While the teacher originally was assumed to be a creative artist able to make art as well as teach, motivation of the student was seen to be all important in the pedagogical approach. With the emphasis on motivation rather than teaching specific skills, Creative Self Expression came to be seen having the advantage that the teacher conducting the art class needed no formal training in art (Efland, 1990b, p. 41). As a result, some schools came to see this model as a way to cope with art teaching after funding reductions meant art specialists were no longer available. Some feared this model as a result of this perception; Lemos stated that "if art instruction is to be unregulated it will lead up to the abandonment of supervision and art supervisors" (1936, June, p. 579).

Cremin (1961) notes the criticism of the Creative Self Expression model: "Taken up as a fad, it elicited not only first rate art, but every manner of shoddiness and self-deception as well. In too many classrooms license began to pass for liberty, planlessness for spontaneity, recalcitrance for individuality, obfuscation for art, and chaos for education" (p. 207). Arthur Pope (1937), professor of Fine Arts at Harvard University, criticized what he calls free creative activity in the so-called progressive schools and colleges saying that the study is not primarily a matter of acquiring useful knowledge or discipline, but rather a means of developing personality....The conscious emphasis on all study as more or less therapeutic in aim tends to encourage low standards in the study itself and a general sloppiness both of thought and execution. (pp. 56-57)

George Counts' (1932) assessment of the Progressive Education movement in general could also be a criticism of Creative Self Expression for having "elaborated no theory of social welfare, unless it be that of anarchy or extreme individualism" (p. 7). However, Counts did acknowledge the achievements of the progressive schools in implementing a Creative Self Expression approach:

They have focused attention squarely upon the child; they have recognized the fundamental importance of the interest of the learner; they have defended the thesis that activity lies at the root of all true education; they have conceived learning in terms of life situations and growth of character; they have championed the rights of the child as a free personality. (pp. 5-6)
3. Art for Daily Living: Weaving, including rug hooking as depicted here, was a popular practical activity undertaken to decorate the home in the Art for Daily Living curricular approach. This reproduction appears in the Nicholas et al. text (p. 309) despite the fact that the authors conclude that weaving and basketry were too time consuming to be done in art class.
3. Art for Daily Living

Writers from or about the 1930s seem to present different and often conflicting pictures of the position the arts in the community and art in the schools during the 1930s with reference to the impact of reduced funding as a result of the Depression. One of the more positive views of the position of the arts is found in a 1933 survey of the arts reported on by Keppel and Duffus\(^2\) that concludes:

Registrations in art schools and art courses have been increasing, that there has been a growth in the number of those actually earning a living by practicing the arts; that manufacturers and merchants are making fuller use of artists and designers; that architects and landscape gardeners are playing a more important role than they used to; that appropriations for parks and for city planning have increased; and that attendance at art museums has grown. It is safe to say that a larger percentage of our population is consciously interested in the arts than was the case a decade or more ago. (quoted in Winslow, 1939, pp. 16-17)

More firmly focussed on the public schools, William Whitford provided a negative view in the April 1933 issue of School Arts. There he states that "art is one of the first subjects to be curbed or eliminated by the educator in the present period of financial distress" (p. 459). He was commenting on the results of a questionnaire sent out to public schools and colleges throughout the country that indicated that art instruction had been cut down roughly 43 percent compared to the former program (p. 459). Despite reduced funding for art programs in the schools, it seems clear that during this time art was made more accessible to the community, that art became a less remote commodity, partly as a result of the schools' acceptance of the Art for Daily Living curriculum model, which fostered a closer relationship between the art of the school and art in the community.

Art for Daily Living provided a functional basis for art education, one that could be easily understood and thus easily defended at a time that art programs needed seemingly continual advocacy and justification. This model focusses on activities that revolve around the individual, the home, religion, industry, and the community—areas integral to life—as it prepares students for life and citizenship (de Francesco, 1958, p. 54). Its purpose is to show that art and living are inseparable and that the arts are co-existent with life and are valuable if not indispensable (Payant, 1941, September, p. 3). This curriculum approach aimed to provide students with problem-solving skills centered on the requirements for art and art judgments in daily life; it focussed on the social and practical aspects of art more than the creative, self-expressive ones (Chapman, 1978, p. 14). There was no differentiation between fine art and useful art. This model revalidated the end to be achieved, the product to be made, not just the process (Haggerty, 1935, p. 35).

Leisure, the Community, Social Reconstruction, and George Counts

In 1932 the five-day work week was won for most government employees (Encyclopedia, p. 490). In their previously-mentioned survey, Keppel and Duffus (1933) alluded to this increasing leisure:

In a time of depression and unemployment this phrase may have an ironic significance..... It is by no means certain that more leisure means more art or more interest in the arts... but it creates a situation in which they may [increase]. (quoted in Winslow, 1939, pp. 16-17)

Those involved with teaching art saw it as an opportunity to fill spare time: "With a steady release from labor by the rapidly advancing technological machine age, our heritage is bound to be an increased leisure. To what use will our children employ that leisure?"(Perrine, 1936, p. 87).

For the Art for Daily Living curriculum model, increased leisure meant there was more time for community involvement, which was an aim of art at this time (Wygant, 1993, p. 97). George Counts' (1932) urging for reform and social reconstruction influenced the emergence of programs in general education as well as art education (p. 7). Counts was concerned about the trends in society that he perceived:

The shift in the position of the center of gravity in human interest has been from politics to economics; from consideration that had to do with forms of government, with the establishment and protection of individual liberty, to considerations that have to do with the production, distribution, and consumption of wealth. (p. 32)

He was appalled by the extremes of poverty and wealth which he saw: "an abundance of goods of all kinds is coupled with privation, misery, and even starvation" (p. 33). Counts (1932) felt that "America had reached a point where competition would have to be replaced by cooperation, the urge for profits by careful planning, and private capitalism by some form of socialized economy" (Cremin, 1961/69, p. 260). Counts stated that, to be genuinely progressive, education must:

emancipate itself from the influence of... class, face squarely and courageously every social issue,... establish an organic relation with the community, develop a realistic and comprehensive theory of welfare, fashion a compelling and challenging vision of human destiny, and become less frightened than it is today at the bogies of imposition and indoctrination. (pp. 9-10)

Counts' recommendation to establish the organic relation with the community is the step that art education most fully undertook at this time. In fact art education became a means of attaining community goals (Winslow, 1939, p. viii). The reform of society was to come through the Art for Daily Living curriculum model that aimed to transform individual life and society, develop students' taste as future consumers and creators of more beautiful communities, and to give students the power to solve problems through art and use art as
an integral part of life (Efland, 1990b, p. 230). In considering the Art for Daily Living curriculum model and the associated social reconstruction, one can soar with the eagles in reading Counts and thinking about the potential power of education to eradicate problems of race, poverty, and class; or one can plan a beautiful community, reconsider the structure of one's life, or train for a newly emerging industry, but one can also feel grounded in knowing that Art for Daily Living prepares students to be knowledgeable consumers able to choose a well-designed necktie or select an appropriate lamp.

Owatonna Art Project and the Fortieth Yearbook

The Owatonna Art Project was one activity that was undertaken at this time to try to rectify the situation wherein the arts had become divorced from the ordinary activities of people (Haggerty, 1935, p. 6). This five-year program came about after school budgets were reduced and the attitude that art is a frill was renewed. Melvin E. Haggerty, dean of education at the University of Minnesota, and Henry Suzzulo, president of the Carnegie Foundation for the Advancement of Teaching, initiated this art education project (Saunders, 1971, p. 286) to prove that art could and should be central to daily life in a community.

Haggerty, who served as director of the project until his premature death in 1937 (Ziegfeld and Smith, 1944, p. vii), stated this more fully in Art a Way of Life (1935); there Haggerty explains the approach of the Owatonna Project. After considering appropriate locations, the project staff chose Owatonna, Minnesota, as the site of the project and went into the community and public schools there in September of 1933 to determine how art needs of American life might be made the basis of school curriculum and how art programs might reflect community interests (p. 5).

The program focussed on two areas: the community's adults and their art interests and the school art program for children. The project staff who lived in the community served as art consultant teachers providing advice on applying art concepts to business, industry, public institutions, and individual residents, including consultations on improving home interiors and landscaping. The staff also taught art in the schools and provided adult art instruction (Ziegfeld & Smith, 1944, pp. 12-23) on such a wide range of interests as architecture, city planning, clothing, advertising, furnishings, domestic appliances and kitchenware, and recreation environments. These activities were augmented by numerous exhibitions, displays, and public lectures.

Good taste at this time represented an appreciation of modern design stressing function, simplicity, striking color combinations, and interesting textures, replacing what came to be seen as fussy, overly-elaborate design based on Victorian styles. In reporting on

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3 Further information on the Owatonna Art Education Project is provided in Chapter Four in the discussion of Ziegfeld and Smith's 1944 text, Art for Daily Living, one of the texts in this study.
Chapter Three—Description of Contexts

the project Ziegfeld and Smith (1944) reveal that in going into the homes in the community to advise on decorating questions, the staff of the Owatonna project were in effect teaching modernism by encouraging a taste for simple, streamlined, and use-appropriate designs (pp. 12-23). They found that levels of awareness of the community varied; many of the people wanted to wear the latest fashions, own streamlined cars, and have the well-designed electric refrigerators, but at the same time some were puzzled or even irritated by modern houses and furniture (p. 52). Winslow (1939) acknowledged the contribution of the International Exposition of Modern Decorative and Industrial Arts held in Paris in 1925 in awakening the American people to trends of modernism; he states that "as a result of experiments by modern designers, glass, metal, and other materials new in decoration are slowly finding their place in our homes" (p. 335). Industrial designers of the time simplified and streamlined commodities from trains, communities, to kitchen pots (Logan, 1955, p. 170); the simpler items generally could be produced more efficiently.

The approach of the Owatonna Art Project had its influence on other school-related projects and programs. Ray Faulkner, Edwin Ziegfeld, and Gerald Hill wrote the 1941 high school text Art Today to increase the appreciation of art in daily life through an examination of art in the home, community, religion, industry, and commerce. The Teachers College (1942) publication Art Education Today, planned before the U.S. engagement in the war (Foreword, second page), also has the theme "Art and the Community." It acknowledges the approach of relating art to everyday living—turning art class "into a program in which art functions as an inseparable component of the whole pattern of life, resulting in a harmony between the school and the community group" (Foreword, n.p.). It specifies:

In the last twenty years a vigorous movement has sprung up to offset the remoteness of school life from common needs by a closer synthesis of subject matter based upon fundamental human experiences.... By opening their shops to student groups, by being called in for discussion and demonstrations, the workers in various fields, buyers in shops and department stores, printers, decorators, and others whose work demands the exercise of art knowledge and skills, can contribute to art classes. (Foreword, n.p.)

In the same issue of the magazine, Duard W. Laging (1942) wrote of the approach of Fairmont, Minnesota, as modeling their art programs on the findings of the Owatonna Art Education Project, where no distinction was made between fine and useful arts and the focus was on the development of good taste in areas of life that the student was most likely to find in everyday living (p. 57).

Another project of the time, the massive Fortieth Yearbook of the National Society for the Study of Education: Art in American Life and Education, "stands as a kind of cumulative project of the vigorous art-education movement of the 1930s" (Keel, 1965, p. 35). Despite its 1941 release date, the Fortieth Yearbook was undertaken to reflect the lessons
learned through the experience of the Owatonna Art Project. It was first discussed in 1935 with Melvin Haggerty as its designated editor. He undertook the initial planning and created a tentative outline (Efland, 1990b, p. 222). After Haggerty's death, Thomas Munro, took over as chairman of the Yearbook Committee, with the support of Alon Bement, Royal Bailey Farnum, and Leon Winslow (Miller, 1937, p. 83), and Guy Whipple served as general editor of the text. Among the authors of the 819-page text (and the title page states there are some fifty contributors) are those associated with "professional leadership of the period" (Keel, 1964, p. 35). They are among the most referred to art educators in the literature of the time; these include Belle Boas, Victor D'Amico, Royal Bailey Farnum, Ray Faulkner, Harold Gregg, Valentine Kirby, Walter Klar, László Moholy-Nagy, Thomas Munro, Felix Payant, Sallie Tannahill, William Whitford, Leon Winslow, and Edwin Ziegfeld, most of whom had been public school teachers at some time and who, at the time of writing the Yearbook, held various influential positions such as professor, art supervisor of a school district, administrator in a museum, editor of an art education periodical, etc.

The *Fortieth Yearbook* reveals the "fundamental relationship of art to living" (Efland, 1990b, p. 221) and, among other focuses, considers aspects of art programs from elementary school through university. The four sections of the book are: (a) Art in American Life, (b) Nature of Art and Related Types of Experience, (c) Institutional Settings for Art Education, and (d) Preparation of Teachers. Comprised as the other sections are of articles by various authors, the first section is most directly relevant to the Art for Daily Living curriculum model in schools. It provides information on American art, city planning, public architecture, the domestic setting, landscape design, flower arrangement, the handcrafts, industrial arts, clothing and personal adornment, art in commerce and in printing and publishing, theater arts, motion pictures, television, dancing, photography, the graphic arts, sculpture, and painting. The overall effect of the text in considering each of these forms as art democratizes art, treating each as important for the potential of having a functional place in one's daily life. A chapter entitled Art in Industry reflects this:

> There are but two categories of art: if a thing—anything—is made well enough, it is fine art, and beautiful; if it is made badly, crudely, clumsily, it is vile art, and ugly. So that while Mr. Cézanne and Mr Brancusi are artists, so are Mr. Smith, who makes refrigerators, and Mr. Jones, who makes milling machines; not such distinguished artists, perhaps, but artists none the less....The real need of this world is that people, all people, should live among beautiful chairs and tables, in charming houses set in gracious streets of fair cities. (Bement, Cheney, & Cheney, 1941, p. 99)

This is in keeping with the approach of the Art for Daily Living curriculum model where designing the landscaping for the front of a home, the display of dry goods in one's
storefront, or the furnishing of a living room are all art problems that can be solved through application of art knowledge.

**American Architecture**

Another influence aiding a taste for modern design was Chicago's Century of Progress. Held in 1933 in honor of the centennial of the founding of Chicago, the exposition introduced Americans to the aims and methods of modern architecture by building the major pavilions in the modern style. In October 1933, *School Arts* Magazine devoted almost an entire edition to coverage of the exhibition buildings, as well as the exhibitions themselves, thus making aspects of modern design directly available to America's teachers of art. Some teachers visited the exposition in person, as the convention of the National Education Association was held in Chicago in July of 1933 specifically to give teachers the opportunity "to inspect the wonders of the Century of Progress Exposition" (Rogers, 1933, p. 52). Articles in *The Instructor*, both before and after the event, discussed aspects of the fair announcing it with a picture of the Hall of Science, a modern structure.

Architects valuing the merits of functional design drew much inspiration from builders abroad. In 1938 Walter Gropius and Marcel Breuer built the Haggerty House in Cohasset, Massachusetts, the first work done by them in the United States. In 1939 the Johnson Wax Company administration building in Racine, Wisconsin, was built. This is probably Frank Lloyd Wright's best known office structure. Appropriateness of design to function, fitness for the purpose for which a structure was designed, a tenet in modern architecture, was stressed in design in the Art for Daily Living model promoted in the schools and community by those involved with the Owatonna Art Project (Smith, 1944, pp. 100).

**Painting in America and Painting in Schools**

While architecture in the 1930s took its lead from what was happening internationally, painting in the United States remained firmly grounded in the community, with artists finding subjects in that which they saw around them. Mendelowitz (1960) provides a possible reason for this: "The economic crisis forced many an artist to return home, to reevaluate what had appeared to be a provincial atmosphere, and to reconsider the meaning of the culture of democracy" (p. 420). The work of Edward Hopper, Charles Burchfield, and Charles Sheeler is representative of the American Scene of the early 1930s and early 1940s; Thomas Hart Benton and Grant Wood, of Regionalism. At the same time Ben Shahn, William Gropper, Philip Evergood, George Grosz, and Jacob Lawrence were among those providing social commentary through their painting. Murals, popular as a result of receiving federal government support, were another outlet for professional artists.
Wygant (1993) sees the murals done during the Depression by Benton, Boardman Robinson, Winold Reiss, and Reginald Marsh, in various locations around the country, as a monumental, civic form of American Scene painting (p. 73) and suggests the access school children had to in-progress painting of murals in public buildings and the stimulus of the Mexican Mural Movement encouraged the making of murals in schools (p. 89). Edith Mitchell (1937) also notes the value for children and the public in witnessing artists creating murals and frescoes in public buildings through their stages of development "to integral architectural decorations" (p. 19). Wygant concludes, "projects for walls became a major enthusiasm of art classes in the thirties" (p. 89). This was partly because, in the Art for Daily Living model, so-called easel painting was not stressed. Winslow states that the Fortieth Yearbook (1941), supporting this curriculum model, reveals "drawing and painting are not nearly so important in human life as most art course-of-study makers would have us believe" (p. 475). Painting in Art for Daily Living was likely to have a functional use, as in the painting of murals as a way of beautifying classrooms or other areas of schools, such as lunchrooms, hallways, or gymnasiums.

Without labelling the intended approach "regionalism," some teachers at the time urged their students to use their own environments as subjects for their paintings and some of these paintings were murals (D'Amico, 1942, p. 4; Steinbach, 1937, p 24; Payant, 1935, illustration facing title page, pp. 84-90). Some teachers took their students into the community (D'Amico, 1942, p. 4) in order to, in the words of Natalie Cole's pupils, "get our eyes full" (Cole, 1940, p. 5).

WPA and Other Federal Arts Programs

Some of these noted murals in public buildings were funded as projects of the Works Project Administration (WPA) which was instituted under the Emergency Relief Appropriations Act in 1935. Some federal arts programs had begun in late 1933 to create jobs for unemployed writers, musicians, artists, and actors; in the process they stimulated art activities in communities throughout the nation (Wygant, 1993, p. 70). Starting as a relief measure, WPA later developed into a combination of relief and a definite cultural program providing employment, instead of handouts, for visual artists that enabled them to work at their profession, to use their skills and talents (Logan, 1955, p. 182). As well as commissioning of murals and sculptures for government buildings and the production other art, art classes were also held for all ages. Actual numbers relating to government art projects and activities are subject to misrepresentation and confusion as several government agencies existed, some changed their names during the main years of support for the arts, and the reported start and end dates are at times ambiguous. Despite these difficulties, some figures about the programs are worth citing to provide some idea of their magnitude:
In 1933 the Civil Works Administration employed 25,000 artists and 1,000 architects in the process of creating murals in public buildings; before the end of the year, artists receiving government support had created 15,000 works. (Encyclopedia, pp. 496-497, 501)

In March 1938, under the heading WPA Reports, Design summarized the accomplishments of WPA's previous two years of operation:

Average monthly attendance at art classes: 55,231;
number of drawings, easel paintings, murals and sculptured works: 54,244;
number of original etchings, lithographs, woodblocks: 3,519,
and number of prints in these classes: 21,341;
number of original posters: 21,966;
number of reproduced posters: 420,370;
number of arts and crafts objects: 39,692;
number of original posters: 21,966;
number of reproductions for Index of American Art: 7,011;
number of stage sets, dioramas, and models for education: 822.
(Design, 1938, p. 24)

Wygant (1993) provides a different breakdown for the Federal Art Project, probably reflecting numbers at the conclusion of the program. He states, "the Federal Art Project produced more than one hundred thousand paintings, twenty-five hundred murals, eighteen thousand sculptures, two hundred thousand prints, and about two million posters (p. 76). Edith Mitchell (1937) agreed that government participation in arts projects 'helped enormously to strengthen and vitalize the position of the arts in life and education'; the exhibits of work from various federally-funded projects and of children's work "have set new standards for the teacher" (p. 18).

This support created a renaissance in American art which could not have happened under any other auspices (Pearson, 1942, p. 5). Sophia Steinbach (1937) suggests that free, government-sponsored art classes in New York were able to reach the core of the community accomplishing what the schools had been attempting to do—to "bring art into the closest possible relation with the daily life of the people" (pp. 24-25). Edith Mitchell (1937) states, "Gradually the American artist is finding long-deferred recognition of himself [sic] and his work—the art educator may profitably join in his acclaim" (p. 19). Wygant (1993) adds that "for a while, artists could feel they had a functional position in society (p. 76), a position, in fact, that the Art for Daily Living curriculum model could support.

The Index of American Design, a Federal Art Project, had been undertaken to record the 300-year heritage of the American visual arts from the early Colonial settlements to the mid-nineteenth century. These included traditional handcrafts (Wygant, 1993, p. 76) and the so-called folk arts (Logan, 1955, p. 182). Artists were employed to travel around the country to locate objects and to record them in accurate drawings and watercolors and to gather information on these art objects. The resulting record, as many
as twenty thousand plates—the illustrative renderings—in effect show the gradual evolution of French, English, Spanish, and German traditions as they became a part of the American tradition. Munro (1941) confirms that "Government art projects have recently supplied thousands of original works of art to urban and rural schools" (p. 21). The awareness of school children as well as the public who saw travelling exhibits of these objects, some of them familiar, may have helped democratize the arts also, as citizens recognized their own part in carrying on or expanding such artmaking traditions through their own homemaking and homebuilding activities.

**Artist Model**

The artist relevant to the Art for Daily Living curriculum is the new artist contributing to modern life in such quarters as the motion-picture studio, the fashion designer's quarters, and the advertising office (Sobotka, 1941, p. 458). One could also be an artist in ones' own home, business, or community in making these environments more beautiful and fitting to their purpose (Haggerty, 1935).

**Role of the Teacher**

Ideal teachers of the Art for Daily Living curriculum model are perceived as leaders in those activities that affect the artistic life of a community. They must promote a consciousness of the need for a well ordered and beautiful environment and demonstrate the things which make for stability and happiness within the community, while at the same time being the means of drawing the community nearer the school. Such teachers must be "artists in living" and demonstrate the power of expression through personal appearance, taste, judgment and discrimination (Alfred Howell, 1941, p. 24). Melvin Haggerty (1935) supported this view in saying:

> The teachers' art must be that of the broad and crowded avenues of life, the home, the factory, and the market place. It is this conception that must be clarified in concrete ways if art is to take its place in the schools as a major and vital instrument in cultural education. (p. 23)
4. Art for Subject Integration: Winslow (1939) shows boys working on the construction of a model cathedral done in conjunction with their study of the history and development of architecture (p. 178).
4. Art for Subject Integration

As reduction of school costs required the integration of special subjects into the regular curriculum and as the social sciences had become important due to the climate of social experimentation generated by the liberalism of the New Deal, art became identified primarily with social studies. Through this alignment, art became more central to the curriculum and its relative position was strengthened (Efland, 1983, pp. 40-41). Efland notes that at times art was described as "the integrating vehicle holding the center together" (p. 41). Thus Art for Subject Integration refers to the integration of art with other school subjects. For many art education writers, the words integration and correlation were used interchangeably. Often integration took the form of project activities or "units of work" as an organizing principle around which to build a curriculum "that would reorganize traditional subject matter into forms taking fuller account of the development of children and the changing needs of adult life" (Cremin, 1969, p. 283). The unit of instruction was broader than a single subject (Efland, 1990b, p. 206). Work on projects tended to encourage students and teachers "to be more active, more mobile, and more informal in their relationships with one another" (Cremin, 1969, p. 307).

During the 1930s the integration of art with other subject areas received a major impetus through School Arts Magazine and The Instructor, the editorial staff of the former apparently seeing integration as one of the best hopes for maintaining art in the school. In The Instructor, Florence Tchaika, a teacher at the Lincoln School of Teachers College, Columbia University, explains how to make such a program, which she refers to as an activity program, seem relevant to school patrons to whom "no school program save the three R's was necessary or could be carried on under these existing [financial] conditions" (p. 10). School Arts Editor Lemos writes "Without a doubt the art teachers of this country will have to clean house and arrange for more practical and interrelated art instruction for their students if art education is to survive" (1934, p. 322). Later Lemos (1936, February) confirms: "Correlated or integrated art is the finest thing in many a year that has come to American art education" (p. 323). He went on to write:

Integration makes all subjects interlocking and the art teacher who believes in weaving art into life's education is the teacher who will find her subject too important to be discarded in the days of financial stress, because it has become the stimulator of heretofore boring and lifeless school subjects. To compare the former history, geography or other subject as taught in the schools with today's integrated methods is to find languid interest in contrast to immense student enthusiasm. (p. 323)

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4 Art for Subject Integration does not include personal integration or social integration. The former in this study is considered as part of the Creative Self Expression model and the latter is part of the Art for Social Uses model.
Role of Art Teacher

The teacher most likely to succeed with the Art for Subject Integration curriculum model was a curriculum expert with a knowledge of art, or a particularly able generalist classroom teacher with a knowledge of art and all the other subjects, a belief in integration, and the ability to bring art together with the other subjects. This rather demanding expectation may have led ultimately to the decline of the model. In defining the ideal teacher of this model, one writer commented, "She must see in the motion picture at its best a synthesis of all that the arts can produce" (Howell, 1941, p. 23).

Expansion of the Mass Media

Considering the motion picture as exemplary in integration is not surprising considering the contemporary expansion of the mass media, which, for the first time, gave Americans access to a nation-wide popular culture. Movies and the radio served as vehicles to help Americans escape the reality of their daily lives. They were also forces incorporating current events into popular entertainment and spreading a common of culture. Glossy magazines, such as Life, and Time, with their strong photographic images, and newspapers with access to syndicated news services (Wygant, 1993, p. 70) contributed to the creation of this culture that enabled many people to be exposed to shared thinking and outright propaganda. In writing specifically about motion pictures, Felix Payant (1939, December) writes, "Perhaps no other agency has done more to influence consumer standards of taste and other human values" (p. 7). As noted in the discussion below of the Civilian Conservation Corps program, instruction through radio and motion pictures was considered "most likely to elicit widespread participation" (Cremin, 1969, p. 321). Art education also harnessed some aspects of these methods of reaching people. An entire issue of Design (December 1939) was devoted to the motion picture seeing it as a new force in education. Payant states: "The volume, impact, and social significance of motion pictures in American life certainly contribute factors which no educator or artist can well afford to neglect" (p. 7). Design also carried a monthly feature on motion pictures during that year at least; The Instructor added a section devoted to the motion picture to its regular features in 1936. One article in the latter entitled "Photoplays" as an Aid to Education" states:

From the standpoint of the classroom, the giants of visual instruction are still the lantern slide, the blackboard, and the bulletin board. But children's out-of-school experiences must be related to classroom activities if education is to do full duty.

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5 In May of 1937 the first Atlantic to the Pacific radio program was broadcast on the landing and explosion of the dirigible at Lakehurst, New Jersey, and that same month the first "world-wide" radio broadcast—the coronation of King George VI—made this public event accessible to all.

6 Among the photoplays recommended were "The Last of the Mohicans," "Daniel Boone," "The Adventures of Tom Sawyer," "Captains Courageous," and "Romeo and Juliet."
Children see one motion-picture program a week on the average. If teachers will guide their pupils in the selection of photoplays, and then discuss those photoplays, visual education will gain an accession of power. (Lewin, 1936, p. 70)

With the majority of Americans attending the movies at least once a week, as confirmed by Wygant (1993, p. 72), motion pictures in the 1930s experienced an unprecedented popularity that, proportionate to the population, may have never been reached again. In 1938 the film industry suffered a decline, with movie houses reporting a forty percent drop in attendance. Payant (1939) recognized in the motion picture "an instrument of instruction, a device for learning, and a tool for teaching" (p. 7) that was easily understood and aided the synthesis of various forms of expression—drama, literature, music, the dance, and the decor. For this reason articles in Design provided teachers with information to aid in making of motion pictures with their classes (p. 7). Situations in Progressive schools where students made motion pictures are described by Elfie MacGregor (1936, p. 37), Mitchell (1937, p. 19), and Cremin (1969, p. 254); the students researched the time period featured in the film, wrote up the scenarios, made the costumes and sets, created the lighting, and acted and filmed the scenes, etc.

Art educators also recognized the potential of film as a teaching device that could show artists at work and demonstrate specific technical processes, often better than the classroom teachers could. The slow-motion feature of the motion picture also could aid in the teaching of drawing figures in action (Mitchell, 1937, p. 19). Radio too was recognized by art educators for its teaching potential. The National Broadcasting Company produced a series of national broadcasts covering art in America from 1600 to the present time (Mitchell, 1937, p. 19). From 1931 to 1933 a series of radio programs based on picture study units enabled school and home listeners who subscribed to reproductions of certain paintings to look at the reproductions while listening to the radio lecturer discuss the artistic qualities of the particular painting (Saunders, 1971, p. 287). There was also a series of radio broadcasts entitled "Let's Draw" (Design, 1942, January). Television, first introduced at Chicago World's Fair in 1933, was at first seen as an extension of radio: "With television added to it, what amazing possibilities are suggested by the radio!" (Mitchell, 1937, p. 19). The editors of the Fortieth Yearbook considered the potential of television to be relevant enough to art education to devote an entire chapter to it (Morton, 1941, pp. 169-174).

Theater arts in the Art for Subject Integration curriculum model made use of the same integrating activities utilized in filmmaking, short of the actual filming of the acting. Seeing theater art as a particularly productive and effective outlet, D'Amico wrote a book

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7 In 1932 Walt Disney got the first of his eight consecutive annual awards for cartoon animation. These awards acknowledged the creation of Mickey Mouse and Snow White through to the Ugly Duckling helping to make animation of interest to students.
on the subject in 1931; entitled Theater Art, it provided an entire chapter (pp. 185-210) on theater in the schools in the first edition of his text Creative Teaching in Art (1942). This is one of the texts in this study.

The Eight-Year Study and the Civilian Conservation Corps

Two diverse experiments in education in the thirties, starting in 1933 and continuing to the late thirties, involved an integrated approach and may have contributed to the understanding of integration in the schools if not directly influencing the implementation of the Art for Subject Integration model. Perhaps at least they suggest that "integration" was a current concept. One experiment was the Eight-Year Study, the other was the establishment of the Civilian Conservation Corp.

The Eight-Year Study, officially known as the Commission on the Relation of School and College, provided self-selected secondary schools with a chance to experiment with a curriculum encouraging subject integration (Cremin, 1969, p. 252). The Study began with an interest in extending certain approaches of the progressive education movement at the secondary level while recognizing the need of the secondary schools to provide students with college entrance requirements. The Study was set up to "explore the possibilities of better co-ordination of school and college work and to seek an agreement which would provide freedom for secondary schools to attempt fundamental reconstruction" (Cremin, 1969, p. 252). Approximately thirty secondary schools and over 300 colleges participated after the colleges agreed to waive admissions requirements for recommended graduates of these schools during the eight-year term of the experiment, from 1933 to 1940. The schools involved ranged from those in slum settings to culturally privileged areas. Letting the schools determine which students should go on to college enabled them to develop more flexible high-school curriculums and experiment with new approaches, in effect "loosening the secondary curriculum" (Doll, 1992, p. 25). The arrangements also enabled more secondary school students to choose to be involved in art as a subject, in many cases the integrating subject, as was common in the elementary schools. With the content and quantity of the work done by the students left to judgment of the high schools (Logan, 1955, p. 192), school subject matter was reorganized around students' current interests and concerns and the qualities assumed to be needed in adulthood (Cremin, 1969, p. 252), and separate courses were replaced with a core curriculum. Some schools chose to base their core curriculum on either a culture epoch or contemporary life (Logan, 1955, p. 193). In choosing the latter, some focussed on an expanding study starting with the individual, then the school, then the family, then on to the larger community, including the state, the nation, and the world (Logan, 1955, p. 194). Skills formerly studied in isolated periods of mathematics, English, or social studies were incorporated in various ways in the study of culture. Another approach, taken by schools
not choosing a single focus, was that of trying the integration of several standard subjects (Logan, 1955, 194).

In some of the secondary schools participating in the Study, integration of art with other subjects was aided by "block-of-time organization" (Doll, 1992, p. 25) or flexible time schedules as revealed in teacher Mary Albright's (1937) description of her integrated program:

During the next seven periods of the day the arts studio is open to the pupils in grades 7 to 12 who are scheduled there for these hours, and to any others in the school who find it expedient to sign out from study hall, other electives, or classes, to come in and work on their various problems. (p. 84)

One of the results of the Eight-Year Study was that schools found that the status of the arts in general improved; the arts were found to be "of greater value to the whole program of secondary education than had been true in most of the schools before the study began" (Logan, 1955, p. 195). There was also an "increased art emphasis" requested by faculty groups and committees other than art-education pressure groups. In fact, in their later statements of objectives, the participating schools listed "a better and more general art education as one of their goals" (Logan, 1955, p. 195). Schools who listed an arts area as one of the necessary elements of secondary education had a requirement for each student to do work in at least one fine-arts field, including visual and plastic arts, shop, music, drama, creative writing, and dance. "Integration of art with other subject fields, particularly with English, history, foreign language, and less frequently with the sciences, was done in several schools" (Logan, 1955, p. 196).

It is interesting to note that, after finding that the students from the participating schools achieved more positive results in college, the Study concluded: "It looks as if the stimulus and initiative which the less conventional approach to secondary school education affords, sends on to college better human materials than we have obtained in the past" (Cremin, 1969, p. 256). Numerous references in Cremin show that more thorough examinations of the results of the Eight-Year Study were done up to the time of Cremin's writing (1961 and 1969, 2nd edition). Doll (1992) referred to it as an "exciting if little-heeded investigation" (p. 25). Despite art education's continuing struggle to locate art centrally in the public school curriculum, Logan's statement still seems true: "The Eight Year Study needs to be better known and its implications better understood" (Logan, 1955, p. 198). Considering the apparent success of the college graduates who participated in the Study that had allowed for the more central role of art in the secondary school

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8 This may have been at University High School, Ohio State University, where she was on staff in 1939, as listed in the Progressive Education Association text The Visual Arts in General Education, 1939, p. vi.
curriculum, it seems regrettable that the enabling arrangements—the waiving of specific college entrance requirements—could not have continued beyond the predetermined time.

The Civilian Conservation Corps (CCC), an educational program of the United States Army, is not something that I have seen discussed as relating to subject integration in the public schools, but perhaps some of its similar approaches to this curriculum model warrant bringing it forward briefly for consideration. The following facts are taken the Lawrence Cremin text, *The Transformation of the School: Progressivism in American Education, 1876-1957* (1961, 2nd edition 1969). This text states that by 1938-39 "some 25,000 instructors took part in the enterprise" (p. 321) and "attendance was officially estimated at 91.3 per cent of the average strength of the Corps" (p. 321); these figures suggest the magnitude of the program. Educational decision makers therefore probably would have had some knowledge of the approach of CCC; it may have had some influence. It was described as the "great American folk-school movement" and had become a recognized part of the American system of education by 1935, being viewed as introducing "new ways of bridging the gap between school and job" (p. 321). In referring to the Civilian Conservation Corps and the progressive thrust of the New Deal in education, Cremin states that "the CCC may have been the most dramatic of Roosevelt's educational innovations" (pp. 322-323).

The CCC began when government approval was given in May 1933 to set up educational programs for the Army for all enrollees who desired them. At first the program was to focus on instruction in forestry provided by the members of the Forestry Service, although general educational courses and vocational classes were also to be conducted. However, within a year published guidelines for facilitators opened the options even further. Cremin writes that in the guidelines the advisers were reminded that, because the program was voluntary, activities had to grow out of the needs and wishes of the men. Vocation, social problems, home relationships, hobbies, and other matters of immediate interest were suggested topics on which to begin. Recommended methods of approach were informal discussion, individual counseling, and instruction through radio and motion pictures as these were considered most likely to elicit widespread participation (p. 321). 'Yours is a task without clear precedents,' the advisers were told.

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9 This publication was entitled *A Handbook for the Educational Advisers in the Civilian Conservation Corps Camps*, (1934). Washington, D.C.

10 The CCC *Handbook*, available by 1934, quickly revealed the broad outlines of the program some of which are relevant to goals in the public schools. Six dominant aims were defined: (a) to develop powers of self-expression, self-attainment, and self-culture; (b) to develop pride and satisfaction in cooperative endeavor; (c) to develop an understanding of prevailing social and economic conditions, to the end that each man might cooperate intelligently in improving these conditions; (d) to preserve and strengthen good habits of health and mental development; (e) to assist each man, by vocational counseling and training, to meet his employment problems when he leaves camp; and (f) to develop an appreciation of nature and of country life. (Cremin, 1969, p. 320)
'Your ingenuity in devising ways of meeting the situation as you find it at the camp is your real test' (p. 4, quoted in Cremin, 1969, p. 321).

This undefined, feel-it-out-as-you-go approach sounds similar to the initial situation experienced by those teachers agreeing to be involved in the Eight-Year Study. The early efforts of the Eight-Year Study teachers were both frantic and "clouded with uncertainty," Cremin notes, until the barriers between school departments made way to enable subject matter to be reorganized around student interests (p. 254).

**Criticism of the Art for Subject Integration Model**

The general concern of art educators about subject integration was that in making art useful to other subjects, there was a threat that the basic principles of art would be neglected (Webster, 1931, p. 227). Thomas Munro (1941) asks how teachers can avoid making art into a mere handmaid to other departments, as in the making of posters for English and social studies? Shall it be taught with emphasis on distinctively artistic aspects, such as color, design, and perspective, or with emphasis on 'social significance'—on art as a means of social reform, realistic description, and propaganda?" (p. 20)

Elsewhere Munro (1938/56) urges that the alignment with social studies not be done to the detriment of fostering the development of children's aesthetic, artistic, and imaginative abilities (p. 283). He sees this as difficult to do when art is subordinated to economics and sociology (p. 283). He states that projects combining art and other interests usually subordinate the art (p. 284). Integration, however, is acceptable to Munro where art can be the dominating subject, where "integration brings out the aesthetic aspects and artistic possibilities of every other activity" (p. 184). Edith Mitchell (1937) reveals similar concerns saying that where the integration of art with social studies has been poorly handled, "the integrity of art expression has been lost sight of" (p. 16). To avoid this the art curriculum using integration must be based on "intimate and personal experiences so that they will find objectification in fitting art form" (p. 16).
5. Art for School Art's Sake: A popular aspect of theatrical performances in the primary grades, puppets were made for their own sake, without relating to an art form outside the school, and were made based on detailed instructions (Horne, 1941, p. 93).
Chapter Three—Description of Contexts

5. Art for School Art's Sake

School Art's Style and Distillation of the Craft and Folk Tradition

The Art for School Art's Sake curriculum model relates to the art produced in the school arts style, so named by Arthur Efland (1976) in "The School Arts Style: A Functional Analysis." He defines this as "a form of art that is produced in the school by children under the guidance and influence of a teacher, generally an elementary classroom teacher rather than an art teacher, and that this does not include child art, the art done by children in response to a felt need or for their own satisfaction" (p. 37). He also states that the art produced by this approach "doesn't exist anywhere else except in schools, and it exists in schools around the world" (p. 38). Nor has it any relationship to any art in society or art produced by children outside the classroom. Holiday and seasonal art which have been typical of elementary schools for many years fit into this category of art for school art's sake. There is no reference to contemporary art or historical art in this case. The art produced from this approach tends to be anonymous, having an expected look shared by most similar products done by other students. It seems to be an unquestioning approach to school art that carries with it assumptions that school art is worth doing for its own sake without consideration of other purposes.

This approach overlaps to some extent with the craft and folk tradition that I have placed in the Art for Industry category. The difference is that the art here relates to the isolated tradition of what had come to be expected of school art as a result of teachers not questioning the purpose of art projects beyond perhaps encouraging manual dexterity in using certain materials and tools or developing habits of good workmanship. This approach to art at this time seems to have resulted from teachers continuing to teach as they themselves had been taught through the Art for Industry model, even though they had forgotten the heritage and the reason for that artmaking. Thus in the art classes they were teaching, students produced art that had a similar form but was made without any apparent relationship to a previous tradition. Peter Smith (1996), however, thinks that typically this type of school art, including classroom holiday art and the production of decorative objects "arose in part because pedagogues could not find in the art world a broad and demonstrable purpose for art, a purpose that the general populace could understand and accept" (p. 3). This is feasible later but in the time period of the study there were purposes for art, as seen in the art produced for the WPA projects, for example. W. Dwaine Greer (1984) acknowledges Efland's "identification of the school art style that sets the art of schools clearly apart from the world of art and asks the question of whether or not there is any relationship between them" (p. 213).

In writing about Victor D'Amico's approach to art teaching based on treating the child as a true artist, Irving Kaufman (1966) confirms that art produced in schools
operating within the Art for School Art's Sake curriculum model is isolated from outside influences of culture and society; he is in effect articulating the criticism of Art for School Art's Sake. He says that "the art curriculum has to concentrate on genuine art experiences, not upon arbitrary inventions, stereotyped projects, or cute ideas that are cribbed from teacher magazines" (p. 91). These latter phrases indirectly describe the approach of the Art for School Art's Sake curriculum model.

6. Art for Art's Sake

Within the curriculum model Art for Art's Sake, art instruction aims to have students create an art product expressing an aesthetic experience and to be concerned primarily with the formal qualities of the art piece. Thomas Munro (1938/56) expressed the following relevant to this approach, saying that such teachers emphasize experiments in abstract, semi-abstract, or "non-objective" form, as in Cubism and the paintings of Kandinsky. But they tend to agree upon the intrinsic importance of art as a product for its own sake. They agree that the creating and enjoying of beautiful or significant, symbolic forms is an activity worthwhile in itself as well as for its effects on personality and culture. (p. 274)

There is a recognition that the art produced with this approach has its own justification, just as so called fine art, museum art, or mainstream art is art for art's sake. This approach could be referred to as the aesthetic curriculum model as it was indeed in touch with outside aesthetic art influences and the place of art in the culture as is exemplified by the approach revealed in the texts of Ralph Pearson (1941) and D'Amico (1942), both of which are analysed later in this study.

Dow and Design Elements

Arthur Wesley Dow is credited as being among the first to replace art instruction emphasizing technical skills with art teaching based on the elements and principles of design. As director of fine arts at Teachers College, Columbia, arriving there in 1904, the same year as Dewey (Efland, 1990b, p. 178), Dow had widespread influence.11 In his text Dow describes the elements of composition as line, notan (dark/light), and color, and the principles of composition as opposition, transition, subordination, repetition, and

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11 Some of his students, including Sallie Tannahill, Rosabelle MacDonald, and Belle Boas, became some of the central teachers and art education writers associated with the progressive education movement in the 1920s through the early 1940s. While Dow wrote his text entitled Composition in 1899, it remained popular and in print through the 1930s and 1940s. In 1938 it was issued in its nineteenth edition and Leon Winslow, in his text the Integrated School Art Program (second edition 1949), stated that Dow's text "remains the outstanding book in its field [and] the publishers plan to reprint it soon" (p. 339).
6. Art for Art's Sake: Wanting to provide children with the information they need in order to proceed to create art in a certain medium, in the same way that a professional artist would, D'Amico (1942) provides technical information to enable them to proceed. These small reproductions are interspersed with text on two facing pages (pp. 160-161).
symmetry. He stresses that composition and structure are central to artmaking; the various elements and principles of design are the building blocks of art (Efland, 1990b, pp. 177-178). Noting the formalist notions that constituted Dow’s idea of what was central to the method and content of art education, Peter Smith (1996) says, "[For Dow] composition or the complete control of design elements in whatever medium was the basis of all true art" (p. 39).

Clive Bell and Significant Form

Clive Bell extended these notions in his text *Art* (1913) with his discussions of "significant form [where] subject matter, skill in representation, and emotional expression were not of primary interest, or not of interest at all"; instead the design of the work of the art work was of central importance (Peter Smith, 1996, p. 39). These formalist approaches had their impact on art teaching. Ralph Pearson (1942, June) writes that "the effective expression of any subject or idea demands order in the arrangement of the parts—an order meeting the needs of the expression and of the artist's feeling for the tightness of the relationships. Such order, in modern terminology, is called design." Pearson conveys the importance of this in saying, "There can be no art without design" (p. 5). Pearson also believes, "Sensory experience is most easily developed when not complicated by subject, the idea, or considerations of skill. Abstract painting or modelling, therefore, are the logical start of all art education" (p. 5).

Exhibitions of Modern Art

This is the time period in which the focus of the art world began to shift from Paris to New York City. The program of exhibitions, lectures, and publications of the Museum of Modern Art (MOMA) in New York City contributed to the public interest in and exposure to modern art. *Design Magazine*, through its announcements and reports of exhibitions, and related articles made information on such art activities available to teachers of art throughout the United States.12

Robert Saunders (1971) states that "art teachers treated the impressionists as avant-garde during the 1930s and for the most part did not recognize the cubists until after World

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12 For example announcements reporting the exhibits of work by Salvador Dali and Joan Miro, a retrospective, in December 1941, and an accompanying article entitled "The Child as Surrealist" by Rachael Smith Griffin (1941, pp. 16-19) in the same edition of the magazine attempted to make contemporary art easier for the art teacher relate to. A *Design* editorial entitled "Growth of American Art," presumably by Felix Payant, signed only as the"Editor," in January of 1942, contributed to this increasing awareness (pp. 4-5). The March 1942 edition of *Design* carried a feature on Henri Rousseau, with reproduction of his work (pp. 12-13), as if to create interest in his upcoming exhibition; the next month the magazine carried an announcement of the opening of Rousseau's MOMA exhibition (April 1942). Other issues provided coverage of exhibitions of the work of Cezanne, Gauguin, Seurat, Van Gogh, and Dada, etc.
War II" (p. 288). While this is probably true of teachers in many schools, especially those outside the major city centres, this was not true of all art teachers. In writing for the Fortieth Yearbook, which is said to reflect the 1930s even though its publication had been delayed, Munro (1941) compares so-called progressive art teachers with academic ones, stating that "the former camp inclines to be more sympathetic to modern Post-impressionist art and to liberal politics; the latter to conservative politics, Realism, and traditional standards in art" (pp. 20-21). In saying this he is revealing that Post-impressionist art was known.

The German Bauhaus

Logan (1955) has stated that the German Bauhaus was the first great school to establish a twentieth century art curriculum (p. 173). During a span of less than fifteen years the approach to art teaching removed the barriers between structural and decorative arts and between the fine arts and applied arts; bridged the gap between the artist and the industrial system; differentiated between what can be taught (technique) and what cannot be taught (creative invention), and developed, after much experimentation, a new and modern kind of beauty (Bayer, Gropius, and Gropius, 1938). The Bauhaus program took an experimental approach to the study of wide a range of materials and their inherent qualities and provided freedom for student development. Johannes Itten (1963) in discussing the work of his first year foundation students at the Bauhaus, asserts that this experimentation was never for its own sake, but rather the objective at the Bauhaus was systematic enquiry utilizing scientific observation of results of experiments concurrent with a search for expressive power in recording those results. In examining the reproductions of student work from the Bauhaus, he relates the idiosyncratic personalities of the artists to the particular pieces of art produced to show the extent to which this was sometimes achieved (end plates).

Ray Faulkner (1938) of the University of Minnesota reveals the influence of the Bauhaus was being felt in art departments beyond those headed by former staff or students of the original Bauhaus. Entitled "Problems in Collage," the article depicts student experiments with textures and spatial composition in a variety of materials, suggestive of Bauhaus experimental work with diverse materials, as revealed for instance in the reproductions in Itten's book (1963) or the Bayer, Gropius, and Gropius (1938) catalogue to the Bauhaus exhibition at the Museum of Modern Art.

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13 Headed by Walter Gropius, it was situated first at Weimar in 1919 and a few years later moved into its specially designed building at Dessau; the school was closed by the Nazi regime in 1932.
Arrival of Jewish Refugee Artist Teachers

As a result of the persecution of Jews by the Nazis in Germanic societies, many German-speaking Jewish artist teachers fled to the United States in the 1930s and 1940s and Bauhaus staff were among these. In an article entitled "The New Bauhaus, American School of Design, Chicago," Moholy-Nagy (1939) explains how the Chicago program, founded in 1937 and called the American School of Design, continued to advocate Bauhaus ideals:

By uniting an artistic, scientific and a real workshop training with tools and basic machines, by keeping in constant touch with advancing art and technique, with the invention of new materials, and new constructions, the teachers and students of the Bauhaus were able to turn out designs which had a decisive influence not alone on industrial production, but also in the reshaping of our daily life. (p. 19)

In this article, Moholy-Nagy mentions the well-known "student experiments with tools and machines and with different kinds of material such as wood, metal, rubber, glass, textiles, paper, plastics, etc., on a technical level which develops unhampered by conventions" (p. 20). He includes reproductions showing several such student experiments and an exhibition of innovative photography by Bauhaus students. Relating to self-development, to bringing out the unique vision of the individual artist student, Moholy-Nagy (1939) writes that the aim

is to teach inventiveness, to show the student the way to a universal outlook, to make him [or her] conscious of his [or her] creative power. The method of this education is to keep the sincerity of emotion, the truth of observation, the fantasy of the creativeness of the child in the work of the grown up. (p. 20)

In a favorable look at the American Bauhaus, Pearson (1941) discusses the Bauhaus approach to encouraging students' self-development and expression. He approves of the fact that "Moholy-Nagy, the teacher, is not interested in self-expression as an end; he is interested in the product it creates" (p. 200). He faults Moholy-Nagy only for placing "psychological insight and experience above the aesthetics of design" (p. 205).

Criticism of Art for Art's Sake

Payant (1938) criticizes the Art for Art's Sake curriculum approach "giving the (art) principle before the necessary experience or need was present" (p. 1). The Art for Art's Sake model believed in teaching the elements first so that students could then put them together in an aesthetic way when choosing to express themselves in a visual form. The critical remarks which Chapman (1978) makes about American teachers of art trained by Bauhaus teachers, or their students, are as applicable to Art for Art's Sake curriculum model in

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14 Joseph Albers relocated to Black Mountain College in North Carolina (later to Yale University); Walter Gropius, to Harvard; Gyorgy Kepes, to Massachusetts Institute of Technology; and László Moholy-Nagy, to the Illinois Institute of Design in Chicago.
general. Referring to students’ experimental approach to materials in art, she indicates that such experimentation came to be central to art programs and "the value of this means of involving children in creative art activities" went unquestioned (p. 15). Chapman (1978) sees that the result was that "teachers not directly trained in the Bauhaus approach and who lacked understanding of the systematic enquiry required in working with materials to discover the elements of design, this improvisation with media became reduced to media experimentation for its own sake and contributed to art teachers' belief in "the more media the better" (p. 15). More recently Peter Smith (1996) has suggested that art education's espousing of formalist art theory had a weakening effect on art in the school system, as this orientation was difficult for people in general to be able to relate to as useful or relevant to contemporary society (pp. 3 & 10).

7. Art for Social Uses

In a chapter of Art Education Today entitled "Art education, Democracy, and the War," Teachers College (1942) staff and students of the Department of Fine and Industrial Arts expressed a growing preoccupation among art educators in the following statement:

In December, 1941, the American people took up arms against powerful enemies who are seeking to destroy the whole structure of our political, economic, and cultural life..... From the moment of our first solemn resolve on entering the conflict, art teachers have all been asking themselves: 'What can we do? How do art and the teaching of art relate to the unity and defense of the nation, to the destruction of fascism, to the binding together of all those world-wide forces and peoples through whose efforts victory will come?' (p. 1)

The Art for Social Uses curriculum model evolved in response to such concern. The model is comprised of three main approaches to art education: the creation of actual practical help for the war, art activities aimed at relief of emotional tensions in the individual relating to the war, and art as a reinforcement of the democratic way of living, with its cultural and social goals and values, which involvement in the war was seeking to preserve. In a multi-author editorial in Design, entitled "Significant and Timely Statements by Leading Educators of America," Ray Faulkner (1942, February), of Teachers College Columbia University, provides a statement that touches on all three of these concerns in outlining the role of art educators:

Posters and publicity of all types, paintings to raise morale and engender patriotic emotion, design for military industry, photography and camouflage are all within our field. Art teachers can render great service by fostering activities which relieve tensions and raise morale.... [and by aiding] the development of healthy individualism.... making a world safe for freedom (by keeping alive) the principles and institutions for which we are fighting. (p. 4)
7. Art for Social Uses: Students make this mural together in a co-operative way; subject helps them understand their own agricultural community (Payant, 1935, facing title page).
Chapter Three—Description of Contexts

As the United States became more involved in the war, the Art for Social Uses model vacillated among its emphases on the emotional release of the individual, the practical contribution, and the concern with preservation of democratic society.

From Political Neutrality, to Aid to Great Britain, to Involvement in the War

In 1938 those in touch with foreign affairs in the United States recognized the menace of war in Europe and this brought to a height the national issue of isolationism versus limited intervention. There was a nervousness about the potential of war but few believed it likely, although when Orson Welles' radio play *War of the Worlds* was broadcast, and mistakenly presumed to be reality, there was panic. Nevertheless, plans and competitions for artists and architects went ahead for the organization of two world fairs, one in New York and one in San Francisco, and in 1939 millions of people, ignoring suspicions that world war was imminent, flocked to the doors to get a view of the future. When war became inevitable in Europe, the question for American decision makers was how to keep the U.S. out of it. Even after Great Britain and France declared war on Germany in 1939, Roosevelt, in a "fireside chat" carried on radio, declared the U.S. as neutral.

Prior to the bombing of Pearl Harbour, war was still not a reality to Americans. A *Design* editorial by Felix Payant (1941, September) entitled "Are we prepared for the year?" reveals this:

Though the battle for the continued existence of a democratic way of life may not be as vivid in the peaceful class rooms of our schools as on the battlefields of Europe, nevertheless it is serious in times like these. We cannot afford to drop those vital factors in our way of life which have been built up through the ages and hope to find them still existing after the hysteria of war has finally passed away. (p. 3)

However, following the bombing of Pearl Harbour on December 7, 1941 and the United States' official entry into the war the day after, preoccupation with the war is evident in art education writing. Editorials and articles in *Design* carried such titles as "American Way of Life Must Be Preserved," (1942, February, p. 5), and "Art Can Do Much Now," (Payant, 1942, October, p. 3). *School Arts Magazine* also focussed articles, editorials, and even advertising on the war. Two months after the U.S. declaration of war, Virginia Murphy (1942), director of art education of New York City, stated the following in a multi-author editorial in *Design*:

We are all engaged in this all out war. We are determined to win it. We are ready to work and to make sacrifices—to sacrifice everything except the ideals and freedoms for which we fight and Young America for whom we fight. (p. 4)

Some articles reflect a sense of emergency, of being confronted with having to rethink aspects of the art program in view of some taken for granted assumptions and approaches:
Many unexpected economies are necessary. Quick decisions must be made and
general reorganization is necessary to face the war needs.... Everything planned for
our schools from the first grade and up through high school and college must now be
viewed in the light of whether it contributes materially towards the successful
termination of the war and the triumph of a society where individuals may live free,
contented and constructive lives. (Payant, 1942, p. 3)

The following statement by Teachers College (1942) staff and students of the
Department of Fine and Industrial Arts suggests the extent of the reorientation of art
programs toward the war:

The school can and should serve as a focal point for community defense activities
and organizations, and the art teachers must see how their work can assist and
promote these. Inside the school, every part of our (art) program must be re-
examined in the light of these considerations, and curriculum changes or new
projects outlined accordingly. (p. 4)

**Emotional Release for the Individual**

Once America was actively in the war, art education again utilized a self expressive
approach in art seeing in it an to aid to diffuse the emotional strain of the war and thus
contribute to the healthy development of young people. Jessie Todd (1942) of the
Elementary School of the University of Chicago acknowledged that:

Children are harder to teach than they used to be.... Children's sleep is interrupted
by radios going late into the night. They feel insecure because of brothers, fathers,
uncles and cousins going to war. They have less to eat because of the rising cost of
living. (p. 5)

Problems related to conscription, women in the war plants, full employment, and rationing,
can remain merely abstract phrases to someone reading an outline of this era. Yet the
realities behind these facts caused some of the children's tensions that art classes sought to
dissipate. In a journal entry from the creative writing segment of Natalie Cole's (1940) text
describing her arts program, an elementary school Filipino-American boy provides a sense
of what the various forms of absence, displacement, or related problems might have meant
to young children:

My mother got a job in the nut factory. She was gone from seven in the morning until
seven at night... but every night we had supper ready. My brother was just three
years old but I told him what to do to help me. When he didn't want to I said,
"Don't you want mama to eat?" And he'd say, "Yes." So he helped me. (pp. 112-113)

Teachers College (1942) staff and students of the Department of Fine and Industrial Arts
state that "in war and in peace, art belongs to the people.... to give comfort in times of
stress and to point to the deep meaning of their strivings in times of weariness and
confusion" (p. 2). With the increased tensions of war permeating society, art education
focussed not only on relieving temporary tensions in the individual but on the long-term
psychological benefit on the individual—that of life adjustment (Efland, 1990b, p. 228). In
rhetorically asking "How can the art program help to maintain mental health and assist in the many wartime adjustments that the community and its children must make?," Teachers College (1942) staff and students of the art department state:

We are accustomed to think of therapy only as treatment in case of serious nervous injury or disease, but its implications are much wider ....Experience in Allied nations has shown the enormous value of art and related activities in building moral and preventing harmful and disabling maladjustments arising out of strain and shock. (p. 5)

The Progressive Education Association (1949/40) set up the Commission on Secondary School Curriculum to undertake a study of the role the arts could play in the healthy psychological development of adolescents. Their findings are discussed in the text The Visual Arts in General Education: A Report of the Committee on the Function of Art in General Education, which is one of the texts analysed in this study.

The Practical Contribution

Harnessing of art for practical aids to the war is also delineated in the composite editorial of Design noted above. There Charles B. Bradley (1942), director of art education of State Teachers College of Buffalo, New York, states:

Art Education must serve if it is to survive.... In our present national emergency art must serve the great cause of democracy, help build morale, sell U. S. War Savings Stamps, support the Red Cross and other war efforts. The all-out effort for victory must be expressed through art. Planned courses should be adapted to serve each local, state and national war effort possible. Stimulate the interest of youth in winning the war. Offer your art services to all of your local organizations and you will find many opportunities where art may serve. This is the contribution which we can make in the present emergency. (p. 5)

Alfred H. Howell (1943), director of art in the Cleveland Public Schools, provides specific advice regarding what art can contribute. He sees the art program teaching the design of camouflage, the design and production of various kinds of maps, models of equipment and machines of war, posters, charts, displays on military life, illustrated booklets for the illiterate, guide books for those at war in foreign countries, scientific drawings for medical purposes, color photography, and propaganda through the cartoon, poster, and illustration. This approach to the art program is evident in Sibyl Browne's (1943) book, Art materials for the schools: Activities to aid the war and the peace, which is analysed in this study.

Acknowledging such statements as the above in explaining his own view of how art programs can aid the war effort, Design editor Felix Payant (1942) offers the following:

Much has been said... as to what material things may be produced by artists, teachers and school children to help the war issue and the list is a long one. Any normal individual can scarcely be unconscious of the things that need to be made and the things that need to be saved. (p. 3)
Art Serving Democracy and the State

During the war a segment of the Progressive Education Movement began to realize that promotion of the greater social good—that of preserving and defending democracy—was a more urgent focus during the war than championing the expression and development of the individual through art education (Efland, 1990b, p. 230). As art was considered "one of the great democratizing forces in this modern world" (Howell, 1941, p. 22) and culture was seen as a battleground, "art teachers were implored to enlist in the cultural war against fascism that repressed artistic experimentation and progressive thought" (Freedman, 1987, p. 18).

This shift from the needs of the individual to the needs of society in general had been recommended by Counts (1932) several years earlier:

If life were peaceful and quiet and undisturbed by great issues, we might with some show of wisdom center our attention on the nature of the child. But with the world as it is, we cannot afford for a single instant to remove our eyes from the social scene or shift our attention from the peculiar needs of the age. (p. 34)

Of the earlier approach Ronald Doll (1992) has said the Progressivists' aim through art education was to encourage students' "nonconformity, individuality, creativeness, and development of their potential," but more relevant to the preservation of democracy was the realization that "real education involves experiencing freedom from imposed authority, with full opportunity to pursue one's interests and develop one's own potential" (p. 26).

Paul Stetson (1933), a superintendent of the time, stated it simply: "Democracy cannot be taught in a school that is organized along autocratic lines. Respect for individuality will not grow in a classroom where there is no respect for individuality" (p. 60). Payant (1941, September) also acknowledged the importance of freedom from imposed authority as a way of encouraging democratic living in students: "Education must...above all avoid any thing that suggest(s) ruts, stereotypes, stagnation or crystallization into set patterns" (p. 3). A year later, Payant (1942, October) adds,

It is in the manner of thinking, feeling and acting that art as an educational factor may serve..... We need habits of work which put a premium on initiative. We need people who will undertake a job on their own and see it through....In short, we need a race of emotionally balanced American people. And art can do more for the development of these qualities in school children than any other branch of our school programs. (p. 3)

An engaging metaphor for the role of art in the preservation of democracy is provided by Dorothy Dow (1941), an art educator from Massachusetts:

The world [is] divided into two warring camps, representing Creation (Democracies), versus the forces of Imitation (Dictatorships). To an art teacher, the symbolic analogy could be carried out in the teaching methods employed: creation, standing for the new and expressive type; and dictation, for the old and repressive
variety.... Hitler's plan to dominate the world necessitates the halting of all creative, progressive activity.... It is freedom of culture which brings political freedom, not the reverse. Hitler knows this.... Hitler paints, and so does Churchill. The former's painting is of the weak, sentimental, picture-post-card variety; while Churchill's work has been praised by critics as vigorous and free. Thus these leaders, too, are doubly symbolic of the old and new, the repressive and expressive.... (May the better artist win!).... Pupils taught in the old imitation manner are almost hopeless when taken over by a creative teacher. Lacking self confidence, self reliance, and all the other selfs, due to their serfdom, they expect to be told everything to do.... The little ways of teaching art may, eventually relate to the great system of government. (p. 4)

The hope was that encouraging creativity would help develop the socially integrated personality needed to maintain a democratic society. This was seen to be an individual free from social repression, one who gets along well with others, is independent enough in thought and strong enough in character to help keep society free from the repression of authoritarian political regimes such as Fascism and Nazism. Wygant (1993) states that "within the context of adjustment as adaptation to society norms, integration came to imply self-reliant individuality adjusted but not thereby diminished" (p. 81). Freedman (1987) defines the socially integrated person as one who is respectful of individual differences, assumes the superiority of certain values in American life, and is independent yet socially responsible (p. 27). Florence Cane (1937) acknowledges the need for both personal and social integration and explains the role that art can play toward these ends. She defines personal integration as involving a process of becoming a complete individual and social integration as the integration of the self within the social unit (pp. 38-39).

Stance on Propaganda in Art Education

One of the most useful practical activities an art class could undertake to support the war effort was the making of posters. Yet the postermaking activity was not without controversy as it prompted questions regarding the use of propaganda and indoctrination in the schools. However, this was not a new question. In 1932, Counts urged educators to acknowledge that "complete impartiality is utterly impossible, that the school must shape attitudes, develop tastes, and even impose ideas" (1932, p. 19). At that time Counts stated that the concern should be not so much "to keep the school from influencing the child in a positive direction, but rather to make certain that every Progressive school will use whatever power it may possess in opposing and checking the forces of social conservatism and reaction" (p. 24). On the wartime controversy about indoctrination and propaganda, Wygant (1993) states, "As war approached... criticism gave way to patriotism, the "safeguarding of democracy" became the educational mission, propaganda became respectable, and posters gained importance in the art curriculum" (p. 76). This new
respectability of propaganda is apparent in the Teachers College (1942) issue of *Art Education Today*. The opening chapter emphatically states:

> Of course we shall have propaganda; it is one of our most powerful weapons. But propaganda alone makes art neither good nor bad. Good art is itself propaganda for the freedom of spirit from which it grows. We have two responsibilities in this connection. We must see that there is no lowering of quality in our art work and that the propaganda is good propaganda, good for the purposes of a fighting democracy. Our propaganda in its honesty of purpose and message will have nothing in common with that of fascist nations....Appeals to bigotry and intolerance, to race hatred, or sadism, must be excluded, and the distinctions which exist between the fascist governments and their peoples must not be lost sight of" (1942, p. 3). Our job is to help see that [the results] are good: not for narrow 'aesthetic' reasons, but because being good means being more effective in terms of national strength. (p. 3)

Freedman (1987) confirms that "school art was to support American international policy and facilitate effective wartime mobilization...and instill national agendas" (pp. 17-18). Both *School Arts Magazine* and *Design* show that a multitude of issues relating to the war became the subjects of posters\(^\text{15}\) and other artwork in the schools:

> ....financing of the war, conservation of materials, raising of public morale, conservation of health, support of industry, warnings about espionage, sabotage or enemy infiltration....These posters have the effect of inspiring faith in America to lessen fear, to disseminate information and to instruct civilians in various procedures and conduct in emergencies. (Howell, 1943, p. 19)

**Good Neighbor Policy and Aviation Awareness**

The Good Neighbor Policy which had begun in 1933 ushered in an era of Pan-American political and economic co-operation as the United States attempted to build stronger North and South American ties to create alternative markets. This orientation toward southern neighbors became even more desirable to the United States in the 1940s after the curtailing of some trade ties with Europe and closure of some markets there due to the war. Payant (1941) welcomed this turning away from the "continental" point of view stating "it is time that Americans turn to... art in its relation to our hemisphere." He refers to the desirability of an "inter-American bond of fellowship" and the need for "understanding of how art functions in the United States and (for) the peoples who are our neighbors to the south" (p. 5).

\(^{15}\) Poster design extended beyond the schools in a poster competition sponsored by the Museum of Modern Art "for the citizens of all countries in the Western Hemisphere....to stimulate pictorial expression of unified determination of the nations of the Americas to remain free." Money prizes were significant at the time—$500, $250, and several prizes of $50 and $25 each (*Design*, June 1942, p. 4).
With direct involvement in the war, this expanded, non-isolationist view increased to a global realm of interest, as a result of the U.S. needing to understand other countries. The Teachers College (1942) staff and students specify, "It will also be our task, through our program, to aid wherever we can the growth of understanding between our peoples and those of the Allies" (p. 3). They also recommend that American art educators help students to differentiate between the Fascist governments of Axis countries and the people in those countries and their pre-war cultures (p. 3).

With airplanes for the first time having a major part in war, aviation education and an understanding of many aspects of flight, including camouflage as seen from the air and map making, became important and hence became a focus for the art class (D. Dow, 1941, p. 4).

Role of Art Teacher and the Artist Model

The ideal teacher in the Art for Social Uses curriculum was one who would model democratic principles by valuing the individual and encouraging difference, self-confidence, and thinking for oneself (Inglehart, 1941, p. 20). Teachers College (1942) staff confirm this in saying, "Not only what we teach but how we teach it can help make clear to our students the rights we are fighting for and the kind of world we intend to preserve" (p. 4).

The artist model was similarly one who could support democracy through action, as art was "ideologically committed to preserving freedom and democracy" and promoting artistic self expression was considered a form of free speech (Efland, 1990b, p. 231). Payant (1942) adds another dimension:

(The artist) must be a person who can best objectify in a creative use of materials, those ideals which must be held out before a nation at war....And it remains for the artist, no matter in what medium we may work to help clarify the hazy confusion of thought that is present in times of emergency such as the present. (p. 3)

Alfred H. Howell (1943) also mentions that the artist "may even prophesy the future" and "transmit... an inner vision (in a way that) shall become real and objective" (pp. 18-19). The Teachers College staff (1942) acknowledge the belief in the power of the artist at this time:

Significantly, fascism finds it necessary to 'silence' the creative artists wherever it comes to power. It recognizes the spirit of freedom which art not only implies, but which it generates. We have heard fascism's echo in our own country, in campaigns against free education, against popular culture, against the experimental and progressive in both art and education. It has hated and feared these with good reason, for they are the objectification of attitudes and ideals irreconcilable to tyranny, and more difficult to suppress than machine guns.... Those of us who work in the cultural fields are the guardians and protagonists of these (spiritual) values. We must see that our culture, itself born of freedom, illuminates, intensifies, and gives meaning to the war fought to maintain the life and the spirit from which it takes its nourishment. Art and education are weapons in war as in peace. In the character of the war we fight, in the nature of the weapons we learn to use, will lie the character of the peace that will follow. (p. 2)
Thus the emerging ideal of the artist was that of the individualistic, independent-thinking artist who could serve as role model to help free society from repression. This was a person able to choose to live a different kind of life, as suggested for instance in Virginia Woolf's 1937 novel *The Years*, where the characters have freed themselves from their past repression; while most of them stop short of going to the next stage they yearn for living life in a self-directed and different way that ultimately would reshape society. The artist was seen as being the kind of person capable of doing this and leading the social transformation. In this regard Efland (1990b) refers to the avant-garde artist in the 1940s saying this was the new form of cultural hero (p. 186).

**Criticism of Art for Social Uses**

The unspoken criticism of the Art for Social Uses curriculum model can be felt in reading through the war-time issues of *Design* and *School Arts Magazine*. For someone who did not live through those years, it is difficult to believe that art education could become so preoccupied with something outside itself. It is surprising that art education came to serve the war to such a great extent, but it apparently did so partly for its own survival, responding as Efland (1990b) acknowledges to the threat of "curtailment of frills, economy, and retrenchment"... [to serve] in the name of sacrifice for the war effort" (p. 231). There is something distasteful and sad about the propaganda apparent in children's posters and other art produced at this time (as revealed in reproductions of their work in contemporary issues of *School Arts* and *Design*)—sad to think that young children needed to be concerned about this force over which they could have no control.
Chapter Four—Introduction to the Authors in the Study: Their Positions, Beliefs, and Associations with Designated Curriculum Models

The following introductions to the authors, indicating the authors' orientations and goals in their proposed art education programs, are based primarily on statements taken directly from the 15 texts in the study. The accompanying figures document the authors' credentials and the information they provide relevant to the six curriculum models. Any negative comments the authors made about a model appear there in italics. I have discussed the author(s) of each text under the category that I have chosen as being most relevant. Some texts have something to say on each category; more often a text has information relevant to four or five of the models. A text's alliance with Art for Subject Integration is noted on the charts, but a more detailed discussion of an author's approach to integration is provided in Chapter Six along with the discussion of the kinds of projects undertaken.

1. Art for Industry

Introduction to Whitford (1929/37)

William G. Whitford is one of the most difficult authors in this study to categorize as he discusses in An Introduction to Art Education some aspects of almost all of the curriculum models considered here (see Figure 2). One of the most knowledgeable authors about contemporary trends in art education in the study, he advocates avoiding extremes and aiming for a balanced approach to art programs (p. 21). However, his style of writing at times makes it difficult for the reader to determine if he supports a particular approach or is merely reporting on its existence. While alluding to all the major curriculum possibilities, he maintains a position that would enable him to deny approving of some particular models.

Designed for generalist teachers, art specialist, and supervisors of art, the text is praised by Paul Klapper, general editor of the text series, for its "progressive outlook (and) catholicity of viewpoints" (Introduction, p. x) and for being "more concerned with the child than with an art-school type of education" (p. ix). While Whitford does not align himself with the Progressive Education Movement, he was one of the first art education curriculum planners to address a child-centered approach (Saunders, Encyclopedia, p. 286).1 Despite this declared interest in the child or at least "the various periods of childhood" (p. 197), Whitford is firstly a curriculum expert concerned about teaching subject matter (p. 58).

1 Whitford writes, "We must avoid planning the work and judging the results from the standpoint of an adult. The problems must be child problems. They should be free and adequate in respect to the mental development and peculiar characteristics of the various periods of childhood" (p. 197).
### William G. Whitford

**An Introduction to Art Education** (1929/37) (#1 on School Arts popularity list)

| Scope of text: Kindergarten through senior high |

**Author's Credentials:** University of Chicago—chair & associate professor, Dept. of Art Education. Formerly instructor of creative design, historic ornament, and ceramic art, Maryland Art Institute, Baltimore

**Writing/Publications:** *Art for Elementary and Junior High Schools* (1927) (with Jessie Todd); Articles for Design, School Arts Magazine, and other education journals

### Art for Industry

- Emphasize industrial, commercial, domestic arts, as well as fine arts, etc. (p. 19)
- Create distinctive American style of industrial design (pp. 27, 34)
- Discover and preserve art talent to serve industry (p. 26)
- Train future industrial designers (p. 26)
- Raise design standards in American industry (p. 26)
- Improve future consumers' taste in industrial products (p. 26)
- Teacher is curriculum expert
- Subject-matter emphasis (p. 58)
- Ensure systematic/logical advance in work and well-defined, measurable outcomes (p. 58)
- Include program for special-talent student (p. 19)
- Vocational objectives include domestic arts (p. 19)
- Create projects with real materials; don't just design on paper (p. 28)
- Teach knowledge of the great industries (p. 28)

*Strive for "happy medium" between fine art and industrial art (p. 14)*

### Art for Daily Living

- Program to be of value to all pupils (p. 14)
- Include leisure-time objectives (p. 19)
- Raise aesthetic taste of future consumers (p. 26)
- Contribute to the art of living (p. viii)
- Contribute to civic beauty—more attractive streets, communities, homes (p. 3)
- Apply art to home making and to home building (p. viii)
- Apply art to civic enterprises and recreation (p. viii)
- Adapt art program to local needs (p. 48)
- Improve dress (p. viii) and personal appearance (p. 3)
- Enrich use of leisure time and participation in culture (p. 13)

### Art for Social Uses

- Social objectives are mentioned but not described (p. 19)

### Art for Subject Integration

- Art can serve as an integral part of organized curriculum (p. 3)
- Art training helps produce art skills useful to other subjects (p. 114)
- Theater arts combine all principles of art (p. 43)
- Appropriate teacher is classroom/grade teacher due to knowledge of pupil's individual needs (p. 61). Note contradictory statement below.

*Administration of systematically organized syllabus for art is problematic (p. 60)*

*With integration, difficult to ensure fundamentals of art are taught (p. 102)*

*Requires special art teacher or grade teacher with art training (p. 126) who is also a curriculum expert (p. 284)*

### Art for Art's Sake

- Recognizes need to learn about form, color, correctness of observation and execution (p. ix)

*Emphasis on technique and experimentation should be avoided (p. 11)*

*Formalism is a passing fashion in art education (p. 103)*

*Mere technical knowledge is a fad (p. 103)*

*Advises against formal exercises with no objective beyond manual dexterity or technique (p. 21)*

*Wants "happy medium" between fine arts and industrial arts (p. 14)
Logan (1955) notes Whitford's "survey of art needs, courses of study, theory and methods of art instruction, tests, and measurements is detailed and outlined in charts" (p. 165), and de Francesco (1958) acknowledges Whitford's objectives based on a survey of art needs in American life, which was a new procedure in determining art education objectives at the time (p. 78). Whitford was writing this text four prior to the Owatonna Art Project that created art curriculums based on a survey of community needs (Haggerty, 1935). In this way Whitford's 1929 text, which was only slightly revised in 1937\(^2\) extends the 1920s scientific behavioralist approach to curriculum planning while ushering in progressive concerns thus bringing art education firmly into the 1930s. I find myself respecting Whitford without liking him; in his apparent desire for tight control, both the child and the art seem to get lost in his "curriculum of pupil adjustment" (p. 203). Whitford acknowledges the role of art production, aesthetic theory, and art appreciation in art education (p. 21) and aims to define a theoretical foundation for art education in order to give it an undeniable and defensible position in the school curriculum thus making him a forerunner to those who later aimed to have art education recognized as discipline.\(^3\)

Whitford discusses what he sees as the historical swing of the arts from fine arts to industrial arts\(^4\) and recognizes "a need of avoiding extremes" (p. 21). He proposes two kinds of art courses in the schools: one for all pupils and one for the special-talent pupil who wishes to specialize in art and could choose art as a profession (p. 19). He adds that these courses can then be further divided into social objectives, vocational objectives, and leisure-time objectives (p. 19). Because Whitford does not directly discuss social objectives or leisure-time objectives, I have placed this text in the Art for Industry category in recognition of the vocational objectives. He includes the domestic arts in this category thus making it fairly inclusive. He states that art is needed in industry to provide for better quality design as a selling factor in order to avoid economic waste and to provide for more lasting enjoyment and satisfaction for the consumer once the article has been purchased (p. 26). Whitford suggests that, if a sought-after American style of design could be achieved in manufactured goods, "wealth (could be) obtained without using up one additional ounce of raw material, wealth (could come) wholly out of the knowledge and taste of the people" (p. 34). To contribute to the appreciation of handicrafts and industrial arts, Whitford is in favor of using real materials in the art class, not just doing exercises on paper. He sees the

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\(^2\) The only significant change in the 1937 edition of the text is in the expanded bibliography along with additions on partially blank pages at the end of chapters and the addition of some lesson plans at the end of the text. The 1,000-entry bibliography of the 1937 revision makes it a comprehensive source of up-to-date writing on art education to that date.

\(^3\) As did Barkan in his 1962 oft-quoted article.

\(^4\) Whitford shows this on a diagram (p. 13) that Efland has reproduced (1990a, p.116).
studio experience as a valid approach in training the future industrial designer as well improving the taste of the consumer of industrial products (p. 23).

As well as focussing on the Art for Industry model, Whitford also reveals his concurrence with beliefs central to the Art for Daily Living curriculum model seeing the school as best at conveying the beneficial influence of art to the individual, home, and environment (Author's Preface, p. xi). Whitford sees the need for determining aims of art instruction appropriate to the particular school emphasizing one kind of art more than another (p. 48). Many of the concerns central to the Art for Daily Living model are part of Whitford's broadly based Art for Industry model as it includes the domestic arts and the development of taste.

As for Art for Subject Integration, Whitford presents conflicting opinions. He agrees that art can be useful to other subjects (p. 3), in fact he says training in art, especially freehand drawing from objects and illustrative sketching, seems to be more necessary in order to serve other school subjects (p. 114), but he sees the potential problems an integrated approach has on art teaching, so he wants assurance that "the fundamentals of art are being taught" (p. 102). Also, rather than giving any suggestions on how art and other subjects could be integrated, Whitford focusses on the requirements of an adequate art program, stating that until the creative experience, the appreciational experience, and the functional experience can be managed, "further duties should not be considered for or by the teacher" (p. 112). Whitford provides conflicting information on the kind of teacher best qualified to teach integration. In the 1929 edition he is favor of the ordinary grade teacher as most qualified to handle integration (p. 61), but in the 1937 edition he writes, without deleting the earlier comment, that specially trained teachers will be needed for integration in order that effective art work may be done. (p. 126). With varying financial situations throughout the United States in 1937, in saying this he seems in fact to be discouraging integration, at least in school settings where an art specialist is unavailable.

Whitford suggests developing an art education in keeping with the accepted psychology of the day (p. viii), but he warns against Creative Self Expression beyond acknowledging its aid to students in finding something meaningful to express. He recognizes that until students are moved to express something, the knowledge of the means of expression will not be meaningful to them (p. ix). He mentions approaches relevant to the Creative Self Expression model used by the progressive schools, but he states that before using these approaches the outcomes will need to be classified and measured in terms of definite objectives (p. 103). Nevertheless, he reproduces a list of characteristics indicating

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5 He writes, "The development of free creative expression on the part of the child, and the factor of correlation of art work with other grade activities and projects, introduce many problems in relation to the administration of a systematically organized syllabus for art education" (p. 60).
contemporary trends in modern art instruction (p. 102). He does not state whether he agrees with these points compiled in 1928 by B. Kirk Smith⁶ or is just acknowledging them:

1. Substitution of the larger idea of composition for drawing
2. Abandonment of naturalism as an ideal
3. Loosing [sic—loosening?] of the imagination
4. Rising above the fear of distortion, which is just a frank approach to form and structure
5. Using daring color
6. Development of emotional suggestion rather than cause
7. Recognition of rhythmical wholeness in unity
8. Setting aside the objectives of technique
9. Evaluating in terms of life objectives. (quoted in Whitford, p. 102)

Nearly all Whitford's direct comments on Art for Art's Sake are negative. He associates this model with emphasis upon technique and experimentation.⁷ The preoccupation with handling materials, he says, has caused the "objective... to be to expand the possibilities of the newly introduced [materials] for teaching art to the very limit. The evaluation of the practicability of this work for the student seems not to have been considered at all" (p. 11). While criticizing creative self expression, he does make one positive comment on Art for Art's Sake; he recognizes the need to learn about form, color, and execution (p. ix), which are central to the Art for Art's Sake model.

In summary, Whitford comes out most strongly in favor of an Art for Industry approach to art education; for this reason his text is discussed under the heading Art for Industry in the chapters reporting findings.

Introduction to Lemos (1931/39)

With illustrations drawn from the thousands of submissions of children's art work (p. 8) to Schools Arts Magazine while Lemos was editor from 1919, it is not surprising that the Lemos' text The Art Teacher contains some of the "least-changed work....(representing the) norms of school artwork of the time with little refection of changes in curricula and purposes" (Wygant, 1993, p. 81). (See Figure 3.) With a focus primarily on applied art, Lemos teaches procedures and techniques with a step-by-step approach (p. 238). To Lemos progressive refers to the sequence in a procedure, not an orientation to teaching the child.

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⁶ B. Kirk Smith, "The Influence of the Modern Art Movement in the School," an address given before the Sixth International Art Congress, Prague, August 1, 1928, n. p.
⁷ Whitford sees these as emerging after the introduction of color in art teaching with the Chicago World's Fair in 1893. He states that since then we have "passed into an extreme from which we are reacting to-day in the schools" (p. 11).
Figure 3. Lemos Author/Text Profile

<table>
<thead>
<tr>
<th>Pedro J. Lemos (Pedro de Lemos after 1940)</th>
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<tbody>
<tr>
<td><strong>The Art Teacher</strong> 1931/39 (#7 on <em>School Arts</em> popularity list)</td>
</tr>
<tr>
<td>Scope of text: Grade 1 through Grade 8</td>
</tr>
<tr>
<td><strong>Author's Position/Credentials:</strong> Director of Stanford University Museum of Fine Arts. Editor of <em>School Arts Magazine</em> 1919 to 1949. Formerly Professor of Design at Univ. of California 1913 to 1915, and lecturer at the Applied Art School and Chicago Art Institute from 1922 to 1924</td>
</tr>
<tr>
<td><strong>Writing/Publications:</strong> <em>Applied Art</em> 1920/33; other numerous books on specific art techniques, aspects of specific cultures such as pottery of Guatemala; specific reference collections, e.g., historical costume; Articles and editorials for <em>School Arts</em> 1919 to 1949</td>
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<tr>
<th>Art for Industry</th>
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<tbody>
<tr>
<td>Focusses on applied art</td>
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<tr>
<td>Teaches procedures and techniques</td>
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<td>Prescriptive, step-by-step approach</td>
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<tr>
<td>Prepares future artists to improve American industrial design</td>
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<td>Acknowledges designing for machine made products</td>
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<td>Focusses on handmade crafts</td>
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<tr>
<td>Recognizes need to develop folk craft traditional part of cultural role for art</td>
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<td>Provides examples of historical and contemporary cultural art objects</td>
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<tr>
<td>Sensitizes student to beauty to train mind and hand so pupil becomes better workman [sic]</td>
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<tr>
<td>Artist model: industrial designer</td>
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<tr>
<th>Art for Industry (cont.)</th>
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<tr>
<td>Painting and drawing done decoratively rather than naturally can be applied as a decoration to an object (p. 7)</td>
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<tr>
<td>&quot;Automobile factories engage artists at enormous salaries to direct the lines and colors of their cars&quot; (p. 7)</td>
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<tr>
<th>Art for Daily Living</th>
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<tr>
<td>Train pupils to improve environment (p. 461)</td>
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<tr>
<td>Create more beautiful cities and make civic improvements</td>
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<tr>
<td>Build better business buildings and furnishings (p. 7)</td>
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<tr>
<td>Select more fitting objects for within buildings and homes</td>
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<tr>
<td>Become more discriminating consumers</td>
</tr>
<tr>
<td>Create more artistic well-designed homes; plan home interiors, read building plans and elevations (p. 378)</td>
</tr>
<tr>
<td>Model teacher participates in community civic activities (p. 7)</td>
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<tr>
<th>Art for Subject Integration</th>
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<tbody>
<tr>
<td>Correlate art with practically all other school subjects: with language arts, social studies, industrial studies, civics, citizenship, health, nature study, lettering, and arithmetic (p. 7)</td>
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<th>Art for Art's Sake</th>
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<tr>
<td>Opposed to art for art's sake</td>
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<tr>
<td>Painting and drawing are primarily for applied design rather than artistic end products (p. 94)</td>
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<tr>
<td>&quot;Only a picture&quot; is less valued than design or decoration (p. 94)</td>
</tr>
<tr>
<td>Deprecates wasting years trying to produce a masterpiece to receive public approval</td>
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</table>

First published in 1931 and only slightly revised in 1939, the date of its fourth printing, *The Art Teacher* received a great deal of advertising in *School Arts Magazine* not only because Lemos was its editor but because both text and magazine had the same publisher—Davis Press. It is not surprising, therefore, that this text was accessible. Subtitled "A Compendium of Ideas, Suggestions, and Methods for the Art Education of the Child based upon the practice of leading Schools and Colleges in the U.S.A., and other countries," this text is readily categorized in the Art for Industry curriculum model despite sharing some goals with Art for Daily Living and Art for Subject Integration curriculum models.
It primarily aims to prepare future artists to improve design in American industry (p. 7).\(^8\) While Lemos (1931) expects future artists to design for industry based on the machine, the focus in classroom activities is on handmade crafts (p. 321). He sees developing the folk craft tradition as a cultural need in the life of the nation (p. 7). Thus he provides historical as well as contemporary examples of art objects of cultures world wide including the countries of origin of the new American students. Even in acknowledging other goals for art education, such as the ability to see beauty and to develop inspiration, wide ideals, and an active imagination to lift the pupil to a higher spiritual level (p. 470), the benefit of these Lemos relates to the "training of mind and hand" so that the pupil might "become a better workman [sic]" (p. 470).

Writing this text two years before the beginning of the Owatonna Art Project, Lemos alludes to concerns shared with the Art for Daily Living model. He sees the the art teacher, for instance, as cooperating with the community having a useful, recognized role there.\(^9\) Lemos states that the goal of art teachers is to train young people so that as adults they will be equipped to improve their various environments (p. 461), including their homes. (p. 378), and become more discriminating consumers. Yet even creating a home Lemos considered an applied art. Lemos' own home or hacienda, artistically integrated with the editorial offices of School Arts Magazine in Palo Alto, California, was featured in a special illustrated supplement to the magazine in May of 1937 entitled, not surprisingly, "Realizing a Vision in Applied Art" (n.p.).

On Art for Subject Integration, Lemos states that art education's "importance is recognized and it is correlated with practically all other school subjects" (p. 7). He suggests that with the art teacher's course outline correlated with other subjects, the informational parts of the lesson can be given with the other subjects so that the main art class time may be used in doing constructive production problems, that is working with materials. As for art for art's sake, Lemos has no use for it generally nor for the curriculum model of this name. Drawing and painting to Lemos are not an end product so much as they are preliminary to design work, which is to be subsequently applied to some other medium (p. 94).

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\(^8\) Lemos states, "The industries are demanding experts to add art to their wares, recognizing that American buyers today require art plus utility in all their purchased articles....For this utilitarian reason of art's being needed in American industry as well as for its cultural need in the life of the nation, art in the school or home teaching has a double reason for its encouragement in the life of every child. (Foreword, no page number)

\(^9\) He suggests that as a participant in community civic activities, the art teacher can provide the guidance "necessary to bring correct use of color and decoration and the development of beauty within the home, into pageants, fiestas, civic programs, and to direct the art publicity through posters, banners, stage settings, printing plans, and all manner of displays required in school and public programs and activity" (p. 7).
Chapter Four—Introduction to the Authors

2. Creative Self Expression

Introduction to the Hartman and Shumaker Text (1932/39)

On behalf of the Progressive Education Association, Gertrude Hartman and Ann Shumaker edited the text Creative Expression: The Development of Children in Art, Music, Literature and Dramatics. The twelve chapters on visual art are analyzed in this study. This text is aimed specifically at teachers, but it is also intended to be of interest to parents and others in the community who recognize the basic importance of the arts in education. It fits readily into the Creative Self Expression curriculum model as the goal of the art program was to ensure the emotional health and development of the child through creative self-expression (see Figure 4). Several of the authors state that the child needs to be sheltered as much as possible from outside art influences in order to maintain an unspoiled vision. Thus they are opposed to exposing children to art in books and museums. The authors of this text believe in the necessity of the art teacher being an artist. They also believe that non-intervention is the best approach especially in the early grades. A belief apparently shared by most of the authors is that the child needs to feel free of judgment, that he or she is free to do anything as long it is done with sincerity and truthfulness (Correthers, p. 24), and that technically the work must be straightforward and "show a conscious seeking after color pattern and significant living form" (Correthers, p. 25). Cane states that after the teacher gives materials to the children, they should be trusted to draw or paint as long as their interest lasts; however, when children become dissatisfied with their work, as they may do at age 10 or 11, more direct teaching is required. Cane acknowledges that at this point the

10 The Hartman/Shumaker text was first published in 1932 in response to requests for special issues of Progressive Education that were devoted singly to art, literature, music, and dramatics. The issue on visual art, the first of these, was published in 1926, with the other special issues following in 1927, 1928, and 1931 respectively. The individual articles within each issue became the chapters for this text that integrated all four issues. The integrated text was published as a second edition in 1939; this was issued by another publisher but not materially changed from the 1932 edition (Foreword to Second Edition, n. p.).

11 The visual arts authors' roles and positions are as follows: Frederick G. Bonser—faculty, Teachers College, New York and director of a school; Florence Cane—director of art and teacher at Walden School, New York; L. Young Correthers—playwright and instructor, Rockford, Illinois; Elizabeth Byrne Fern—teacher, New Rochelle and New York; Florence E. House—instructor at Teachers College, New York and teacher, Greenwich, Connecticut; (Ms) Willy Levin—sculptor and teacher, New York; Peppino Mangravite—painter and teacher, New York; Hughes Mearns—novelist and teacher, New York University faculty; Lucy Sprague Mitchell—writer and co-director of a school for student teachers, New York; Margaret Naumburg—director and founder of Walden School, New York; Ellen W. Steele—teacher, Greenwich, Connecticut and Boston; Helen Ericson—teacher, also director of a school, New York and Kansas.

12 Mangravite (1932) writes, "I believe that it is absolutely impossible for anyone who is not an artist to succeed in teaching art. The made-to-order teacher of art depends upon standardized methods rather than upon his own sensibilities. No one but an artist has the delicate intuition to sense what another person is trying to express. Art education, as I conceive it, aims at nothing but sharpening sensibilities and strengthening power of expression" (p. 33).
### Creative Self Expression

To ensure emotional health and development of child through art
Shelter child from adult influences to maintain unspoiled vision
Opposed to exposing children to art and museums
Non-intervention, especially in early grades (p. 46)
Let children create freely/be self directed (p. 33)
Art teacher must be artist (p. 33)
Teacher works alongside students as fellow artist (p. 25)
Teacher should wait until asked for help before giving advice or guidance (p. 46)
Teacher accepts students' criticism as easily as he gives his (p. 25)

### Creative Self Expression (Cont.)

Non-intervention best (p. 46)
Not only what is taught, but when, is important (p. 46)
Work judged based on sincerity and truthfulness (p. 24)
Feeling of liberty to do anything leads to joy of creation (p. 24)
Children free to express themselves without noticeable restrictions (p. 43)
Child encouraged to believe in own concept otherwise sterility results (p. 43)
Pupils may draw or paint as long as their interest lasts (p. 45)
Don't let acquiring technique postpone creation (p. 44)
Children dissatisfied with their work benefit from more direct teaching (p. 44)
Give technical help to individual as needed (p. 44)

### Art for Art's Sake

Besides sincerity, aim is conscious seeking after color pattern and significant living form (p. 25)

### Art for Subject Integration

Visual art integrated with music, literature, music, and dramatics in pageants and performances
Art integrated with English and social studies

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The teacher must give technical help to the individual as needed but cautions against the possible harm that teachers can do by letting acquisition of technique postpone or exclude creation (p. 44).

Subject integration is evident in the pageants and performances that are shown to integrate visual art, literature, music, and drama. Integration of visual art with English and social studies gives the students the capacity to express themes visually and through written work or verbally in performances. The authors see social studies as informing the students about the backgrounds of their chosen subjects which they present in their art.
Introduction to Mathias (1932)

Margaret Mathias has been unequivocally positioned in the category Creative Self Expression (see Figure 5) as she was concerned with art as an expression of the child's development in her 1932 text, The Teaching of Art, as well as her popular earlier ones.\(^{13}\) She refers to her approach as child-centered and she acknowledges Dewey in explaining the importance of environment in the aesthetic development of children (p. 169). Mathias states, "The psychologist shows us that every one must have opportunity to create if he [or she] is to have wholesome development" (p. 1). One of her subsections is entitled "Promoting Growth in Self-Expression Through the Use of Materials" (pp. 219-230).

Mathias is an early advocate of a developmental focus in art education.\(^{14}\) In her 1924 text Mathias set out her analysis of a three-phase stage theory of children's artistic development (1924, p. ix). She identified the following developmental stages in art in order as:

1. Manipulation—child experiments with materials to see what happens to them;
2. Symbolism—child's approach is vaguely representative or naturalistic or may symbolize something specific at the moment;
3. Realism. (1924, p. ix)

Mathias was apparently familiar with Cizek's approach and his "wide use of media, his encouragement of the children to use the studio as an artist might" (Logan, 1955, p. 155). In referring to the Mathias' chapter "Materials Suited to Child Experiences" in Mathias' 1924 text (p. 12), in which she outlines suitability of artmaking materials to the various age levels of pupils, Logan states, "The need for creative experience with materials to be physically handled and shaped was eagerly accepted by all progressive educators. Since 1924, we have taken that need as a point of departure" (p. 156).

Despite being such an early advocate of the principles of self expression, Mathias does reveal some concern regarding teaching skills and techniques, which touch on aspects

\(^{13}\) Mathias' three texts were rated on the School Arts Magazine popularity list as follows: The Beginnings of Art in the Public Schools (1924) was #2; Art in the Elementary School (1929) was #3; and The Teaching of Art (1932) was #11.

\(^{14}\) Logan, usually fair in his writing, makes a misleading statement which denies Mathias her due in this regard. He states, "Chronologically, it is not out of place to think of Lowenfeld's psychological analysis of children and their potentialities in art as a supporting document to D'Amico's earlier profession of faith, to the teaching of Margaret Mathias, Belle Boas, Rosabelle MacDonald, and hundreds of their less widely known colleagues" (p. 217). As written, following the phrase "D'Amico's earlier profession of faith," this reference to Margaret Mathias, Belle Boas, and Rosabelle MacDonald does a major disservice to them by giving a first impression that D'Amico preceded them and in lumping these exemplary writer teachers together with "hundreds of" others. Both Mathias and Boas (Art in the School) had popular art education texts published in 1924 based on their previous teaching experience, and MacDonald's well-respected-at-the-time text, Art as Education: The Study of Art in the Secondary Schools, was published in 1941. Thus all three of these author teacher texts pre-date D'Amico's well-known text Creative Teaching in Art (1942) and Lowenfeld's Creative and Mental Growth (1947).
of Art for Art's Sake. For instance she acknowledges the need to teach art skills and art principles—line, form, value, and color, elements of vision, based on Dow's theories; she also makes reference to appropriate teaching sequence. But she warns that in attempting to help children to improve their technique, teachers are actually hindering their creative development (p. 227). As a guideline she recommends that, when looking at children's drawings, teachers ask themselves two questions: "What drawings show a need for help in 'freeing expression,' that is, in the thinking of something worthwhile to express? What drawings show a need for help in technique?" (p. 221).

Mathias addresses aspects of Art for Industry and Art for Daily Living as she alludes to drawing skills as useful to the individual as an adult as a valuable tool for work and as a source of enjoyment for leisure (p. 224), and she mentions the benefit of being able to work with wood around the home (p. 3). Mathias' discussions relating to Creative Self Expression, however, far outweigh those relating to any other curriculum model.

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15 Mathias explains that in fact teachers should try to delay students' desire for improved technique until the children are within reasonable distance of obtainable standards (p. 228).
Introduction to Cole (1940)

Natalie Robinson Cole is another author unequivocally aligned with Creative Self Expression (see Figure 6). Child-centered, she considered enhancing the emotional health and self esteem of her pupils more important in artmaking than the art product.\(^{16}\) She states: "The teacher should remember that the growing process is more important than the end product—the child more important than the picture" (p. 23). Cole wrote *The Arts in the Classroom* for teachers, parents, and interested others (Preface, n.p.). It came out a year after the *School Arts* popularity listing, so it is not rated, but the text's initial and lasting popularity is attested to by its many reprints.\(^{17}\) It is one text by a female author that has not been dropped from bibliography listings and accounts of the time period.\(^{18}\)

In this personal narrative, Cole describes her experience in Los Angeles, California, as a teacher of a diverse group of fourth and fifth grade children (ages nine to eleven) who she says were Mexican, Chinese, Japanese, and American. In the Author's Foreword she explains the students were considered to be of relatively low academic achievement (n.p.). The pupils' journal entries in creative writing reveal that many of them were living in poverty and had tense, unhappy family situations (pp. 98-137). In describing Cole's approach, Robert Hill Lane, Assistant Superintendent of Schools, Los Angeles, writes, "You can secure one type of reaction by a curriculum rigidly directed from without or you can release children and adults so that creative activity occurs spontaneously and inevitably" (Preface, n.p.). He suggests the latter is Cole's approach (Preface). Cole's holistic approach to teaching children,\(^{19}\) focussing on the building of self confidence and valuing of self that Cole nature in her students, appears to be the major factor contributing to her pupil's personal growth and artistic development.\(^{20}\) Cole also says that once the children find that the teacher feels they have good ideas and the ability to express them, they relax and

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\(^{16}\) Cole states, "How infinitely worth while, helping the child to find inner harmony through new means of expression!"(p. 43). Of a particular situation, she writes: "Walter's plate, well done, was not just a plate. It was an entering wedge to get inside Walter and affect his feelings about himself and consequently the world in general. The plate was to help put his ego upon firmer ground" (p. 53).

\(^{17}\) It has been reprinted at least eight times; the copy in hand is ungrammatically labelled as "Eight Impression." Much later in her 1966 text *Children's Arts from Deep Down Inside*, Cole looks back at some of what she experienced and learned in teaching from the earlier period and expands, but doesn't necessarily improve upon, that which she described in her 1940 book.

\(^{18}\) Peter Smith (1996) examines the professional lives of Cole and Mathias to try to determine why Cole has remained a presence (103-121) while Mathias has been dropped from art education histories (pp. 92-95).

\(^{19}\) Cole states, "It is important that we, as teachers, treat the whole child. We no longer neglect to feed him [sic] if he comes hungry. We see that his feet get dry on wet days....If a child is worried we must also treat the worry. And worries are not confined to the underprivileged" (p. 123).

\(^{20}\) Cole writes, "Only as we build the child through giving joy and faith and confidence are we building his [or her] creative arts. When there is joy and faith, there also is the good picture, or writing, or dance. It works like magic" (p. 137).
Chapter Four—Introduction to the Authors

Natalie Robinson Cole
The Arts in the Classroom 1940 (published after School Arts list but lasting popularity as indicated by repeated reprints—8 in 1940 alone as indicated by copy in hand). Scope of text: Elementary school
Author's Position/Credentials: Teacher of Grades 4 and 5, public school in Los Angeles
Writing/Publications: Children's Arts from Deep Down Inside 1966

<table>
<thead>
<tr>
<th>Creative Self Expression</th>
<th>Creative Self Expression (cont.)</th>
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<tbody>
<tr>
<td>Child-centered approach</td>
<td>Believes in recapitulation—child's development paralleling that of race (p. 44)</td>
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<tr>
<td>Growing process more important than picture (p. 23)</td>
<td>Uses praise of pupils' best work rather than direct instruction (p. 11)</td>
</tr>
<tr>
<td>Release children so creative activity occurs spontaneously and inevitably (Preface)</td>
<td>Children should not worry about adult standards (p. 32)</td>
</tr>
<tr>
<td>Use holistic approach to teaching children (p. 124)</td>
<td>Teacher should never demonstrate technique (p. 8)</td>
</tr>
<tr>
<td>Consider emotional health as much a goal as art product</td>
<td>Teacher does not need to be an artist (p. 8)</td>
</tr>
<tr>
<td>Help child find inner harmony through new means of expression (p. 43)</td>
<td>Cole does not view herself as an artist (p. 8)</td>
</tr>
<tr>
<td>Build child's self-confidence to build child's creative arts (p. 137)</td>
<td>Art for Social Uses</td>
</tr>
<tr>
<td>Motivation is all important (p. 3)</td>
<td>Affecting children's attitudes toward society, work, and family more important than abstract subject matter</td>
</tr>
<tr>
<td>Arouse children's minds and emotions to get them to paint well (p. 4)</td>
<td>Through painting children can learn unselfishness, thoughtfulness, dependability, stick-to-tiveness, patience, cleanliness, Godliness, etc. (p. 23)</td>
</tr>
<tr>
<td>&quot;Make your picture your own way&quot; (p. 7)</td>
<td>Subject matter from children's own environment, but no social goal acknowledged from this</td>
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<tr>
<td>&quot;Feel your way as you go&quot; (p. 34)</td>
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<tr>
<td>Against visual realism (p. 8)</td>
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<tr>
<th>Art for Art's Sake</th>
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<tr>
<td>Associates child's restraint, design, and pattern with ancient art in museums and non-literate peoples (p. 44)</td>
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<tr>
<td>Encourages child-like pattern</td>
</tr>
<tr>
<td>Teaches &quot;a few definite principles of good art&quot; (p. 11)</td>
</tr>
<tr>
<td>Does not relate children's painting of own environment to American scene painting</td>
</tr>
<tr>
<td>To show examples of contemporary art would be to suggest an adult standard which she is opposed to (p. 32)</td>
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<tr>
<th>Art for Subject Integration</th>
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<tbody>
<tr>
<td>Sees creative writing and dance as serving as subjects for visual art and calling for the same approach in teaching (p. 137)</td>
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Cole also values children's art as child art and sees it containing an artistic sensibility and simple patterns similar to those revealed in primitive art. Rather than subsequently become more productive (p. 6) Motivation in art class is all important. Cole discourages her pupils from striving for visual realism in their art. She tells them, "Children can paint pictures that feel like the thing they're painting. Any little old camera can take pictures of things as they really look" (p. 8).

Cole also values children's art as child art and sees it containing an artistic sensibility and simple patterns similar to those revealed in primitive art. Rather than

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21 "More time experiencing richly what they are going to paint will bear fruit in faster outpouring of the child's picture when [they] get started" (p. 3). She says, children must have their "minds and emotions aroused about something and want to paint before [they] will paint well" (p. 4). Her valuing of the individual's own approach is central to making this. Her repeated advice is: "Make your picture your own way.... Don't ever try to paint like anyone else" (Cole, p. 7).

22 Of her pupils' art, Cole writes: "Their sincere, naive patterns remind us again of the wonderful power the child has in company with the primitive to use beautiful restraint unconsciously" (p. 35). "When we look at children's design, we see... the design of primitive peoples through all the ages. We find the child making the same patterns that we find in museums of ancient art" (p. 44).
instruction, Cole uses praise of the good examples that she sees emerging in a class activity as a way to inform the children of "a few definite principles of good art, which will help... make a successful picture" (p. 11). Unlike many proponents of the creative self-expressive approach, Cole does not view herself as an artist nor does she think there any need to be one as a teacher. She says: "It is the love and understanding in the teacher's heart, not the ability in her hands, that counts" (p. 25). She says the teacher should never demonstrate (p. 8) because "the moment that a teacher draws on the board or paints on paper... [the child is] ruined for confidence in his or her own way of doing!" (p. 9).

Cole's use of subject integration involves teaching visual art, creative writing, and dancing in a similar way. These sees as being interrelated for their use of pattern, emphasis, rhythm, and repetition (p. 48). As with visual art, she uses dancing and writing for encouraging personal expression and to build self-esteem and group acceptance when language alone might fail the individual in the group marked by differences in home language and social and economic background. She also integrates writing and art by encouraging those writing strong stories to use the experiences expressed in their writing as subjects for their paintings (p. 18). Cole does not, however, reveal any use of art in integration as in illustrating concepts from social studies as was being done in other classrooms at the time.

While Art for Social Uses is not a category one would immediately associate with Cole, she does have social ends in mind in teaching art. She mentions that stressing of social values is the most important work of the teacher and that attitudes toward society, work, and family "are the deciding factors in the life of the individual" and that they are "more important than any abstract subject could ever be" (p. 121). Cole has her students take

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23 While Cole is opposed to children worrying about satisfying adult standards (p. 32); she wants a quality that she considers as being natural to children's mode of expression—that which she thinks is charmingly childlike. She does not seem aware that this is her adult standard just as another teacher's standard might be something else.

24 Art education historians such as Efland (p. 198) have labelled Cole as an artist-teacher, but this is not the case unless they are thinking of Cole as an artist using the hands of her students to create her product for her, in the way that British art teacher and writer Marion Richardson seemed to see herself as creating through her students. Richardson felt that her art was in being able to communicate visual images through speech to her students in such a way that they could then put them in paintings in a way that she could not do herself (Marion Richardson, *Art and the Child*. 1946, page xxx). It is interesting to note that while Richardson toured Canada in 1934, Richardson's book was not written until 1946 and Cole does not acknowledge having heard about Richardson's approach. Cole, however, quotes one of her pupils as saying, "I closed my eyes and seen an angel and made one like I seen it" (photo cutline, facing p 36). Cole does not stress the shut eye visualizing that Richardson used with her students. This pupil of Cole's presumably did it on her own.

25 As to how to teaching writing, Cole states, "My...fourth-grade children had taught me what was true in their art. Might not they lead me here? The child(ren) had sincerity, directness, and rhythm in (their) art—delightful emphasis and unexpectedness. "Why not take those as my criteria?... How simple it all became" (p. 98). She adds, "The writing must come as best it could and be accepted on its own merit for the thought, the feeling, the life force, the creative personal touch that it contained. Step by step we would learn free, glorious expression together" (p. 99).
subjects from their daily experience—a lunch scene in the cafeteria, the construction going on in the neighborhood, and a noodle factory they visited. One might interpret this as Cole's attempt to have the children understand their environment toward a greater social awareness, but she does not acknowledge this. As for Art for Art's Sake, paintings by Cole's students in subject are similar to those popular in American Scene painting of the time (Wygant, 1993, p. 82), but Cole does not relate her students' work to, or show any examples of, contemporary art. To do so, she thinks, could be construed by the children as suggesting an adult standard, a standard about which Cole states that she tries to have them unconcerned (p. 32).

3. Art for Daily Living

Introduction to Nicholas, Mawhood, and Trilling (1937)

The text Art Activities in the Modern School is difficult to categorize; (see Figure 7). Nicholas, Mawhood, and Trilling aim to address "a balance between extremes, cultural and utilitarian, aesthetic appreciation and technical skill" while also taking general educational objectives into account (pp. 3-4). The text has a declared first goal of creative self expression (p. 4), but the text reveals approaches that are not in keeping with those of Creative Self Expression as the curriculum model defined in this study (see Figure 7). The second stated goal is for personal enrichment, which they describe as learning to see and appreciate beauty (pp. 9-10), and the third goal relates to art for daily living (pp. 11-12). Although the authors refer to this as social worth, the examples provided relate to arranging one's home and making choices as a consumer, concerns well within the Art for Daily Living model in this study. For this reason, and because almost all the art projects described are utilitarian and suitable for use in the home or for personal adornment, I have placed this text in the category Art for Daily Living.

The authors also indicate that one of the goals of the art program focuses on art knowledge and appreciation needed in adult activities involving consumer selections and standards of taste (p. 12). They allude to Franklin Bobbitt's How to Make a Curriculum with its thirty-five or more objectives having to do with art training needed by adults (p. 11). They also see art as a recreational resource that students will pursue as adults in their daily living—both as "productive recreation" (creating) and as "impersonal pleasure" (appreciation) (p. 16).

As for Art for Industry, Nicholas, Mawhood, and Trilling also refer to vocational training (p. 200) as a goal of the art program. From the examples given they seem to include homemaking within this category. As well as training those who may wish a vocation requiring design knowledge, they see vocational training also as developing an intelligent
Figure 7. Nicholas, Mawhood, Trilling Author/Text Profile

<table>
<thead>
<tr>
<th>Florence Williams Nicholas, Nellie Clare Mawhood, and Mabel B. Trilling</th>
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<tbody>
<tr>
<td><strong>Art Activities in the Modern School</strong> (1937) (#13 on School Arts popularity list)</td>
</tr>
<tr>
<td><strong>Scope of text:</strong> Mainly elementary grades. To aid pre-service and in-service teachers to interpret art methods and art education in terms of general educational principles (p. v)</td>
</tr>
<tr>
<td><strong>Authors’ Credentials:</strong> Nicholas—docent in the Department of Fine Arts at the Carnegie Institute of Technology; Mawhood—supervisor of Art in Richmond, Indiana; Trilling—professor of Home Economics Education at Carnegie Institute of Technology</td>
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<tr>
<td><strong>Writing/Publications:</strong> Trilling and Nicholas, <em>Art in Home and Clothing</em> (1936)</td>
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<tr>
<th><strong>Art for Daily Living</strong></th>
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<tr>
<td>Referring to social worth (pp. 11-12), text includes interior design, arranging one’s home, dress design (p. 31), and making choices as a consumer</td>
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<tr>
<td>Promote standards of taste in home and dress (pp. 255-269)</td>
</tr>
<tr>
<td>Make one’s environment more pleasing in business as well as in home (pp. 12-13) including beauty of public buildings, parks, statues, and house exteriors (p. 35)</td>
</tr>
<tr>
<td>Focus on art knowledge needed by adults to aid in consumer selections (p. 12), e.g., to choose a better looking necktie or sweater, more becoming dress and hat, more beautiful rug, or to plant a more beautiful flower garden (p. 12)</td>
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<tr>
<th><strong>Creative Self Expression</strong></th>
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<tr>
<td>Creative self expression is a goal (p. 4); one chapter is entitled “Creative Self-Expression in Illustration” (pp. 80-143), but approach is used primarily as a first step in teaching picture making, as in determining forms children need to learn to draw better (p. 100)</td>
</tr>
<tr>
<td>Child as a learner is more important than pictorial efforts (p. 100)</td>
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<tr>
<td>Teacher must “draw from the child the creative talent within” (p. 5)</td>
</tr>
<tr>
<td>Select art projects based on interests of pupils, their maturity, capacity for dealing with various art materials, immediate and future needs, and social background (p. 21)</td>
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<tr>
<th><strong>Art for Industry</strong></th>
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<tbody>
<tr>
<td>Provide design knowledge for those wishing vocational training (p. 200)</td>
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<tr>
<td>Include illustration and construction work, design and crafts, lettering, poster making, commercial art, and color theory</td>
</tr>
<tr>
<td>Provide insight into the industrial world and the place of art in industry (p. 199)</td>
</tr>
<tr>
<td>Include homemaking pursuits in vocational training</td>
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<tr>
<td>Include aesthetic appreciation and technical skill (pp. 3-4)</td>
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<tr>
<th><strong>Art for School Art’s Sake</strong></th>
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<tr>
<td>Pupils complete drawings of animals or objects that are partly drawn for them (p. 88)</td>
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<tr>
<td>A half-page diagram demonstrates a line-by-line approach to drawing a horse (p. 108)</td>
</tr>
<tr>
<td>In paper cutting and tearing, children need an outline to follow (p. 91)</td>
</tr>
<tr>
<td>Limited view of the creativity of child and capacity for originality: teacher can not expect a “wholly original and unique” design (p. 179); variations on size and shape of decorative elements are all that is feasible (p. 179)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Art for Subject Integration</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher must be knowledgeable about educational theory (p. 23)</td>
</tr>
<tr>
<td>Teacher trained in art would not know about sound educational principles and could erroneously introduce work unrelated to general scheme or interests and capacities of the children (p. 37)</td>
</tr>
</tbody>
</table>
consumer, appreciation of beauty to be seen in the everyday environment, and insight into
the industrial world and the place of art in industry (p. 199). In this way their approach to
art for industry extends the Art for Daily Living curriculum model of rather than specifically
training designers to make improvements in the manufactured goods produced in America,
as is the more the basic aim of the Art for Industry category.

Despite the authors' stated goal of creative self expression and including a complete
chapter entitled "Creative Self-Expression in Illustration" (pp. 80-143), very little attention
is paid to what is routinely considered free expression except to as a first step in picture
making. In fact, the activities and approaches they describe in this context are more in
keeping with the Art for School Art's Sake model, helping children to do paper cutting and
tearing (p. 91) or to draw, step by step or with aids (p. 100). Nicholas et al. state that their
approach is child-centred (p. 5), and they quote Rugg and Shumaker's text The Child-
Centered School (p. 228) positing the child as artist with the teacher drawing out child's
creative talent (p. 5), but they include a chapter on testing for results which is entitled
"Scientific Measurement in Art Education" (pp. 322-356). They also have a limited vision of
the child's potential creativity and capacity for originality; they state the teacher can not
expect a design that is "wholly original and unique" (p. 179), variations on decorative
borders is a more realistic expectation they suggest (p. 179). This attitude and concerns
about the organization of the art curriculum overshadowing the aim of encouraging
creativity have kept this text from being placed in the Creative Self Expression category.
Despite a less than perfect fit, I have aligned this text with Art for Daily Living model.

Introduction to Ziegfeld and Smith (1944)

As the art education curriculum category Art for Daily Living has been defined
largely on the basis of the philosophy laid out in the 1935 Haggerty monograph Art a Way
of Life describing the aims of the 5-year Owatonna Art Project and on the basis of this
1944 Ziegfeld and Smith text, Art for Daily Living: The Story of the Owatonna Art
Education Project, which reports on the project six years after its completion (see Chapter
Three and Figure 8), it goes without saying that this Ziegfeld and Smith text belongs within
the Art for Daily Living category in this study and has many of the characteristics of this
model. For this reason I will not describe of the characteristics set out in this text beyond
restating that the art programs described in the text aim to prepare students with art
knowledge that they will need as adults in their everyday living—in their home, their
business, their church, their recreation, and their community—to modify their environment
and to enrich community life. This knowledge will elevate community taste in all matters
that make up the visual aspects of American life (p. 4) and enable citizens to make all that
they come in contact with more fitting to its purpose, to make it more beautiful
Chapter Four—Introduction to the Authors

Figure 8. Ziegfeld and Smith Author/Text Profile

<table>
<thead>
<tr>
<th>Edwin Ziegfeld and Mary Elinore Smith</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Art for Daily Living:</strong> The Story of the Owatonna Art Education Project (1944) (Report on Owatonna Art Project six years after completion)</td>
</tr>
<tr>
<td><strong>Scope of text:</strong> Elementary through high school programs as well as adult art classes</td>
</tr>
<tr>
<td><strong>Authors' Credentials:</strong> Ziegfeld—local director of the Owatonna Art Project. Formerly professor at University of Minnesota; formerly assistant professor of Fine Arts, Teachers College, Columbia Univ. Smith, an on-site staff member of the Owatonna project, also from the University of Minnesota</td>
</tr>
<tr>
<td><strong>Writing/Publications:</strong> Ziegfeld—contributor to the 1941 Fortieth Yearbook: Art in American Life and Education, an outgrowth of the Owatonna project, and co-author of Art Today: An Introduction to the Fine and Functional Arts (1941) with Ray Faulkner and Gerald Hill</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art for Daily Living</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepare students with art knowledge needed by adults in everyday living—in home, business, church, recreation, community</td>
</tr>
<tr>
<td>Provide knowledge to modify environment and enrich community life</td>
</tr>
<tr>
<td>Improve personal dress by learning how to select a better necktie or sweater</td>
</tr>
<tr>
<td>Art cannot be detached from life (p. 5)</td>
</tr>
<tr>
<td>Art to be concerned with cultivation of taste of all, not just the few (p. 4)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art for Industry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerns relating to business and industry (window display, packaging design, restaurant decoration) are assumed to be part of the common life of the community and therefore are considered under Art for Daily Living</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Creative Self-Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is wrong to assume personal adjustment needs activities classed as self-expression when learning lettering, constructing a model plane or designing houses could serve as well (p. 102)</td>
</tr>
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<table>
<thead>
<tr>
<th>Art for Subject Integration</th>
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</thead>
<tbody>
<tr>
<td>Combine subjects in art-directed activity or in producing objects for daily living such as creating a newspaper, designing and planting a garden, or producing a play, etc.</td>
</tr>
<tr>
<td>In elementary school integrations comes naturally where all work is taught by one teacher, art can be related to reading, to geography, even to arithmetic (p. 69)</td>
</tr>
<tr>
<td>In secondary school teach all subjects relating to everyday life rather than correlating one subject to another (p. 69)</td>
</tr>
</tbody>
</table>

(Haggerty, p. 23). In this text activities related to business and industry, such as creating an attractive storefront and appealing window display (p. 31) or designing a label or packaging for use by a cannery or other producer (p. 41), are considered to be part of the Art for Daily Living approach rather than being viewed as Art for Industry, apparently as they were seen as a part of common life.

Art for Subject Integration is the other category most relevant to this text. In the process of undertaking certain activities or producing articles of daily living such as creating a newspaper, designing and planting a garden, or producing a play, students combined other subjects with the art-directed activity or art product. At the secondary school level, teachers were advised not to focus on integration in terms of correlating one subject to another but to relate all teaching to everyday life (p. 69). As Art for Subject Integration relevant to this text is discussed in the findings to this study in Chapter Seven,
I will not duplicate information appearing there (see also text pp. 69-78, 85-86, 101).

Despite the opposition of the Owatonna Art Project staff to the isolation of art as a separate realm, they did not discourage "purely creative work" as they saw painting, drawing, and clay work as having such an important place in the culture (p. 69). In acquiring the skills related to these activities, an element of Art for Art's Sake was therefore also part of the programs.

4. Art for Subject Integration

Introduction to Winslow (1939)

In this 1939 text The Integrated School Art Program, Leon Loyal Winslow states art must relate to "the home, the factory, and the market place....if art is to take its place in the schools as a major and vital instrument of cultural education" (p. 5). He seems determined to justify the art program's legitimate place in the student's school program. He also believes that the art program should investigate student talent and guide its development and direction; there is a whole chapter on evaluation and testing (Chapter IX—pp. 284-314).

Balance is a word Winslow (and other authors in the study) relies on to justify his approach:

Just enough technical information should be introduced to balance general information, and there should be an equitable amount of directed activity in relation to creative activity included in the teaching unit. No program for art education, short of a balanced one, can be expected to accomplish all this. (p. 20)

He wants the art program to include both directed activity, which implies activity whose purpose is to develop particular skills, as well as creative activity, expressive activity that is not directed (p. 38). Considering the title of this Winslow text, one might assume that Art for Subject Integration is the model to which the text belongs, and I have put it in this category, yet as other statements show, Winslow reveals concerns shared with other models as well (see Figure 9). In alluding to this text, de Francesco (1958) confirms the text's alignment with Subject Integration because of Winslow's concern about art in relation to the curriculum as a whole and as art in relation to the child (p. 79). Winslow explains that art should enrich the entire curriculum (p. 25), and he states his text is intended not only for teachers of art but for other teachers as well (p. v). He also states that if children are encouraged to express themselves freely through art mediums, they will from choice often use for inspiration those curriculum experiences most vital and real to them (p. 33).

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26 Logan acknowledges Winslow's evident concern in these this and his other 1928 and 1933 texts (along with that of Whitford, Kirby, and Tannahill in other books) about "the place of the arts in the complex structure of the American public-school system" (p. 165).

27 Winslow states, "Clues to the characteristics of directed activity are to be found in such words as dictation, tracing, copying, demonstration, criticism, control, drill, reading, and visiting...places of interest and value" (p. 63).
Leon Loyal Winslow
The Integrated School Art Program (1939) (Revised, slightly expanded edition, with second and third chapters changed, 1949)
Scope of text: For art teachers and generalist teachers in elementary schools, junior high, and senior high schools (pp. v, 105-243) and student teachers in normal schools, art schools, and teachers colleges (p. v)
Author's Credentials: Director of Art of the Baltimore Department of Education, Maryland. Lecturer on art education at The Maryland Institute. Referred to for his influence on art education as "a leader for two decades" (De Francesco, p. 76)
Writing/Publications: Wrote The Organization and Teaching of Art (1928); was second author with Klar and Kirby of Art Education in Principle and Practice (1933). Also wrote articles for both Design and School Arts Magazine.

<table>
<thead>
<tr>
<th>Art for Subject Integration</th>
<th>Art for Daily Living</th>
<th>Creative Self Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art should motivate and enrich the entire curriculum and contribute generously to the integration of school experience for the child (p. 25) Children encouraged to express themselves freely through art mediums will often draw upon experiences from other subject areas (p. 33) Art can have an integral part in the whole school program (p. v) A balanced offering advocated, one in which information experience and activity experience are equitably related (p. vii) In senior high school, art helps the pupil to a fuller understanding of other school work (p. 35) Museum can be beneficial to the program (pp. 244-283)</td>
<td>Art provides opportunities for students to improve their personal appearance, homes, and surroundings (pp. 35-36) Art training influences future consumer Goals of art programs to improve the social conditions in the community through art (p. 21) with principles of design applied to the art of living (p. 5) The school should participate in community affairs to the extent that it wins public favor for itself and serves the community (p. 19) Art program should aim toward improvement in communities, public buildings, homes, and in the people themselves (p. 9)</td>
<td>Art can serve to counter-act mental and emotional insecurity of the individual, helping toward an inner adjustment in response to a shifting, changing environment (p. 3) Creative self-expression encourages personal integration (p. 36)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art for Social Uses</th>
<th>Art for Industry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love of beauty and training for leisure build social values encouraging wholesome lives that may mean the difference between normality and success or futility and failure (p. 11) Art education can help students to learn more effectively and is essential to their all-round individual and social growth, enlarging their cultural outlook and enriching their lives (p. 36)</td>
<td>Art must relate to &quot;the home, the factory, and the market place...if art is to take its place in the schools as a major and vital instrument of cultural education&quot; (p. 5) Include technical information with general information and directed activity with creative activity in the teaching unit (p. 20). Directed activity includes dictation, tracing, copying, demonstration, criticism, control, drill, reading, and viewing the art of professionals (p. 63) Senior high school art should provide pupil's initial training as a prospective worker in the arts or in art teaching (p. 35) Art teaching has a practical relation to the business interests in every community; people with high aesthetic standards have an effect on trade (p. 35) Art training must accept the need for the use of the machine as a tool (p. 14) and promote honesty in approach to materials in design (p. 14)</td>
</tr>
</tbody>
</table>
Logan confirms the focus on integration saying that Winslow, with his "emphasis on the integral part art can have in the whole school program, produced the most popular and useful of the organizational guides in which creative approaches and objectives are stressed" (p. 208). In the Editor's Introduction, Harold Benjamin says that Winslow shows the connections between art instruction and the various activities of the school and the community (p. xiv). This concern segues with the Art for Daily Living curriculum model which Winslow reveals in listing the goals of art programs as being to improve the social conditions in the community (p. 21). This also relates to an Art for Industry approach as Winslow notes that in senior high school, art "provides for (the pupil's) initial training as a prospective worker in the arts or in art teaching" (p. 35). He clarifies that this also influences the future consumer: "We cannot have people with high aesthetic standards without an effect on trade. People who know better things demand better things. Thus the art teaching of the public schools has a practical relation to the business interests in every community" (p. 35). He also states that the art program aims for an increase in the standards of the people themselves with their subsequent improvement in living (p. 9). Thus Winslow is against art for the privileged view; he sees "art as a service to (people) living a common life and of making better citizens with principles of design applied to the art of living" (p. 5). He says, "Few of our boys and girls will become artists, but all can be taught to use the principles of design in their daily lives" (p. 274) to improve their personal appearance, their homes, and their surroundings"(pp. 35-36).

Winslow's concern for social integration can be viewed as an extension of Art for Daily Living or as revealing an aspect of Art for Social Uses or even Creative Self Expression. For instance, he quotes the Committee of the Progressive Education Association on Social and Economic Problems (1933):

> If one engenders a love of beauty....If he enriches life and trains for leisure, again he is building social values, wholesome lives and mental attitudes, social consciousness, character and spirituality.... [that] may well spell the difference between a balanced and unbalanced life, between normality and success or futility and failure. (quoted in Winslow on p. 11)

In suggesting that art can serve to counter-act the mental and emotional insecurity of the individual and help toward an inner adjustment (p. 3), and in acknowledging a child-centered concern, Winslow is encouraging personal integration through art education which has been designated as part of the Creative Self Expression category.

Despite these additional alignments with other curriculum models, the Winslow text, The Integrated Art Program, has been placed in the Art for Integration category, in effect letting Winslow determine, by the title, his own designation.

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28 Efland (1990b) refers to Winslow's approach as being reconstruction in his concern for the community (pp. 205-206).
5. Art for School Art's Sake

Introduction to Todd and Gale (1933)

The 1933 Todd and Gale text Enjoyment and Use of Art in the Elementary School is most closely aligned with Art for School Art's Sake and Art for Subject Integration (see Figure 10). The text suggests that the teacher who devotes part of the art program to "art for art's sake and part to art as it helps other subjects is filling her place in the school. Her work is one necessary part of the school program" (p. 115). But Todd and Gale also warn that "Art should never be simply a leaning post for other school subjects. Art has the right to exist for its 'own' sake" (p. 115). As the Todd and Gale text deals what we have come to view as traditional school art, isolated from and unlike art in other parts of culture, the text has been designated in the Art for Art's Sake category.

This text is illustrated with Todd's drawings and explains how teachers can provide children with examples of their own drawings when the children are stuck on how to depict something particular, such as a person of a specific age, certain flowers, or faces (p. 22). For these, they provide step-by-step instructions and illustrations often on the blackboard (p. 110). In a 1939 thesis that looks at art and education publications from 1900 to 1935, writer Consuelo Kirkman refers to "the Jessie Todd method" (p. 65) as being this dictated approach in art instruction, saying that in wanting art to be correlated with other school subjects, Todd felt that drawing needed to be taught first. In stating this Kirkman cites an article by Todd entitled "Public School Drawing," from a 1922-23 issue of School Arts Magazine (volume 22, p. 626).

Todd and Gale also see the benefit of the teacher being able to design as well as draw to utilize the power of example (p. 128). They provide detailed instructions on how to make certain objects, such as Hallowe'en party favors (p. 62). They feel that teachers who make such favors with the children furnish inspiration to the children as they do not copy the teacher's designs but, because teachers' designs will be better, "the power of example is great" (p. 63).

The Todd and Gale text also includes a four-page chapter entitled "Art in Everyday Life" (pp. 123-127), which aims to make children "more conscious of the value of art in the home" (p. 123). Nevertheless, Art for School Art's Sake seems the appropriate category for this text which primarily promotes an art that is an isolated school activity.

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29 Todd also shows the same step-by-step approach in drawing people in an article entitled "Drawing rainy-day pictures" in the April 1935 issue of The Instructor (pp. 30 & 86). In the article Todd gives specific instructions on how to do drawings of various views of children in the rain by drawing, for instance, a circle, a scalloped edge, and then adding the girl's skirt and legs and shoes and socks. (p 30)
### Figure 10. Todd and Gale Author/Text Profile

<table>
<thead>
<tr>
<th>Jessie Todd and Ann Van Nice Gale</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enjoyment and Use of Art in the Elementary School</strong> (1933) (Copy in hand shows a third impression of this text was published in 1940)</td>
</tr>
<tr>
<td><strong>Scope of text:</strong> For teachers of art in the elementary grades</td>
</tr>
<tr>
<td><strong>Authors' Credentials:</strong> Teachers at the Elementary School of the University of Chicago, a laboratory school aligned with the university</td>
</tr>
<tr>
<td><strong>Writing/Publications:</strong> Todd and Gale, <em>Childcraft Art Book</em>, 1935, on teaching industrial art; Todd, <em>Learning To Draw</em> (no date/prior to 1933, University of Chicago Press); Todd, <em>Drawing in the Elementary School</em> (no date/prior to 1933, Department of Education, University of Chicago). Todd was also a contributor to <em>School Arts Magazine</em> during the 1930s and 1940s</td>
</tr>
</tbody>
</table>

| **Art for School Art's Sake** |
| Authors believe teachers can provide children with their own drawings when children are stuck on how to depict something particular (p. 22) |
| Teachers should demonstrate step by step, on the blackboard, how to draw problematic objects (pp. 22 & 110) |
| Beneficial for teacher to be able to design as well as draw to utilize the power of example (p. 128) |
| Teachers provide step-by-step instructions on how to make projects (p. 62); authors state that teacher making these along with the children furnishes inspiration; children do not copy teacher's designs (p. 63) |
| Art should never simply support other school subjects; it has the right to exist for its 'own' sake (p. 115) |

| **Art for Subject Integration** |
| Part of art program should be devoted to helping other subjects in the school (p. 115) |
| Some children are more interested in drawing pictures for a subject they are studying than creating pictures "just for fun" (p. 115) |
| Dictated approach in art instruction is justified as drawing skills are needed to be useful in correlation with other school subjects (p. 115) |

| **Art for Art's Sake** |
| Part of art program should be devoted to "art for art's sake" (p. 115) |

| **Art for Daily Living** |
| Short chapter entitled "Art in Everyday Life" (pp. 123-127) aims to make children conscious of value of art in the home; includes a description of decorating for a birthday party (pp. 126-127) |
Introduction to Horne (1941)

Joicey M. Horne is the one Canadian author included in the study. Her text, *The Art Class in Action: A Collection of Technical Information and Suggested Activities for Schools*, published in 1941, is prescriptive, having an almost recipe book approach, even though the one-page Foreword by Stanley Watson, also of the Toronto Normal School, prepares the reader for something more in keeping with a child-centred approach and perhaps with integration of art with other subjects (see Figure 11). Watson uses language that could have come straight from Cole's 1940 text ("children should be encouraged to express their own ideas in their own way") or Hartman and Shumaker's 1932 text ("the child's spontaneous efforts are deserving of our respect so long as they are characterized by sincerity of purpose and honesty of effort") (Watson, Foreword, n.p.). Watson also says "that 'art' in its many aspects is as legitimate a form of expression as those verbal forms for which we used largely to reserve our approval" (Foreword, n.p.). These comments prepare the reader for a creative self expression approach, but that is not forthcoming. He also alludes to integration in noting art as having become an "activity related to almost every phase of school life" (Foreword, n.p.). Yet Horne does not discuss subject integration any more than creative self expression.

The first chapters include various elements and principles of design, which Horne states are there for the benefit of the teacher with no art background. But she says that the students too should be familiar with these principles by the end of the regular public and secondary school courses, but she adds that it is time enough to teach such material when they meet problems they cannot solve (Introduction, n.p.). Having read in Horne's Introduction that material in the book will reveal "that school art is something far more varied and interesting than the drawing of ellipses and strawberry boxes" (no page number), one may be disappointed to find step-by-step projects not that unlike those former strawberry boxes. She states that the line drawings of proposed art projects appearing in the text are not intended for copying, but rather are to serve as starting points for thinking,; she concludes, "in this way originality or creative power is developed" (Introduction, n.p.). The projects Horne describes are a form of school art that existed for school art's sake without any apparent consideration of context relating to the student, the aims of the art program, or the particular school. Nevertheless, the text provides valuable instructions and technical information on a variety of traditional school art projects.

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30 Horne states that a revision of the elementary school curriculum of the province of Ontario in 1937 had created a demand for information on the "newer types of work to be presented" (Introduction, n.p.)
Figure 11. Horne Author/Text Profile

<table>
<thead>
<tr>
<th>Author's Name: Joicey M. Horne</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Art Class in Action: A Collection of Technical Information and Suggested Activities for Schools</strong> (1941). Reprinted in 1945 largely unchanged (referred to in that text as both a reprint and a second edition) with only one short section added at the end and reference lists updated; shared page numbers remain the same for both editions</td>
</tr>
<tr>
<td><strong>Scope of text:</strong> Mainly for elementary grades</td>
</tr>
<tr>
<td><strong>Author's Credentials:</strong> Canadian art instructor at the Toronto Normal School in Ontario</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art for School Art's Sake</th>
<th>Art for Art's Sake</th>
<th>Creative Self Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides line drawings of proposed art projects but says drawings are not intended for copying but are starting points for thinking: &quot;In this way originality or creative power is developed&quot; (Introduction, n. p.) Projects are not referred to in any context relating to the student or the particular program</td>
<td>Presents information on elements and principles of design primarily for teacher; states students should be familiar with this information at the end of public and secondary school courses, but suggests there is time enough to teach this material when students meet problems they cannot solve without this knowledge (Introduction, n. p.)</td>
<td>Foreword by Watson alludes to child-centered approach to art education and suggests that children's &quot;spontaneous efforts are deserving of respect as long as they are characterized by sincerity of purpose and honesty of effort,&quot; but students' creative approaches are not evident in body of Horne's text</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Art for Subject Integration</th>
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</thead>
<tbody>
<tr>
<td>While Watson's Foreword notes that art has become &quot;an activity related to almost every phase of school life&quot; (n. p.), <em>Horne does not supply information on ways art could aid subject integration</em></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Art for Industry</th>
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</thead>
<tbody>
<tr>
<td>States &quot;school art is something far more varied and interesting than the drawing of ellipses and strawberry boxes&quot; (Introduction, n. p.), but the step-by-step projects are not unlike those former strawberry boxes Prescriptive, recipe book approach</td>
</tr>
</tbody>
</table>
6. Art for Art's Sake

Introduction to Pearson (1941)

Ralph M. Pearson's text *The New Art Education* reveals the author's alliance with progressive education or, as he discusses the orientation, toward the findings of the Modern School (of art) (p. xvii). (See Figure 12.) This text discusses the role of progressive private schools in developing and preserving "a genuine, creative child art," as a result of the philosophies of Dewey and Arthur Dow (p. 236). Pearson credits Dow with ending the skilled copying of nature in some school art programs (p. 236). Of all the texts in the study, Pearson reveals the greatest awareness of contemporary art movements in Europe and America and brings his understanding of them to bear on his teaching of art. He includes a chapter on the American Bauhaus and numerous reproductions of the work of both students and professional artists "to show the diversity possible when creation and design are the common root-source of practice and philosophy" (p. xix).

Pearson aims for painting in "the Grand Tradition"—that resulting from the creative reorganization of subject into symbolic expression and design (p. 11). He sees working toward this end as a way of counteracting naturalistic standards to which he is opposed. He appeals to a striving after significant form, an emotional approach to art, and an understanding of principles of design, in order to make possible an aesthetic emotional experience (p. 220). Pearson believes that knowledge of color, space, line, planes, form, texture should be mastered before the development of specific skills and before combining such elements with subject (p. xvi). He states that aesthetic experience is "creating, out of any materials in any medium, our own expression and building that expression into the harmonies of design" (p. 7). While the subject is to be based on self expression, the aim in art is not self expression, rather "it is the self acting on material with the emphasis on the end product, not on itself, which gives the subjective interpretation we are after. The self, in other words, is not an end; it is a means" (p. 20). Pearson is also concerned about the use of the end product, the student's art. He proposes the exhibition and sale of student art as a way of helping to strive for acceptance of modern design commercially and to combat what he sees as the decadence of commercial art and art based on naturalistic images (p. 232). Pearson suggests that the school store can display students' work, organize exhibitions, and solicit commissions for the students in anticipation that a progressive store will see the students' works and want to buy them for sale as part of its stock (p. 221).
Figure 12. Pearson Author/Text Profile

Ralph M. Pearson
The New Art Education (1941)
Scope of text: For teachers of children, youth and adults (Foreword, p. xi) as well as "the specialist, the artist, art student, critic, or historian" (p. 5)
Author's Credentials: Teacher, artist, and writer on art education and appreciation (p. xiii and p. 194). Formerly teacher and director of Design Workshop, a school of modern art for adults in New York City, started by the author in 1924 (p. xviii)
Writing/Publications: Fifty Prints of the Year (1925), How to See Modern Pictures (1925), Experiencing Pictures (1932), Critical Appreciation (1940), a mail study course published by Design Workshop (as per list on back of opening page)

Art for Art's Sake
Discusses orientation in art education toward the findings of the Modern School (of art) (p. xvii)
Aware of contemporary art movements in Europe and America; relates them to teaching art
Includes numerous reproductions of work of historically important artists and styles of art
Creation and design should be the common source of practice and philosophy (p. xix)
Encourages striving toward the enduring qualities of great art through creative reorganization of subject into symbolic expression and design (p. 11)
Appeals to an emotional approach in art, an understanding of principles of design, and striving after significant form
Believes principles of design should be mastered before development of skills or complications of combining design with subject (p. xvi)
Naturalism is to be avoided (p. 220)
Considers design to be an aesthetic emotional experience (p. 220)

Art for Art's Sake (cont.)
States building our own expression into the harmonies of design is aesthetic experience (p. 7)
States that the aim in art is not self expression, rather "it is the self acting on material with the emphasis on the end product, not on itself, which gives the subjective interpretation we are after. The self, in other words, is not an end; it is a means" (p. 20)
Concerned about the use of the end product, the student's art; proposes the exhibition and sale of student art as a way of helping to strive for acceptance of modern design commercially and to combat what he sees as the decadence of commercial art and art based on naturalistic images (p. 232)
Suggests that the school store can display students' work, organize exhibitions, and solicit commissions for the students (p. 221), as process of selling the distinguished product completes the cycle inputting into use the things the students produce (p. 232)

Creative Self Expression
Author reveals alliance with progressive education (p. xvii)
Acknowledges value of genuine, creative child art (p. 236).
Believes creative self expression is a good start to art but images produced will fall short if they are not firstly striving after an aesthetically pleasing form

Art for Industry
Crusades against "the school for skillful copying" (p. xiii)
Introduction to D'Amico (1942)

Victor D'Amico's 1942 text, Creative Teaching in Art, could be almost equally easily be placed in the category of Art for Art's Sake or Creative Self-Expression (see Figure 13). D'Amico states that in the text "an attempt has been made to coordinate the advantages of the so-called academic and progressive schools of teaching. The skills and discipline of the one, and the self-expression of the other, need to be blended in the creative experience" (p. v). As D'Amico presents it, art in the school is meant to stimulate a need for creative expression and offer an opportunity for its development (p. v). D'Amico's approach to the students is as potential artists (p. 1). Individual chapters provide information for the painter, mural painter, sculptor, potter, graphic artist, stage artist, designer, and craftsman. While Creative Self Expression might be the better category for what D'Amico has to say about his approach to teaching lower elementary age children, more of the text is given over to describing teaching art to older students, from junior to senior high, which involves teaching specific skills and providing adequate technical information, not just motivation. For this reason, I have placed the text in the Art for Art's Sake category.

D'Amico says that he looks upon art in schools as being beyond art as a performance or a product (p. 1); the main goal seems to be the development of the child's aesthetic sensibility. He states that the aim of art education is "to help to develop the artistic capacity of each child through creative experience" (p. 24). He provides information on the techniques necessary to teach children what they need to know if they are to proceed as one of the several kinds of artists. He states that "methods, media, and techniques are employed as means not only of enriching the child's personality, but also of developing some concept of art in the child. They are never considered as ends in themselves." (p. v, italics added). Sculpture, for instance, "is used to develop an understanding of form; and etching, a feeling for line" (Introduction, p. v). Even encouraging self-expression in young children, D'Amico sees as creating opportunities to learn art principles. Thus if the concepts of art and an understanding of elements such as line and form are the end goals, Art for Art's Sake seems the correct designation.

However, based on the chapter entitled 'The Child as Stage Artist' (pp. 185-210), one might wonder why D'Amico has not been placed in the category of Art for Subject Integration. D'Amico believes that integration seems to work best in the theater arts than

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32 D'Amico explains that if teachers can keep children free in expressing their feelings, ideas, and impressions, then the teachers can help children to become aware of problems of design that appear in their creative work, thus teaching art principles (p. 23).

33 D'Amico writes, "The greatest asset of the theater project is that it can be generated and sustained by child interest without coercion or adult domination. Thus it... integrates the child, and not the curriculum or the school. All the activities that comprise the theater experience, the dramatization, the costuming, crafts, and scenery, can be genuine child expressions" (p. 187).
Victor D'Amico  
Creative Teaching in Art (1942) (Second printing 1943; second edition 1952)  
Scope of text: All levels with emphasis on junior and senior high school art program  
Author's Credentials: Teacher at variety of levels. Head of fine art department, Fieldston School, Ethical Culture Schools; director of the educational project of the Museum of Modern Art; instructor in fine arts at Teachers College, Columbia, all in New York City (title page)  

<table>
<thead>
<tr>
<th>Art for Art’s Sake</th>
<th>Art for Art’s Sake (cont.)</th>
<th>Art for Subject Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attempts to coordinate advantages of so-called academic and progressive schools of teaching—developing the skills and discipline of the one and the self-expression of the other—both needed in the creative experience (p. v)</td>
<td>States sculpture &quot;is used to develop an understanding of form; and etching, a feeling for line&quot; (Introduction, p. v)</td>
<td>Chapter entitled &quot;The Child as Stage Artist&quot; (p. 185-210), demonstrates subject integration with visual art, yet goal of subject integration is unification of child, not unification of the curriculum or the school (p. 187)</td>
</tr>
<tr>
<td>Approaches students as potential artists (p. 1) providing information for the painter, mural painter, sculptor, potter, graphic artist, stage artist, designer, and craftsman; provides information on the techniques necessary to teach children what they need to know if they are to proceed as one of the various kinds of artists</td>
<td>Suggests encouraging self-expression in young children creates opportunities to learn art principles</td>
<td>Theater art, the new art in education, relates to fine arts, mechanical and industrial arts (in the use of construction and structural forms), literature and languages, social studies, music and dance (p. 189)</td>
</tr>
<tr>
<td>For those teaching art to older students, from junior to senior high, describes teaching specific skills and provides significant amount of technical information</td>
<td>If teachers can keep children free in expressing their feelings, ideas, and impressions, then children can become aware of problems of design that appear in their creative work, thus teaching art principles (p. 49)</td>
<td>Integration seems to work better in theatre arts than in any of the other arts, as the play has interests in common with all subjects, presents a technique for teaching on all levels, and insures the kind of integration educators are constantly seeking (p. 187)</td>
</tr>
<tr>
<td>Aesthetic values are best learned through personal experience (activity), rather than through general concepts, not dictated through principles (p. 49)</td>
<td>Creative Self Expression</td>
<td>Theater project makes theoretical learning real and enriches academic subjects by adding the visual background of places and things with the help of the arts (p. 196) and can be generated and sustained by child interest without adult domination; the dramatization, costuming, crafts, and scenery, can be genuine child expressions (p. 187)</td>
</tr>
<tr>
<td>Main goal to develop child’s aesthetic sensibility and &quot;to help to develop the artistic capacity of each child through creative experience&quot; (p. 24)</td>
<td>Sees art in the school as aiming to &quot;arouse in the individual some desire or need for creative expression, and as an opportunity for its cultivation&quot; (p. v)</td>
<td></td>
</tr>
<tr>
<td>States &quot;Methods, media, and techniques are employed as means not only of enriching the child’s personality, but also of developing some concept of art in the child. They are never considered as ends in themselves&quot; (p. v)</td>
<td>Students encouraged to work from subjects in their personal lives, such as scenes from home and their city (p. 4). Motivation is main thrust in teaching lower elementary age children</td>
<td></td>
</tr>
</tbody>
</table>

_artist for subject integration_  
Chapter entitled "The Child as Stage Artist" (p. 185-210), demonstrates subject integration with visual art, yet goal of subject integration is unification of child, not unification of the curriculum or the school (p. 187)  
Theater art, the new art in education, relates to fine arts, mechanical and industrial arts (in the use of construction and structural forms), literature and languages, social studies, music and dance (p. 189)  
Integration seems to work better in theatre arts than in any of the other arts, as the play has interests in common with all subjects, presents a technique for teaching on all levels, and insures the kind of integration educators are constantly seeking (p. 187)  
Theater project makes theoretical learning real and enriches academic subjects by adding the visual background of places and things with the help of the arts (p. 196) and can be generated and sustained by child interest without adult domination; the dramatization, costuming, crafts, and scenery, can be genuine child expressions (p. 187)
in any of the other arts. D'Amico acknowledges that theater art interrelates fine arts, mechanical and industrial arts, literature and languages, social studies, music and dance. He also sees theatre art as having social value as it is a group enterprise. It is interesting to note that, despite his belief in the value of the stage arts as creating learning opportunities and offering strong support for subject integration, D'Amico replaced the entire chapter (and only this chapter) in the next edition of the text (1953) to make way for a chapter entitled "The Child as Inventor" that focused on collage. There are examples of integration in other chapters of the 1942 edition, but subject integration, as indicated by the foregoing, is not the goal of D'Amico's art programs or the main focus of the text.

7. Art for Social Uses

Introduction to Payant (1935)

Felix Payant's 1935 text, Our Changing Art Education, was written for teachers, school officials, parents, and all those who see art as "a necessity in the development of the youth of our country" (Introduction, n.p.). This text has been designated Art for Social Uses, but it could almost be as feasibly be aligned with creative self expression (see Figure 14). Because Payant's concern goes beyond the individual to social integration and to the health of society as a whole, I have categorized this text as Art for Social Uses. Payant sees creative art education as contributing to personal emotional health as well as societal health and says that what art can do for the individual it can also do for society (p. 10). He looks beyond the particular art project to the social values that determine the kind of society that citizens want to build. Payant believes that the aim of society must

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34 D'Amico states that "administrators, class teachers, and special subject teachers seem to agree, at least in theory, that the play presents ample opportunity for creative teaching and that it has interests in common with all subjects. If this idea could be more generally accepted and put into practice, we might be assured greater achievement and more rapid progress in education. This method presents a technique for teaching on all levels and insures the kind of integration for which educators are constantly seeking" (p. 187).

35 D'Amico states that "the theater project has the power to make theoretical learning matter real, and to enrich the ordinary academic subjects by adding the visual background of places and things through the help of the arts" (p. 196).

36 It is in this new chapter in the 1953 edition, not in D'Amico's 1942 edition, that D'Amico introduces collage, not as Efland (1990b, p. 203) suggests by referencing the text as a 1942/1953 edition and saying that D'Amico was one of the first to introduce collage into the schools. Earlier explanations of collage, which teachers could have seen, than those provided by D'Amico's 1953 text include an article by Ray Faulkner (1938) entitled "Problems in Collage" (Design, pp. 16-17); the Bauhaus book by Herbert Bayer and Walter and Ilse Gropius (1938); Pearson (1941) also refers to collage (p. 141), all more than ten years earlier than D'Amico's chapter explaining collage in his 1953 edition of Creative Teaching in Art. This comment by Efland, therefore, without further information, is at least misleading.

37 Payant writes. "Especially at this time of reconstruction and rearranging of values many questions must be met, and as we look forward to the new era which is to follow the depression we are (cont. over)
Figure 14. Payant Author/Text Profile

**Felix Payant**

*Our Changing Art Education* (1935, as dated by the library, no date on book)

Scope of text: Aimed specifically at teachers, school officials, parents, and those who see art as "a necessity in the development of the youth of our country" (Introduction)

**Author's Credentials:** Professor of fine arts at Ohio State University and editor of Design; also served as an adviser to the Owatonna Art Project (Ziegfeld and Smith, p. 94)

**Writing/Publications:** *Create Something* (1939); on the yearbook committee as an editor and contributor to *The Fortieth Yearbook: Art in American Life and Education* (1941) of National Education Association

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**Art for Social Uses**

Artmaking is instrumental in social integration

Art goes beyond the individual to the health of society as a whole (p. 10)

Believes creative art education contributes to societal health as well as personal emotional health and that art can do for society what it can do for the individual (p. 10)

Recommends looking beyond the particular art project to the social values that determine the kind of society that citizens want to build (p. 32)

Sees time period as that of reconstruction and rearranging of values in preparing for the new era which is to follow the Depression; sees preparation for leisure as being key (p. 32)

Aim of society must be to create balanced, happy, healthy, constructive citizens and a well conceived, well designed culture available to all and focusing on the design of personal life (p. 32)

"Life itself must be an art" (p. 32)

Expects art education to deal with the social issues of the time (p. 1)

(continues above)

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**Art for Social Uses (cont.)**

A more general art education may do much in overcoming unrest, confusion and discontent (p. 4)

A larger demand for the arts and other non-material concerns of life (religion, education, music, literature, medicine, philosophy, recreation) could employ millions and help solve the problem of the permanently unemployed (p. 4)

To find a place in the new order, teachers need to develop an awareness of their power to do a creative job for society (p. 3)

Experimentation in art reflects experimenting with choices in life: In developing our own creative powers we build an approach which carries over to other endeavors (p. 6)

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**Art for Subject Integration**

Many projects are useful to school or supportive of other subjects (see list of Projects in Appendix), but teacher needs to judge when "integration is valuable and when correlation may be a meaningless waste" (p. 21)

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**Art for Industry**

Disapproves of teacher-centered school forcing logical courses and systems upon the classes (p. 36)

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**Art for Daily Living**

Believes art can do much for enrichment of life (Foreword)

Art program aiming at "the building of beautiful cities" is too limiting (Foreword)

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forced to ask ourselves what the center of activity in our new 'world consciousness' will be. 'Is the answer to be found in our leisure or in our labor?' ask some and 'Is the emphasis to be placed on accumulated goods or in personalities?' Man... chased after the external marks of the leisure class. He got himself all sorts of things.... Recent experiences which aimed at accumulating material means have been found lacking. This one great folly has been well exposed to the thinking public" (p. 32).
be on "balanced, happy, healthy, constructive ... citizens of a well conceived, well distributed, well designed culture" (p. 33). He states, "In place of bewilderment and uncertainty we must substitute the design of the personal life. Life itself must be an art" (p. 32). Payant's comments show he has great expectations for art education in dealing with the social issues of the time. He states that society is disillusioned with politics and this has produced the New Deal, but "it may be possible that a more general art education can do much in overcoming unrest, confusion and discontent" (p. 4). He adds, "Schools may become identical with the community.... [and] make large scale changes towards a richer way of living." (p. 4). Payant approves of experimentation in art as he sees in this a reflection of experimenting with the choices in life. He states, "Art, as we think of it, is essentially creative and experimental and offers the greatest possibilities for the young in arriving at a method of attack on life and its problems" (p. 13). Payant concludes, "Art is not a tool, it is a way of life" (p. 47).

As for the Creative Self Expression model, Payant alludes to a new way of working which he says is evident in many schools (Introduction, n.p.). He specifies the contributions of the child-centered schools "where the development of the whole life of the pupil is considered paramount in contrast to the teacher-centered school of the past in which logical courses and systems were forced upon the classes (p. 36). He believes skill should not be an aim in itself but a "means of arriving at greater satisfaction in expression" (p. 14). He believes the teacher should choose art program objectives in keeping with knowledge of the psychological and social needs of the particular student in order to free the individual emotionally and mentally (p. 21). Payant also wants to see the school, through creative activity, provide an opportunity for self-realization and personal integration (p. 14).

Despite the fact that many of the projects Payant describes are either useful (see list of projects in Appendix) or supportive of undertakings from other classes, he doesn't refer directly to principles of Art for Daily Living or for Art for Subject Integration. In fact, the only references to these educational approaches comes through negative comments that an art program that aims at "the building of beautiful cities" is too limiting (Foreword, n.p.) and that the teacher needs to be able to judge when "integration is valuable and when correlation may be a meaningless waste" (p. 21).

38 Rhetorically Payant asks, "What is to be done about those permanently unemployed? With a real understanding and larger demand for the arts and other non-material things of life, millions could be employed in this direction" (p. 4).

39 Payant advises, "At no time has it been so necessary for teachers to 'snap out' of their set systems and classroom devices as it is at the present. If they find a place in the new order, it will be because they have developed an awareness of their power to do a creative job for society" (p. 3).
Introduction to The Visual Arts in General Education (1939/40)

This text by the Committee on the Function of Art in General Education of the Commission on Secondary School Curriculum set up by the Progressive Education Association examines the subject of the study and teaching of art "solely for their value in furthering the worthy development of the student as a person" (p. vi) and tries to clarify the role of art in "helping the student achieve a socially adequate and personally satisfying life in a democracy" (p. vi). The authors of the study see education as the process by which individuals build in themselves abilities and qualities which were not previously in existence. They explain that learning is the "reconstruction of experience" (pp. 9-10). Aiming to help the student get along in the world, to have respect for other people (p. 85) and to "function in the democratic framework" (p. 86), the authors conclude: "Art work will be used at innumerable points to meet these needs" (p. 86). The authors warn that unless precautions are taken, rather than helping to produce emotionally healthy, integrated young people, the energy of the teacher will be expended chiefly in making better artists of students and in making better art products (p. 99). Addressing this broader goal, the authors state: "It should be recognized that creation is not the making of something entirely new out of nothing, but rather it is the achieving of a new integration out of existing thoughts, values, materials, elements" (p. 106). The goal of encouraging a psychologically, emotionally healthy individual seems to reach beyond the goals of those described in texts categorized as Creative Self Expression (see Figure 15). The aim here is for a healthy society (Zachry, 1937, p. 32; for this reason this text has been placed in the Art for Social Uses category which includes, as in this text, social integration.

Additional alignment with the Creative Self Expression model, however, is suggested in discussions of the values of self expression as underpinning democracy. The authors believe that creativeness is inherent in designing satisfying social living arrangements and in cultivating social institutions that "protect people from exploitation and from loss of individuality" (p. 14). They state, "the field of art would profit greatly by giving people the capacity to.... employ their emotion and insights to remake life as they find it into a life with greater beauty and satisfyingness" (p. 14). As expected with this model, the authors espouse a holistic approach to teaching in aiming to produce well-balanced adolescents (p. 58).

Committee on the Function of Art in General Education of the Commission on Secondary School Curriculum included the following members. Victor D'Amico was committee chairman. His credentials are documented above with the discussion of his 1942 text Creative Teaching in Art. Belle Boas, a teacher, is known today primarily through her text Art in the School (1924). Rosabelle MacDonald wrote Art as Education: The Study of Art in the Secondary Schools (1941); she was a New York painter, teacher, and administrator of art departments of three large New York high schools (Harold Rugg, in Introduction to MacDonald's text, p. iv). Thomas Munro was chairman of the yearbook committee for National Society for the Study of Education in producing the 800-page Fortieth Yearbook: Art in American Life and Education (1941). He also wrote Scientific Method in Aesthetics (1928). Caroline Zachry, director of research for the committee, was an art teacher and contributor to Art Education Today.
### Visual Arts in General Education

*Author's Introduction*

**Visual Arts in General Education**, a Report of the Progressive Education Association's Commission on Secondary School Curriculum, Committee on the Function of Art in General Education (dated both 1939 and 1940 on text)

**Scope of text:** For secondary generalist teachers as well as art teachers

**Authors' Credentials:** Committee was made up of 14 members of the Progressive Education Association (Preface) (Individuals listed in text footnote)

<table>
<thead>
<tr>
<th>Art for Social Uses</th>
<th>Creative Self Expression</th>
<th>Creative Self Expression (cont.)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Function of art</strong></td>
<td><strong>Holistic approach to teaching</strong></td>
<td>A stimulating atmosphere serves to open lines of thought and feeling (p. 106)</td>
</tr>
<tr>
<td><strong>Social Adequacy</strong></td>
<td><strong>Aims for emotionally healthy, well-balanced adolescents</strong> (p. 58)</td>
<td>Art is involved whenever the values of people are expressed in a way to yield exhilaration from the experience (p. 16)</td>
</tr>
<tr>
<td><strong>Artmaking</strong></td>
<td><strong>Students take into account students' potentialities, needs, emotional temper, attitudes and reactions</strong> (p. 58)</td>
<td><strong>With social adequacy the goal, respect for the student's present interests and desire is not enough so expressionism is not enough</strong> (p. 15)</td>
</tr>
<tr>
<td><strong>Psychological Integration</strong></td>
<td><strong>Teachers who are not artists cannot inspire, stimulate, or encourage students to even select the right materials for them</strong> (p. 135); as an artist, the teacher will know the difference between real creative power and technical proficiency (p. 135)</td>
<td><strong>Art for Daily Living</strong></td>
</tr>
</tbody>
</table>

**Art for Daily Living**

*Education is the process by which individuals build in themselves new abilities and qualities; learning is the "reconstruction of experience" (p. 9)*

**Art for Art's Sake**

*Teacher should be knowledgeable in painting, modeling, sculpture, graphic arts, stage arts, and crafts to open up their potential to students (p. 135)*
Introduction to Browne (1943)

Sibyl Browne wrote the text *Art Materials for the Schools: Activities to Aid the War and the Peace* in collaboration with Ethel Tyrrell, Gertrude M. Abbihl, Clarice Evans, and others, to contribute toward the winning of the war and preparing to build a democratic peace (see Figure 16). For this reason I have placed it in the category Art for Social Uses. The authors state that for the war- and peace-related objectives to be met, art education will need to develop in students four characteristics around which the program should be planned (p. ii). These are as follows.

1. **Orientation to a three-dimensional world.** This required knowledge about flight and air travel needed to understand the new three-dimensional reality of existence that the war had brought into general consciousness. Construction work emphasized the making of model planes, kites, airports, maps in various media, as well as other design problems having practical relevance to the war, such as the creation of camouflage (p. 22).

2. **Resourcefulness.** The authors state that "resourcefulness is dependent upon the way the pupils regard their materials and plan with them" and discovery of useful substitute artmaking materials not needed for the war effort is a large part of this (p. ii).

3. **Will to work for the common good.** Posters for school, community and national use (p. 63) figure largely in the art program described. The authors state students have to learn to make posters effectively and efficiently in order to not have them take over too much of the art program (p. 57). The common good also figures into the creation of informative exhibits (p. 43). The themes for this at times shared concerns similar to those of the Art for the Daily Living curriculum model, especially those concerned with improving the appearance of school and community.

4. **International understandings:** One of the questions the authors ask in determining the validity of an art activity is: "Are connections felt with other cultures and with processes and materials basic to American life today?" They add when pupils absorb the quality of other arts, work with similar materials, plan and carry out similar activities, they are vicariously sharing experiences with their new neighbors (pp. 26-27). Believing in the importance of "sharing and co-operating for the success of the group, and also to stimulate inventiveness," the authors state they use a workshop technique wherein the students "choose from several activities, organize committees to work together, and, under teacher guidance, assume much responsibility for their growth" (p. i).

As well as these social concerns, the authors also want to promote the emotional health of students, thus sharing some characteristics of Creative Self Expression. The art product is not what is being evaluated. The authors write, "The thing made is only a part of the process" They add that if pupils are working with zest and discrimination called forth by the process, they are growing, which is the objective of the arts in war and peace (p. 10).
Figure 16. Browne Author/Text Profile

<table>
<thead>
<tr>
<th>Sibyl Browne</th>
<th>Art Materials for the Schools: Activities to Aid the War and the Peace (1943) in collaboration with Ethel Tyrrell, Gertrude M. Abbihl, Clarice Evans, and others</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Author's Credentials:</strong> Sibyl Browne and Clarice Evans, faculty, State Teachers College, New Jersey; Ethel Tyrrell, faculty, New York University; Gertrude M. Abbihl, on staff of an elementary school in Massachusetts. Browne: articles for education journals such as Teachers College Record.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Art for Social Uses</strong></th>
<th><strong>Art for Social Uses (cont.)</strong></th>
<th><strong>Art for Daily Living</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Text aims to contribute toward the winning of war and preparing to build a democratic peace.</td>
<td>Encourage working for the common good (p. 57) Use screen printing so hundreds of copies of professional posters for community and national use can be produced speedily and cheaply and with war-time materials (p. 63) To promote international understandings and good neighbor policy, teacher should choose art activities to enhance connections felt with other cultures as well as involving processes and materials basic to American life (p. 26) Emphasize art for social integration and on making products that will aid in winning the war.</td>
<td></td>
</tr>
<tr>
<td>Stress the importance of &quot;sharing and co-operating for the success of the group, and stimulate inventiveness&quot; (p. i) Use workshop technique so students choose from several activities, organize committees to work together, and assume much responsibility for own growth (p. i). Focus on flight and air travel to understand the three-dimensional existence brought into general consciousness by the war. Focus on design problems having practical relevance to the war. To teach resourcefulness; encourage discovery of useful substitute materials not needed for war (p. ii) (cont. above)</td>
<td></td>
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</tr>
</tbody>
</table>

Nevertheless, because the emphasis is on art for social integration and on making products that will aid in winning the war, the text has been placed in the Art for Social Uses category.
CHAPTER FIVE—Basis of the Selection of Materials

In this chapter, and all others discussing the findings of the research, the authors are grouped under the curriculum model most representative of their overall approach and then by date under that particular model. The text referred to as being by an author is the one in the study by that author unless specified otherwise.

Theoretical Basis of Selection of Materials

The theoretical basis of selection of artmaking materials discussed in this chapter includes the information gathered in addressing research question one. These concerns were included in the study to determine the thinking that authors were doing regarding materials beyond just taking them for granted. Writers during the 1930s and early 1940s often display ambiguous or conflicting attitudes on the selection of artmaking materials. One writer, Clifton Gayne (1941), states, "With the supply companies offering an unlimited selection of new materials from which to choose, the teacher who will not try any of them is setting a poor example of imaginativeness for her pupils" (p. 16). But in the next paragraph he follows with the comment: "The supply companies have no monopoly on art materials. Many enterprising teachers find substitutes for media which would be otherwise out of their reach" (p. 17). Another writer (Osgood, 1933) contributes this opinion:

New materials often give impetus to a high type of creative work. Children are greatly stimulated by clean, fresh materials. Some of our best work has been done when new crayons or paints were brought in... New and strange mediums invite new problems. (p. 317)

Some teachers believed that a varied offering of materials was the answer so that actual choice of working materials could be left up to the students. British author R. R. Tomlinson (1934) here expresses that which American teachers were coming to believe:

A freer choice of materials is a natural result of the recognition of the value of personal expression; for differences of taste and talent demand a variety of media. The question arises, how far the full possibilities of any materials should be taught. (p. 11)

Some seemingly sound advice on selection of materials was provided in 1939 by the Department of Art Education of the National Education Association in The Annual Bulletin (n.p.), which was subsequently reprinted as an article by J. B. Smith (1940):

The prospective art teacher should learn ways of evaluating new materials for one for one cannot learn all there is to know about all kinds of materials during the preliminary training period... New articles are not accepted just because of sales pitch and novelty, neither are the old ones discarded because of age alone. (p. 23)
Practical Reasons for Selection of Materials

Information relating to the practical reasons for choosing certain materials, include authors’ specific advice, comparisons based on their experience of using the particular materials, and comments on why one material was seen as an improvement over another, as related to research question four. The practical considerations put forward by each author, if any are provided, are discussed following the theoretical stance provided by that writer.

Mathias (1932): Theoretical basis of selection of materials. As I noted in Chapter One, Margaret Mathias in her popular 1924 text, Beginnings of Art in the Public Schools (p. 12), provided a set of guidelines upon which to select and evaluate artmaking materials. I have referred to Mathias' guidelines on the data sheets (samples are in Appendix A) in examining the theoretical basis provided in the texts in this study. Because of this I will discuss Mathias first rather than within her designated category (Creative Self Expression). In her 1932 text, the book in this study, Mathias upholds (p. 217) the advice she provided in her 1924 text where she calls for consideration of "the child's physical, mental, and social development" (p. 12) in selecting artmaking materials. Mathias (1924) writes that materials should:

- Provide for free bodily activity through large work/discourage "little, intricate" work that inhibits free movement.
- Promote satisfaction.
- Allow the child to begin where at utilizing emotions & capacity
- Provide solutions to (art) problem that leads to further growth.
- Provide for quick work.
- Provide for desirable social situations. (p. 12)

Also in the 1924 text Mathias explains why, based on these guidelines, one material is more appropriate for artmaking than another. She describes, for instance, why clay is preferable to plasticine for young children's use, and she considers pasteboard versus paper for construction. She also briefly compares raffia, reed, yarn and roving for weaving; cloth and crepe paper for making costumes; wood for other projects; paper for cutting and tearing; and pencil, crayon, opaque water paint for pictorial representation (pp. 13-14); she then provides separate chapters on clay, wood, cloth, roving, and paint (pp. 15-58). Her 1929 text also reveals a belief the importance of artmaking materials; the introduction to that text, written by Gambril, lists two of the four aims of art education as relating to the use of materials. The second and third aims state that art education seeks to give students control over the skillful use of materials for the practical purpose of social intercommunication as well as for the satisfaction and personal enrichment which results from the shaping of matter to new form in response to a creative impulse
[and it] strives to extend the range of materials which [students know] and can use with sufficient skill to carry out adequately [their] purpose. (cited in de Francesco, p. 77)

In her 1932 text Mathias writes that "materials are not suitable for children unless they fit the child's abilities and interests" (p. 219). Under the heading of "Conclusions about Child Development as a Basis for Selection," she further states:

Development of children is gradual [evolving] from a desire to use all muscles in a large way, to a desire to use special muscles in a more intricate way; from a short interest span, to a longer interest span; from a desire for the principal colors at the brightest intensity, to a desire for intermediate colors at duller intensities; from satisfaction in a material that may be used in a large way to show few details, to a desire for a more intricate material that may be used to show more details. (p. 219)

She thus suggests the teacher should provide paint, large brushes, easels and large crayons for young children and gradually reduce the size of the crayon and add pencils for older children. She recommends that if water color is introduced in the elementary school, it should be used in the upper levels rather than the lower grades (p. 219). She also believes that "the more usable, available and necessary a material is" the more essential it is for the child to learn to use it. She gives the example of every household having the need for the "handy-man" who can use wood and a few simple tools (p. 3). To those teaching art, Mathias' advice is: "Select materials that can be used by everybody" (p. 5). As well as wood she mentions cloth, iron, and clay as needing to be available to children of all capacities (p. 4).

Mathias: Practical reasons for selection of materials. In The Teaching of Art, Margaret Mathias provides specific comments comparing specific materials, some of which are closely aligned with theoretical considerations, under the heading "Evaluating materials in terms of the needs for young children," Mathias provides the following information:

Charcoal—This may be used in strokes almost as broad as the easy flowing brush stroke. Charcoal may be applied quickly but it does not promote satisfaction as it rubs off easily and does not provide color.

Crayon—Because crayon provides color and its line is broader than that of pen and pencil, and it is larger, it is better for young children than pencil.

Oil paint—This medium is opaque, viscous, and permanent, and provides color, but it is not suitable for young children because of the difficulty of handling. It does not dry readily and the expense is also prohibitive.

Pastel—Pastel may be used in strokes almost as broad as the easy flowing brush stroke and may be applied quickly, but it rubs off easily and therefore does not promote satisfaction.

Pen and ink—The line of the pen is fine and accurate.

Pencil—The line of pencil is broader than a pen and is less accurate and is too small for young children.

Tempera—Even though tempera is water paint, it is opaque, so one color can cover another. It comes in very bright colors which children like so they should have them to use. Tempera is expensive as children go through a lot of it.
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Tempera-like powder—Ordinarily used in wall paint, when mixed with water, this color is similar to "tempera" paint in results (p. 218). It is cheaper but comes in same principal colors and similar intensities.

Water color—This is the most transparent of the paints and is easy flowing; due to show-through, it requires planning before use (pp. 216-218).

1. Art for Industry

Whitford (1929/37): Theoretical basis of selection of materials. William Whitford does not address selection of materials directly but he does allude to age appropriateness in construction, design, and industrial art, stating that these

may involve any practical problem not too difficult or complex for the age of the pupil. Such work may be chosen from a broad field—pottery, tiles, modeling, woodworking, leather, metal, jewelry, weaving, sewing, stitchery, stenciling, dyeing, batik, stamping, lettering and printing, carving, bookbinding, etc. (p. 115)

He adds this choice should depend "upon the type of school, the time available, and the aim of the course" (p. 115). Whitford also suggests using pliable materials that do not hinder imagination in doing construction, modeling, and project work (p. 119).

Whitford Practical reasons for selection of materials. Despite reporting great strides having been made in art materials for schools dating from the time of the 1893 World's Columbian Exposition at Chicago and reporting that there have been since then improvements in papers, paints, crayons, pencils, brushes, and other artmaking materials (p. 11), William Whitford does not give any specific advice or reasons for using specific materials. He does, however, note the existence of "better and cheaper... art supplies and working equipment than ever before" (p. 18).

Lemos (1931/39): Theoretical basis of selection of materials. In The Art Teacher, Pedro J. Lemos does not allude to Mathias' 1924 guidelines, but he does touch on age and stage appropriateness, a category associated with Mathias' guideline to "let the child begin where at." Lemos recommends working with the simplest things when commencing to draw (p. 9), and he states, "study limited to two or three crayon colors develops a training in securing maximum of results with simple mediums" (p. 15).

Lemos: Practical reasons for selection of materials. Lemos compares wax crayons and chalk crayons (the latter presumably being pastels); he states that chalk crayons give a softer tone and finish than wax crayons and blend into each other more easily than wax crayons, but wax crayons do not rub off so easily. He concludes that both are interesting to use in making illustrations (p. 126). He also describes the combining of crayon, water color, and cut paper, justifying this in saying prominent illustrators put together such media as well as pencil, pen, and ink in illustrating books, magazines, and newspapers, so there is no reason why pupils should not do so in their art (p. 125).
Regarding preventing one’s work from becoming too small and too detailed Lemos advises drawing on large pieces of paper or in a big way on the blackboard (p. 127). In providing further comment on the use of blackboards, Lemos says, they are good for try out sketches (p. 148) and, by providing large spaces, they encourage freedom. He notes mistakes are easily corrected and changes are easily made as chalk marks may be erased (p. 127). Lemos provides advice for teachers in giving a chalk talk; he suggests drawing a light outline in advance that can be filled in at the time of the talk, thus making the drawing much easier (p. 127).

2. Creative Self Expression

Hartman and Shumaker (1932): Theoretical basis of selection. In the Hartman and Shumaker text, Creative Expression, Peppino Mangravite reveals a concern for age and stage appropriateness. He explains that he starts children of four years old working with color and modeling clay as he believes that: “before children can comprehend things through the sense of sight they must get the idea through touch.” He explains that as children use their fingers in clay work, they gradually understand the second and the third dimension, so that later they “will be able to discern these things through the sense of sight alone” (p. 31).

In this same Hartman and Shumaker text, Young Correthers, one of the contributing writers, suggests that a variety of materials are available to the children in the setup of the school studio and that children themselves can choose to use them as they want them (p. 25). Florence Cane, in discussing working with paint and calling for materials that allow for free bodily activity, provides the following statement:

If the child is working in a standing position I see that he [or she] is well balanced so that he may sway easily from one foot to the other. One should be able to dramatize a gesture, as a dancer or an actor would. For the arms I try to teach large gestures with the shoulder as a working point. So often the children cramp themselves and use only the finger muscles....When they draw I want them first to feel the line they are going to make and then trust the arm to do it. Here may be found the difference between fear and faith, and the line shows it....If he swings it in freely, the line will assume a beautiful strong curve and express the organic use of the whole being. (p. 45)

In another chapter of the text, Ellen Steele provides the comment that children of ages 11 and 12 like painting with oils because they have outgrown crayons, which are too harsh, and water colors, which often lack solidity to them, whereas oils give them depth in color and at the same time a chance for variety which is easily attained.... and a great individual difference in handling. (p. 57)
Comments such as these merge the theoretical principles underlying selection of materials with advice on more concrete aspects of materials.

**Hartman and Shumaker: Practical reasons for selection of materials.** In this text, Willy Levin reveals that she approves of unfired clay for children under age 8, but she states that clay should not be used in the art program at all for older children if there is no access to a kiln, as it is too disappointing for them if their work is not fired (p. 29). She also states clay is the best medium for little children to work in as it develops their finger muscles and it hardens sufficiently to be painted or varnished (p. 29).

Cane recommends choosing crayons that are soft enough to mark easily but that will not smudge and paper that is good enough in quality to take the strokes well yet not be too coarse. She says that using water colors that are moist and brushes that are large help keep the work free. In order to keep the images of young children clean and bright when they are using post-card colors, she suggests children be provided with china palettes with divisions for the colors. Cane recommends that on a table covered with oil cloth, large jars of colors be arranged in a row and in front of each should be placed a small empty jar with a wooden mustard spoon. Children can then help themselves to a color placing it on the their palette and then replacing the spoon in the empty jar, ready for other children to use, thus eliminating waste and avoiding the dirtying of the colors (p. 45).

**Mathias (1932): Basis of selection of materials.** Mathias has been referred to in the beginning of this chapter.

**Cole (1940): Theoretical basis of selection of materials.** Without mentioning Mathias, Natalie Cole seems to agree with most of the guidelines that Mathias set out. Working with grades four and five pupils, Cole comments on providing materials that encourage free body movement: "I once heard of a teacher having children paint from far out on a ladder to compel large, free body movement" (p 12). She alludes to big brushes and large paper (18" x 24") as she sees these as freeing the child from small work and "copy pictures," images that are imitative of previously seen art images that do not spring from the child's own experience. In the text a child explains:

> When I painted it was too much like a copy picture and it was too small. The teacher said, "It isn't your real picture. Don't be afraid, just do it as you want." I should make it my own way. So I started with a big fat brush and I made a big picture. Then the teacher said, "I told you so." (p. 7)

In providing the large paper, Cole expects the children to use it to the fullest, making the image fill the paper: "Don't let us see any little stingy, 'fraidy cat' pictures. Make your picture fill your paper till it bumps the sides" (p. 12). In alluding to working on big paper, Cole says, "This is the way children work naturally. It gives them physical satisfaction and puts little strain on eyes and nerves" (p. 12). By contrast, in alluding to working with small paper, she says "many times this becomes not a satisfactory emotional
experience, but a very bad nervous habit—an escape from reality" (p. 12). Without admitting that a decorative end product was one of the goals of artmaking in her classroom, Cole further comments on large paper: "This size painting lends itself to our modern homes and the school wall spaces" (p. 12).

Cole sees clay as a particularly satisfying medium: "Working with clay answers a definite need in the emotional life of the child. When we add to the squeezing and squashing and mixing and rolling, the joy that comes from creating something beautiful, we are providing emotional satisfaction indeed" (p. 25). She adds, "Children love clay. Psychologists are strong for it. The only stickler seems to be that clay is messy" (p. 25). Cole seems to agree with Mathias' belief in materials that provide for quick work. A clay project is not carried over to a second period but rather any unfinished piece goes back into the claypot for reuse in the next session. But with both painting and clay, Cole describes how, through encouragement, she gives an extra push toward the end of a period to ensure that work is completed during that time.

Without stating this directly, Cole seems aware of the desirable social situations created in working with linoprints and in clay plate making; she encourages students who seem particularly responsible to explain the process to others coming later to the activity. This seems to give these leaders special status, and opportunities for cooperation are also created.

It takes clean hands to keep the unprinted part of the cloth pulled up to the centre of the pad. So Jesus, his blackened hands showing the world who is in authority, relegates tasks to others. (pp. 65-66)

Thus students work in a mutually supportive way.

**Cole: Practical reasons for selection of materials.** Natalie Cole states that for painting slip color on pottery small brushes should be used, "the size that are no long in favor for water-color painting" (p. 33). For painting pictures, however, she indicates that longer brushes are wanted for free movement and to enable a child to stand up while painting. Surprisingly one of the two reproductions depicting the children painting show them holding the brushes close to the ferrule, almost as they would hold a pencil (facing p. 4).

About linoleum for lino printing, Cole notes that the thicker kind of battleship linoleum is best, but "the thinner, softer kind will do for thin, shiny materials and is so much quicker" (p. 61). She says that textile inks come in various colors and can be washed and are therefore much more desirable than printer's ink for anything fine. She admits, however, that textile inks cost three times as much (p. 61).
3. Art for Daily Living

Nicholas et al. (1937): Theoretical basis of selection of materials. Authors
Florence Nicholas, Nellie Mawhood, and Mabel Trilling provide breakdowns by grade
categories (p. 136), so in most of their comments they are able to suggest the age and stage
appropriateness of specific materials. For instance, regarding water color, they note that
some teachers advocate starting children in grade three or four, but they say teachers
should not deprive younger children of the experience even if they only dabble (p. 90).
While Mathias' 1924 guidelines on the selection of materials are not alluded to in this text,
the authors are aware of Mathias' 1929 and 1932 texts as they are listed in more than one
third of the bibliographic listings at the end of the chapters (pp. 143, 191, 234, 254, 143,
365).

The authors state that teachers should select the medium of expression that best
facilitates readiness of expression (p. 90). Without saying anything more specific about
starting where the child is at relating to materials, they do remind the teacher to question
the capacities of the children regarding specific art problems and projects (p. 42). Nicholas
et al. warn that kindergarten and grade one children should not be given materials that
offer too much resistance, as in wood that is too hard to nail and saw; but they think these
children should be given some experience with boards, nails, hammers, and saws as long as
such activity is not too much of a struggle for the individuals (p. 208). They add that other
materials such as clay, paper, cardboard, sand, blocks, etc., offer less resistance enabling
children to carry out their ideas with greater ease (p. 208). They mention an easel as being
stimulating for painting or drawing and also recommend the use of large paper (p. 137).

The authors recognize that little children can not maintain their interest for long
periods on the same project (p. 36) and that they are therefore interested in quick returns
(p. 132). Paper cutting they note as being "quick, easy, and a natural method of inventing
decorative pattern" (p. 163). They also suggest the selected art problem should be
representative of a "large group of industrial art products in the world" (p. 202). As an
example, they state that a project in clay, such as making a clay bowl, clay tile, or vase, is
more useful than making a gesso wall plaque or a crayon tapestry as they are not so
representative (p. 202).

Nicholas et al.: Practical reasons for selection of materials. Nicholas et al. state
that for illustrative drawing and supervised drawing soft chalks and crayons mix readily,
give blended color effects, and aren't as difficult as watercolors, which run (p. 90). They
say that because soft chalks and soft crayons can rub off and blur, interfering with
expression, good hard pressed crayon is probably the best (p. 91). For free work in
illustration Nicholas et al. suggest that showcard paint is better than watercolor because it
is thicker and therefore won't run and it is not transparent so the child can paint over with it (p. 90).

The authors feel that paper tearing is trying for children (p. 91). They recommend that if children are to do paper cutting, they should be permitted to do this from a drawn outline rather than cutting without an outline (p. 91), as scissors are not as easily manipulated as a pencil. However, they state that cut paper work for children is "quick, easy, and a natural method of inventing decorative pattern" (p. 163.). They suggest designing via paper cutting is much simpler than doing so with paint and brush, even though it creates fussy design—not a modern look (p. 163).

Clay should be part of an art program because there is no material more pleasing to children as it is reminiscent of the "mud pie" experience of play; they handle it with relative ease, and it is an excellent medium of expression (p. 220). Some teachers find clay messy, Nicholas et al. state, but they say it need not be so if lessons are carefully planned and well organized. The authors justify clay's inclusion in the industrial arts program as it typifies modern industry and creates many opportunities for problem solving and artistic expression (p. 221). They mention that except for a kiln, the required equipment for working with clay is not expensive, but they admit every child must have some clay work glazed and fired (p. 221). They state that a china painting kiln (low fire) can be used as substitute to fire clay; the clay fired by this method just won't be very hard. An alternative is to bury some of the children's clay pieces in the earth and fire them as (American) Indians fired their pottery (p. 221). Even though oily plastic materials are more easily cared for, the authors advise against them taking the place of clay, especially in the upper grades and high schools, as they are not representative of clay products in industry (p. 221). Nicholas et al. comment on some other techniques and the required materials:

Cement work—The authors say that the required equipment for cement projects is bulky and hard to handle and the technique is difficult for students below the senior high level. They state it is not a natural medium of expression and should not be a substitute for clay work in the classroom (p. 224).

Block printing—Nicholas et al. state that equipment and materials are relatively inexpensive and the blocks used are generally linoleum or linoleum mounted on blocks. A wooden mallet or hand press can be used for the printing; having a hand press is an advantage but not essential for good work in schools (p. 225).

Batik, Tied-and-dyed, and Stenciling—Using good dye rather than paint avoids an unappealing texture on cloth surface. These processes provide significant opportunities for art expression, original design, and beautiful color combinations, but suitable only for high school students (p. 226). Difficult to get pleasing results with tied-and-dyed work (p. 228).

Weaving—Small children should use cardboard looms or simple hand looms with no heddle. For older students, hand looms with heddle, table looms with harness, and small types of floor loom can be used (p. 229). While the authors acknowledge weaving as being cheap, the materials being inexpensive, they warn that because weaving takes up an inordinate amount of time the results in art training may not be worthwhile (p. 230). Weaving of raffia or reed baskets,
and the making of hooked rugs is mechanical and also too time consuming. Also, they say, baskets and hooked rugs don't represent a great modern industry (p. 229).

Ziegfeld and Smith (1944): Theoretical basis of selection of materials. Writing after the completion of the Owatonna Art Project, Edwin Ziegfeld and Mary Elinore Smith note that the materials used in Owatonna were varied enough to be well adapted to a wide range of interests and capacities (p. 111); presumably in stating this in a positive way, they would suggest that this should generally be so. Regarding age and stage appropriateness they provide the following statement:

Some of these materials are, of course, better adapted to certain levels and ages than are others. The child in the primary grades naturally prefers large brushes, crayons, and big sheets of paper because he [or she] has not yet acquired the muscular coordination necessary for detailed work. Finger paints are excellent for [them], and powdered poster paints are easier to use and less expensive than transparent water colors. Colored paper has many uses, and manipulating scissors helps to develop muscular control. (p. 130)

Ziegfeld and Smith note that "intermediate level children are capable of handling almost any medium, though with varying degrees of skill (p. 131). They specify that fourth grade pupils can achieve some success with transparent water colors as well as "manipulate most of the cutting implements for wood carving, soap sculpture and block printing as well as the carpenter's tools needed for large-scale construction projects" (p. 131). The authors concluded that

If the teacher bears in mind the fact that children in the intermediate grades are interested in detailed work, in accurate execution, and in practical rather than highly imaginative problems, she will have no difficulty in selecting the proper materials. (p. 131)

Ziegfeld and Smith state that junior and senior high school students can use any of the available media (p. 111), apparently being free to make those choices themselves (p. 116). They state:

Usually children know what they want to do and will freely use any tools and material and resources that will enable them to carry out their ideas, but the teacher is careful never to allow them to lose sight of those ideas while they learn new skills and use new instruments, or to develop feelings of inadequacy. She bears in mind, too that though a child should always select an activity in which he [or she] has a good chance to succeed, [the student] also needs to be encouraged to work toward progressively more difficult goals. (p. 116)

Presumably this would include encouraging the child to work with more difficult materials, tools, and equipment.

Ziegfeld and Smith: Practical reasons for selection of materials. Ziegfeld and Smith mention that plasticine and clay both lend themselves to a variety of activities, clay
having a special advantage in that it can be painted or, if a kiln is available, glazed and fired (p. 130). They do not give any specific advice about or mention any improvements in artmaking materials.

4. Art for Subject Integration

Winslow (1939): Theoretical basis of selection of materials. Leon Winslow makes a statement that suggests that the selection of artmaking materials should be based on the aim of the student in creating a particular art project, that is, material should be selected that best fits the planned art of a particular student, as well as giving consideration to age and stage appropriateness:

It devolves upon the teacher to help the child to realize... his [or her] dream creatively, thus securing aesthetic satisfaction through the manipulation of materials. It should be kept in mind, further, that the teacher should assist the child always at his own level of comprehension and muscular coordination" (p. 64).

On the same page, however, Winslow suggests that the student should be taught "appropriateness in the use of materials" (p. 64). While Winslow poses an evaluative question, regarding the success or failure of an art experience as creating the feeling of "sharing as a productive member of a group" (p. 149), he does not consider the role specific materials might have in encouraging desirable social situations, as Cole implies in the use of printing with linoleum blocks.

Winslow: Practical reasons for selection of materials. Winslow directly addresses the advantages and disadvantages of certain artmaking materials as follows:

Crayon—The advantage of crayon is that it is less difficult to work with than water color or oil color (p. 355).

Fresco—The disadvantage of fresco is that it must be applied to a wall while the new plaster is still wet (p. 355). Winslow states this in a way that does not indicate whether or not fresco should be undertaken in schools.

Pencil—Pencil is the simplest, cleanest, and cheapest of all mediums; it also is appropriate for work requiring accuracy and is good for preparatory work on images that are to be reproduced as etchings, book illustrations, architectural drawings, or in advertisements (p. 342). The disadvantage of pencil is that it lacks the sensitiveness of the brush (p. 342).

Pen and ink—The advantages of pen and ink as a medium are its accuracy, permanence, finality, and finish and the fact that ink is easily reproduced, the printed version being almost the same as original. As in handwriting, pen and ink naturally reveal the individual feeling of the person using this medium. The disadvantage is that pen and ink are the most rigid of graphic media (p. 343).

Charcoal —This is a softer and more pliable medium than pen and ink (p. 343).
5. Art for School Art's Sake

Todd and Gale (1933): Theoretical basis of selection of materials. Like so many of the other authors in discussing the selection of materials, Jessie Todd and Ann Van Nice Gale mention the value materials that enable children to work large. When they see children painting in a labored fashion, including too many details, they take away the small brushes "until they have experienced the fun of using large brushes, and doing things more freely" (p. 36). However, these authors also see a value in small work. They state, "It is not natural for the little child to make sketches three feet tall. The making of huge friezes and pictures is surely very interesting, but only part of our art time should be spent on this large work" (p. 30). They indicate that working with materials that encourage large work is fine for stage scenery, wall decoration, or pictures but they also note that the child likes to sit at a table or desk and draw and can draw better on a paper nine by twelve inches, as as it does not require distance to step back from it and see it in order to get the correct proportion (p. 31).

In order to promote satisfaction through materials, the authors give the children a choice of what to work with so that they have the opportunity to develop along the line most interesting to them. They explain that the child who prefers modeling to sketching, painting, or designing is given the opportunity to spend more time on modeling and in doing so is free to choose the subject as well as deciding whether to use plasticine or clay (p. 45). For Todd and Gale there is no consideration of materials that provide for quick work. In fact time seems not to be a factor to these author teachers They state that students may work on a problem for the total class time of a week or two or they may choose to work on a new problem each day (p. 46).

Todd and Gale: Practical reasons for selection of materials. Todd and Gale state that most students prefer to work with clay rather than plasticine because it hardens and they can paint it whatever colors they like (p. 11). For other modelling, these Chicago teachers mention that snow is free so sculptures can be done large and the work is done outdoors (p. 11) while clay is permanent and can be used at all seasons of the year (p. 14).

Of paper dolls dress design, Todd and Gale say the students prefer water color and ink to tempera paint because the thinner mediums and the pens allow for the smallest details (p. 15). Todd and Gale mention that even though pencil work is not as impressive in exhibitions "as the big, splashy, work done in tempera and chalk" (p. 27), the advantage of pencil by comparison is that one can think things out as one sketches. Also the pencil is used so much for writing that the child is not conscious of it thus permitting all thought to be in the intended expression (p. 30). Because the pencil is portable, it can be used by the child on a train or while sick in bed, and it can be used at home by both poor and rich students in that it is affordable by even the poorest child and poses no threat of spoiling...
expensive rugs in the homes of the richest (p. 32). The pencil for these reasons can help children enjoy their leisure time outside of school (p. 32).

**Horne (1941): Theoretical basis of selection of materials.** Joicey Horne does not allude directly to Mathias' 1924 guidelines on selection of materials and makes only a few comments about specific projects in regard to age or stage appropriateness. In discussing plasticine and clay, she states that plasticine is better for young children and that cut paper is suitable for poster making for lower grades as it precludes too much detail (p. 35). She also mentions that cut paper, crayon, and chalk are suitable media for primary classes for murals (p. 36). She says that for mural making in the middle grades, the teacher should augment the above with poster colour, or other opaque water colour, and charcoal, and India ink (p. 36). With regard to free bodily activity, Horne alludes to this in speaking of finger paint:

> Certainly finger painting is not new. It has been used extensively by primitive peoples for making designs on pottery. To most of us, however, it is something of a novelty... Finger painting...affords an excellent chance for a free rhythmical movement of the arm and so has all of the advantages of the large coarse materials not recommended for children's use. (p. 42)

She does not provide details on what these large, coarse materials might be. Regarding other stated reasons for selecting specific materials, Horne acknowledges: "It is hard for an experienced person, let alone an inexperienced one, to do good work with a poor tool" (pp. 51-52).

**Horne: Practical reasons for selection of materials.** Horne states that linoleum more than any other artmaking material has gained enthusiastic approval in the previous few years since it is "a very flexible medium in which to express one's ideas, it involves handwork and the results are usable" She adds that the prints are usually more attractive than the children expect so this pleases them (p. 51). Regarding potatoes or carrots as block cuts, she says, "These blocks are not as lasting or as easily handled as stick prints, and they are, therefore, unsuitable for use in junior grades. Intermediate pupils manage them very well" (p. 50). On block printing inks, Horne states: "There are water colour inks on the market which some teachers greatly prefer. They are easier to clean up since they are mixed with water and so wash off in it" (p. 52).

6. Art for Art's Sake

**Pearson (1941): Theoretical basis of the selection of materials.** The only comment Ralph Pearson makes that relates to a guideline of Mathias on the selection of materials is on encouraging free bodily activity, and his comment does not directly mention the medium used: "Work may be done standing in order to get full arm and
body movement." To do this he says the paper can be on a drawing board, standing on
an easel, or lying flat on a table (p. 73).

Also Pearson does not acknowledge the direct influence of advertising or
commercialization on the selection of materials, but he does rail against
what he calls the malady of contests and exhibitions sponsored by business institutions
for their own advertising purposes (p. 235). Pearson's recommendation to minimize the
influence of such commercial interests on school art is as follows:

If there must be contests they should be staged as an enterprise of association
schools or under public or government auspices. Thus will the cheapness, the
humiliation, and most of the evil effects of abdication to profit be avoided. Even
if reactionary school officials dominate school contests and give the same caliber
of awards, the result will be more healthy. It will presumably be democratic and
the taint of commercialism will be removed. (pp. 235-236)

D'Amico (1942): Theoretical basis of the selection of materials. Victor D'Amico
criticizes the limited materials instituted by the academic schools of art—wax crayons,
charcoal, water colors, poster paints, and oils—which he states comprise the existing
media in use from kindergarten through college even in many progressive schools (p.
233). He states that children "cannot respond freely and spontaneously to stubborn
tools," nor can they "grow in power with a limited range of materials" (p. 233). He sees a
wide range of materials and tools necessary so that students may find the materials
most suited to their ability and mood. They should have as much freedom in choosing
tools and media as in choosing subject matter, so they come to "regard them as potential
instruments of creative power" (p. 234).

D'Amico acknowledges that media and materials should be in accord with the
demands and purposes of each age level (p. 28) and the child's ability and need (p. 15).
He notes that, "Not any tool will do; it must be the right tool" and he explains the
material must bring the child closer to the work rather than seem awkward or act as a
barrier (p. 233).

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1 Pearson specifies: "Soap sculpture contests staged by a soap manufacturer, the national exhibition,
Young America Paints, staged by a manufacturer or art supplies, the art prize contests by the American
Magazine and others like it, are examples..... The deference to business and the granting it authority
in such matters are bad.... The general idea of prizes for 'the best' is devastating in its negative
effects on the sensitive creative minds which are far too different ever to be acclaimed as 'best' and
which must then, by inference, be less than best. The prize is an evil influence also in its arrogant
assumption that there is a 'best' when such a label only means that three or five people who happen
to be a majority of the jury think so. Who are the jury? What are the backgrounds of its members? Is
their opinion worthy of respect? These questions should nullify the jury award, but they do not. They
do not even get asked. The great mass of people accept the verdict: this romantic, naturalistic painting
(which won a recent prize in the American Magazine contest) really is 'the best.' The influence of such
reactionary awards is tragic as it affects youth and the national culture" (p. 235).
D'Amico does not value as unconditionally as some of the other authors do, the notion of free bodily activity through large work. He states that while working large is a valuable experience for most young children, the value of working large tends to be overrated (p. 32). The child in the later elementary years, he says, should work on both large and small scales, for while working large keeps the child's expression bold and free, working small satisfies the desire for details and small work (p. 32). He says for students aiming for delicate pattern, fine lines, and details, working with a large scale medium would inhibit their approach (p. 32). Nevertheless D'Amico praises the painting of murals, as mural work "allows for the large, bold, spontaneous expressions of the young child," and "encourages freedom of execution...for it requires large movements and broad concepts" (p. 32).

Of materials that promote satisfaction, D'Amico indicates that the re-introduction of various revived painting media, including those used in fresco, "gives a new impetus to art and adds richer fields of exploration and satisfaction to the creative experience" (p. 238). He also indicates that artmaking materials to meet the unsatisfied needs of children have yet to be discovered and writes that

Ruth Faison Shaw demonstrated one possibility for research and discovery in this field when she introduced finger paints. Here is a medium that encourages the release of expression and really helps to stimulate the emotions of the beginner or young child. (p. 233)

For children four to six years, D'Amico states that materials should fit the child's fingers and respond the child's will and have qualities of flexibility and plasticity that will encourage, not inhibit, expression (p. 233). He indicates that the brush is more natural than the pencil, because children can be relaxed and free in using the brush as their movements are likely to be rhythmic being able to use the body as well as the arm (p. 28).

Of the later elementary years, he says clay is the most suitable material because it is pliable and easily mastered, but he says sturdier materials such as plaster or wood may also be used (p. 91). D'Amico sees sculpture media as being important for adolescent or senior high students as a release to their emotions and as training of the muscles for manual control (p. 95). He especially approves of stone for them as "it requires little more physical prowess and skill than sculpturing in wood, and is a good alternative for work in the three-dimensional experience" (p. 111).

D'Amico: Practical reasons for selection of materials. D'Amico states that paint is one of the best media for stimulating creative response in children due to its fluid movement and ease of control. It encourages spontaneity and originality, yet allows for the deliberate approach of the gifted artist as well (p. 27). Because color is emotionally satisfying the use of watercolor or poster paints is recommended (p. 235). Large enough
paper should be used to accommodate the child's conception of space (p. 235). D'Amico also says that oil paints are an excellent medium for advanced students since they allow for frequent changes and working-over, however, they are too complex for the spontaneous and free approach of young children (p. 28), and they are difficult for them to manage (p. 235). D'Amico considers watercolor as good because it is free-moving and its propensity to run allows for happy accidents in quality and color-mixing that, though unintentional, reveal new possibilities to children that encourage them to further explore (pp. 28-29). He also adds that running can be avoided if the work is done on an inclined surface or flat table (p. 29). Poster paints have body, can be thinned out, and can be controlled so they are good for use in murals (p. 29); elsewhere he says they are good because they are flowing, unresistant, and effective (p. 235). For the young artist tempera and watercolor are best and the bristle brush is especially suitable for large work (p. 235).

If detail is aimed at in painting, a pencil or a small tool may be necessary to enable student to represent the detail; then a transparent medium, such as water color, should be used to preserve the original lines (p. 30). D'Amico states that for children of four to six years, the pencil tends to make them tense, so the brush is better, providing it is large, full, resilient, flexible, and responsive. He recommends camel's hair or Russian sable. He says the brush should be used with responsive pigments such as water color, tempera, or poster paint (p. 27). Work with children of age nine or ten should include as many media as possible; more advanced children can attempt some work in oils (p. 27). More generally murals in oils can be done by children from sixth grade upwards if they are guided (p. 68).

In writing of senior high school students, D'Amico states that they will find working with encaustic and fresco media of even greater interest because of the skill, concentration, and study that they require (p. 235). Encaustic is brilliant, permanent, can be applied to canvas, metal, stone, and concrete, (p. 81). The materials required for encaustic and fresco are inexpensive and the equipment is simple, so that they can be "acquired and managed by any enterprising teacher" (p. 241).

D'Amico, states that clay is excellent "because it satisfies the urge to build, and will train little fingers to acquire power and control" (p. 235). Either pottery or modeling clays can be used but the pottery clay can serve for modeling and can be used for fired or unfired pieces (p. 87). For the later elementary grades clay is the most suitable material because it is pliable and easily mastered (p. 91). Modeling wax such as plasteline is stubborn and sticky and unpleasant to the touch. He notes that "children, and even adolescents, often react violently against it" (p. 87). Modeling wax is also an undesirable plastic medium for children's work due to its impermanence (p. 87).
D'Amico adds that other more sturdy materials such as plaster or wood may also be used (p. 91); he says that next to plaster, wood is the simplest of the media for sculpture and the most adaptable to children's uses (p. 103). He suggests that young adolescences particularly can make good use of the resisting materials, such as wood, stone, or metal, because these materials challenge their intelligence and consume their abundant energy (p. 235). D'Amico especially approves of stone for adolescent or senior high students as "it requires a little more physical prowess and skill than sculpturing in wood, and is a good alternative for work in the three-dimensional experience" (p. 111). He states that for this purpose Indiana limestone is best, being a soft stone, but Vermont marble is also acceptable (p. 111). Of hard woods D'Amico says they are an excellent medium for carving, but they are difficult for the beginner to obtain and handle. Therefore, it will be advisable to start the student of wood carving with semi-hard work or softwood. ...Raw wood is not as desirable for carving as seasoned wood because it is damp and will check in drying. (p. 105)

D'Amico writes that for theater arts, corrugated board is an efficient construction material that is inexpensive, easily handled, and can be easily cut with a sharp knife. Cardboard is ideal for representing architectural forms. Composition boards are also suitable for this work, D'Amico says (p. 197).

7. Art for Social Uses

Payant (1935): Theoretical basis of selection of materials. Felix Payant agrees with several of Mathias' guidelines although he does not allude to them directly. He states that very young children do not usually have fine muscular co-ordination so they do not develop best with the use of little tools such as small pencils or anything difficult to control and that instead they should use large materials (p. 36). Very young children should be provided with clay, plaster and other easily manipulated materials and allowed to paint with their hands if they have difficulty in coordinating brushes (p. 36). He suggests keeping in the classroom large and easily handled materials available to be used by the student at any time and to allow the child choice of materials. For the primary grades he suggests plastic materials such as clay as well as large brushes and jars of paint, large papers and wide crayons and finger paint (p. 14). He too believes that "water color or tempera with large brushes on large sheets of paper are very suitable for young children because of the ease with which they are handled and the direct manner in which they may be applied" (p. 57).

Payant also writes of the need to evaluate materials for their significance or "leading-on" qualities and for their significance in the culture of the race past and present (p. 66). He mentions wood and stone as having had a long history in civilization and in
satisfying human needs. He points to clay as being no less important than it was centuries ago and as remaining one of the most basic materials being used throughout the world by various races in producing utensils, building material, etc., and from which some of the finest art has developed. Payant also mentions wool, cotton, and silk as being in lives of everyone and thus being naturally important. Without referring to grade levels for introduction to their use, Payant includes paper, iron, steel, and other metals as also being important materials (p. 66). He is against the use of miniature tools for little children saying they are a thing of the past; he recommends children be allowed to use regular hammers and saws in working with wood (p. 36).

**Payant: Practical reasons for selection of materials.** Payant states that water color or tempera used with large brushes on large sheets of paper are suitable for young children because of the ease and the direct manner in which they may be applied (p. 57). He indicates that these should replace small brushes and uniform, small pieces of paper for use with young children. He suggests painting on a large scale using such materials and tools, as in portraits, stage scenery, and large murals on the walls of classrooms, deserve an important place in the school for, among other reasons, the point of view they express and the technics used (p. 57).

**The Visual Arts in General Education (1939-40): Theoretical basis of the selection of materials.** Authors of Progressive Education Association's *The Visual Arts in General Education* making up the Commission on Secondary School Curriculum do not directly acknowledge Mathias' 1924 guidelines on selection of materials, but they do provide some similar comments. The authors state materials should be ones that are easily handled and produce quick results so that long concentration is not required (p. 28). They do not acknowledge any use of specific artmaking materials as having the potential to contribute to desirable social situations, but they do make it clear that for them the aim of art in schools is to help the student get along in the world, to have respect for other people (p. 85), and to "function in the democratic framework," and they conclude: "art work will be used at innumerable points to meet these needs" (p. 86).

The authors explain that because adolescents are in a stage of psychological insecurity, it can be satisfying for them to employ their physical powers, their large muscles and bones, by working with materials that test one's strength. Because of this the authors suggest wood or stone carving with the use of heavy metal tools as being satisfying to them, more so than the use of small tools. The authors add that the student thus finds gratification in the development of sensory and motor coordination (p. 35). They suggest that when the teacher notices a student's style is getting cramped, the student needs to be encouraged to work large for a time (p. 99). The authors also acknowledge the importance of beginning students where they are at, with their "present
stock of interests, desires, needs," but they say that as soon as the student has achieved expression through some art medium he or she should be helped to extend the experience further (p. 68).

**Browne (1943): Theoretical basis of selection of materials.** Sibyl Browne does not allude either directly or indirectly to Mathias' 1924 guidelines on selection of materials. In fact, the only reason she gives for selecting specific materials is that they "are not needed for the war and can easily be replaced" (p. 2).

**Browne: Practical reasons for selection of materials.** Browne explains that one of the simplest of weaving procedures, weaving over stiffened ends of warp, can produce belts and that as this process requires no equipment, once begun in school, the work can easily continued at home or in the air-raid shelter (p. 71). Also on the subject of weaving, she writes:

For older boys and girls it is good to have a few four-heddle table looms and at least one floor loom. However, some phases of weaving are best learned on looms made by oneself or an older pupil. Small looms can be carried about and worked upon at leisure.

Looper looms are so small and the materials so cheap, that they can be taken to air raid shelters for children to use there particularly if extra-weight loopers are bought, boys and girls can weave shopping bags, and rugs or throws to be used during air raid alarms....or war stretcher blankets. (pp. 69-70)

**Summary of Findings on the Basis of Selection of Materials**

In examining the most common reasons given by the authors as their theoretical basis of selecting artmaking materials, I have found that the following twelve opinions were most often provided. The initials refer to the authors supporting the particular view; they are grouped according to the curriculum models with which I have associated them. The opinions are more varied regarding the practical basis, as revealed in the conclusions in Chapter 10.

The most common theoretical reasons provided by the texts relate to the following:

- Age and stage appropriateness (Wh, Le; Ma, H/S, Co; N/M, Z/S; Ws; D'A; Vis)
- Wide selection of materials (Ma, H/S, N/M, Z/S; Ws; T/G; D'A; Pa)
- Size considerations (Ma, H/S, Co; T/G; Pe, D'A; Pa, Vis)
- Simple to more complex, leading to further capacity (Wh, Le; Ma, Co; Z/S; Vis)
- Materials that promote bodily activity (Ma, H/S, Co; Ho; Pe)

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2 The authors, where they share the view, are listed in order from left to right: Whitford and Lemos (Art for Industry); Mathias, Hartman and Shumaker, Cole (Creative Self Expression); Nicholas, Mawhood and Trilling, and Ziegfeld and Smith (Art for Daily Living); Winslow (Art for Subject Integration); Todd and Gale, Horne (Art for School Art's Sake); Pearson, D'Amico (Art for Art's Sake), and Payant, The Visual Arts in General Education, Browne (Art for Social Uses).
Promote satisfaction (Ma, Co; N/M; D'A; Vis)
Provide for quick work or other time considerations (Wh; Ma, Co; T/G; Vis)
Provide for desirable social situations (Ma, Co; N/M; Ws; Vis)
Facilitate expression; ease of handling (N/M; Ws; D'A; Pa, Vis)
Support projects that lead to further growth (Le; Ma, Co; Z/S; Vis)
Offer an appropriate amount of physical resistance (N/M; D'A; Pa, Vis)
Represent significant place in culture, industry, or daily life (Ma; N/M, Z/S; Pa)
CHAPTER SIX—Materials Used, Kinds of Projects, and Influence of Subject Integration

Detailed lists of the materials revealed as being used in the art programs described by each text appear in Appendix C, and the kinds of art projects undertaken with these materials are listed in Appendix D. Because of the large number of materials and projects, I focus the discussion in this chapter on aspects of materials and activities that seem central to the particular text. I also consider information provided in the texts on the influence of integration of art with other school subjects, as integration has a bearing on the kinds of classroom art projects undertaken and hence the kinds of materials used. Additional information on subject integration, as it relates to the curriculum category Art as Subject Integration as espoused in a particular text, appears on the author/text profile sheets and discussion in Chapter Four. Note that in these discussions and the lists, and in other chapters, I have kept the spellings the authors in the study have used in their texts despite the editorial inconsistency this creates in my writing. For example, watercolor, watercolour, water-color, and water color all appear, as spelled in the particular text under discussion.

1. Art for Industry

Whitford (1929/37): Use of materials and kinds of projects. While Whitford (1929/37) acknowledges the improvement and accessibility of art supplies and equipment as relating to the increased importance of art in general education (p. 18), material considerations do not figure prominently in the discussions in his text. Many of the projects are listed in tables with materials noted in a separate column but without any commentary. For instance in his course outlines he just lists as applications, pottery, tiles, modeling, woodworking, leather, metal jewelry, weaving, sewing, stitchery, stenciling, dyeing, batik, stamping, patterns in prints, textiles, tapestries, lettering, printing, carving, and bookbinding (pp. 106-111, 117-122, 146-155).

To Whitford, design refers to a wide range of activities from stand-alone exercises on paper in a variety of media to designs, such as borders and simple surface patterns, etc., to be applied to actual objects, such as bowls, tiles, or boxes (p. 119). Design of aspects of home and garden can include the making of tiles, for floor or fireplace, and garden furniture and statuary in either clay or cement (p. 170). Design can also include "free creative expression" and illustration and poster work; these can be done using fresco colors (p. 118), India ink (p. 120), enamels (p. 109), watercolor (p. 106), charcoal or colored chalk (p. 120), or tempera paint (p. 109), among other materials (see Appendix C for complete list). Modeling can be done in plasticine or other pliable materials as well as in clay (pp. 115-118). Construction can be in a variety of materials and may focus on a sandtable scene.
It is interesting to note that in Appendix I of the 1929 edition of *Introduction to Art Education*, Whitford lists 14 suppliers of casts under the heading "Plaster Casts and Replicas of Works of Arts" (p. 328), whereas the 1937 edition, attempting to provide the same information, lists only one supplier (p. 337). This seems to reflect a reduction in the interest in drawing from casts in art courses during that eight year period. A table listing the "topic" as straight lines and curves recommends practice problems in "drawing from nature—plants, animals, insects, etc." (p. 106) as well as "drawing from good objects and examples for contour study" (p. 106). The use of nature specimens and other real objects provided sources for drawing from observation that presumably lessened the need for casts.

**Whitford on subject integration.** To Whitford correlation of art with other grade subjects refers to doing pictorial and decorative design, lettering and printing, and making posters well as doing construction, modeling, project work, and applied design (p. 122) to enhance other school subjects. In language arts, specifically relating to drama, he mentions costume design, stage settings, scenery, and lighting as being correlated with the study of historical information relating to the time period being depicted (p. 172).

Various kinds of drawing (p. 42) and narrative and illustrative sketching (p. 114) as well as construction, modeling, and project work of various kinds (p. 119), Whitford acknowledges as being beneficially linked in the study of English (p. 114), social studies, geography and history (p. 42), shop work (p. 114), mathematics (p. 42), nature study (p. 119), and science (p. 114). Whitford specifically mentions the making of charts for social studies projects (p. 173). For industrial arts he mentions the writing of a theme on some aspect of industrial art and illustrating it with clippings from magazines and other sources (p. 171). He also acknowledges the need for art's correlation and interrelation with home economics (household art) and industrial arts (p. 16). As well as theoretical integrated activities, such as the study of fashions, fabrics, color harmony, clothing, and historical costume, Whitford also specifies weaving, dyeing, and shrinking (p. 172).

**Lemos (1931/39): Use of materials and kinds of projects.** The Lemos text *The Art Teacher* (1931/39) is among the texts that includes the greatest variety of activities (along with D'Amico and Horne), and Lemos provides an exhaustive amount of detail on the materials used in carrying out the activities, as is apparent in Appendices C and D. Lemos describes art projects that are both exercises and create a useful end products. There are very few paintings done for their own sake.

Design for Lemos includes a wide variety of projects in a wide variety of materials from textile surface design, stone mosaic work, and tissue paper window transparencies, to stencil work (pp. 181-236). Color studies (pp. 93-104, 120-124) include the making of color charts and wheels and doing a variety of exercises on paper. Cut paper work (pp. 65-92), some of the kind made known by Cizek (flower baskets, p. 87) is part of Lemos' art program, but cut
paper is also used for silhouette picture studies (p. 438), and for house design and for planning furniture arrangement (p. 391). Cut paper work also figures prominently in poster making (pp. 237-264) that is based on subjects from other school subjects, such as health, civics, social studies. Drawing and coloring can involve hand-colored papers made with watercolors or dyes (p. 67). Pet birds in cages or mounted specimens (p. 46) serve for drawing from observation, as do plants and flowers some of which are gathered by the children on field trips. Lemos shows the blackboard being used both by the teacher and the student. This includes individual practice drawing (pp. 146-152), the creation of backgrounds for sandtable scenes (p. 410), and community work as decorative friezes relating to language arts or social studies (p. 468).

Bookmaking, booklets, and portfolios (pp. 265-292) create opportunities for integrating subjects and to use many of the skills, such as lettering, bookbinding, and printmaking, that students have acquired in art, to make useful products. Printmaking includes block printing, simple stencils, spatter work, stick printing, and printing with found objects. A mallet and a person's foot are shown (p. 374) to be used in printing linocuts. Lemos seems to assume that there is no printing press in the classroom unless it is an adapted clothes wringer (p. 268). Making paper from linen rags is described (p. 268) and is used in making greeting cards along with linoprints.

Carving and modeling are done in a variety of media including cement, soft stone, paper pulp, plaster of Paris, flour modelling paste, modelling waxes, and gesso; some of these projects are in bas-relief. Other carving is done in a newly introduced material, soap, either colored or white (p. 156). Modelling of life-size animals is done outdoors in snow (p. 180). Some clay projects are colored with dry powdered mineral color combined with fire clay (p. 158), and some pottery pieces are fired outdoors in kettles as done traditionally by American Indians (p. 178).

Miniature models of furniture, houses, and interiors, modern and historical (pp. 385-399), and towns (p. 404) and cities (p. 176) are created using a variety of available materials, as are constructed environments, such as the toy store (p. 471). Numerous toys are made in a variety of materials from cloth, paper, metal, and wood (pp. 321-347).

Various materials are used to create numerous practical items for the home such as table mats (p. 184), telephone book designs (p. 383), embroidered napkins, blotter pads, lamp shades (p. 66), match scratchers (p. 204), and cement door stopper (p. 170). Lanterns (p. 324), hinge straps (p. 323), and book supports (p. 323) are some of the practical objects made as metal handicrafts. There are also items of clothing such as bags and purses in cloth and leather in the chapter on sewing, weaving, and basketry (pp. 349-376). Batik, wax crayon transfers, cross-stitch, embroidery on cloth are included in this section, as are making doll dresses and the construction of historical dolls in the study of costume design. Basketry and weaving projects, including woven bird houses, use a variety of materials (p. 352). There are
many seasonal and holiday projects (pp. 293-320) such as the making of Christmas tree ornaments, gift boxes, and cards, the Pilgrim sandtable, Easter cards, Valentine hats and cut paper decorations, and Lincoln posters. There is also a complete chapter on puppets and the stage (pp. 405-432) including stage set design, the construction of puppets of various kinds, and the making of masks, wigs and hats to wear in dramatic productions. Some forms of stages include peep show boxes, the movie picture reel using rolling paper (p. 421), silhouette shadow scenes (p. 432), and the living picture pageant (p. 459).

Picture and art study (pp. 433-459), rather than being strictly theoretical, supplies opportunities to create various art projects in response to specific reproductions of famous paintings. Based on these famous paintings, cut paper silhouettes and wash drawings are made or children are costumed and pose behind a large frame as a way of enacting a famous painting (p. 448). Posters relate to picture study contents, and paper stand-up forms and objects are created based on subjects from paintings (pp. 445-446).

**Lemos on subject integration.** As editor of School Arts Magazine during the time period of this study, Lemos promoted integration of art with other school subjects as a way of justifying art programs at a time of financial hardship. Lemos reveals the same extensive use of integration in his text The Art Teacher. As noted above, a frequent use of art in language studies involves making illustrated booklets after writing compositions. Other integrated language arts activities revealed are the writing and creating of a play (p. 405) and illustrating children's stories and rhymes (pp. 136-137). Mathematics was also brought into the construction of environments, in one case a toy store, which was undertaken to illustrate methods of distribution of merchandise as well as pose problems in the mathematics of buying and selling (p. 471). Posters were also a common outlet for integration with almost all subjects. In nature study also, where children were encouraged to understand the principles that produce beauty in nature (p. 434), the protection of plants and animals was encouraged through the design and production of posters (pp. 252, 258, 261). Social studies, both geography and history, are integrated with art. Illustrations in this text show cut paper work focussing on Columbus and the Pilgrims (p. 134), and models in clay represent ships, American Indians, and explorers placed against designed background scenes (p. 154). Also in studying about Columbus, children did mapmaking in paper pulp (p. 172), an activity which is listed under "Geography art" in the index. One group of students did a relief map of their home town (p. 174), another did one of a city (p. 176), still others modelled a Swiss village and other scenes with figures (p. 175). Modes of shelter are illustrated by simple settings in lids of boxes (pp. 405, 414). In studying about Eskimos, students made clay models of igloos, seals, walrus, sledge teams, and Eskimo boys and girls (pp. 154, 166) and other examples of student work show drawings of Eskimo life (p. 143). History was also supported in the study of room interiors and the making of miniature, American colonial home settings (p. 387). Again social
studies shared the class with art as students created travel posters (p. 264) and studied textile designs with reference to the cultures of the countries of origin, for example, the patterned, stencilled cloth of the Japanese (p. 350) and the block-printed patterns on cloth from India (p. 350). Lemos shows study in historical costume was undertaken by making historical dolls, some of which were used in connection with stage plays and pageantry (pp. 352, 365).

2. Creative Self Expression

Hartman and Shumaker Text (1932): Use of materials and kinds of projects. Several of the authors included in the Hartman and Shumaker text focus on one particular activity that they have undertaken with their pupils and mention the materials used. (Such details are revealed in Appendices C and D). Margaret Naumburg and Florence Cane describe decorating the school halls and rooms with frescos, cleaning the walls as well as designing and painting the frescoes (pp. 46, 50-51). Focussing on the woodblock, Florence House describes projects in the book arts (pp. 34-36). Helen Ericson in discussing seasonal festivals and performances, describes the visual props, including construction projects (p. 60), required to complete the effects. To expand a social studies topic on Greek life, Ellen Steele mentions dramatic productions, needing stage scenery to be painted and costumes to be decorated (p. 54), as well as three-dimensional models (pp. 53-54). Willy Levin discusses clay modeling (pp. 27-29). Lucy Mitchell outlines various approaches to map making as art expression (pp. 40-41). The other authors, often in the discussion of more general aspects of creativity, mention a wider variety of art forms with their concomitant materials. Several of them mention painting (using mainly tempera on bogus paper with large brushes), drawing and coloring, block printing, and textile work.

Hartman and Shumaker Text on subject integration. In the Hartman and Shumaker text art activities are seen to enrich children's experiences in the study of history, literature, and drama. Literature and historical study of five centuries of block printing in Europe and Asia motivate House's students in their printmaking (p. 35). Drama and pageantry are shown to be central to the integration of visual and performing arts in the chapter by Steele (pp. 51-58); and mapmaking is a creative outlet for the students of Mitchell (pp. 40-41).

Classes make plays or recreate imaginary environmental constructions (a castle or a Greek landscape, for instance). Creating a play for Steele's students involves the making of stage-sets, costumes, properties, and other necessary materials which pupils decorate to give the flavor of the period (p. 53). Steele mentions specifically the children requiring much historical study before creating a Greek farm in a landscape or a Greek autumn festival of song and dance (p. 54).

Correthers describes the physical setting of one studio in a way that suggests the close integration of visual and performing arts: "The studio is a large well-lighted room at the top of
Chapter Six— Materials and Projects

the building. The simple but peculiar equipment consists of chairs, long tables, a sewing machine, laundry tubs, and vessels for dyeing, a carpenter's bench. At one end of the room is a small stage with a proscenium arch and curtains, equipped with spotlights and gelatine screens for trying out light effects" (pp. 24-25).

Ericson states that mathematics, specifically geometry, is used in the construction of architectural forms, often in the context of stage settings, such as in creating arches, rose windows, arabesque decorations, domes, or bridge spans (p. 60), activities requiring materials that are different from painting or drawing as pictures to be hung.

Mathias (1932): Use of materials and kinds of projects. Despite being apparently well used by in-service teachers, the Mathias text (1932) aims to instruct pre-service teachers on art principles, art appreciation, and developing units of work, lesson plans, etc. Therefore the projects described to teach these student teachers design principles do not for the most part involve activities to be undertaken with school children. Instead the student teachers apply design principles to arranging attractive bulletin boards, charts, and informative three-dimensional displays, as well as to making posters and mounting pictures, competencies they will need in their future classrooms (p. 168). The few activities and artmaking materials revealed for use in the public school classroom are in the chapter on drawing (pp. 215-296) which, beside drawing in a variety of media (see Appendix C), seems to cover all other art activities including clay work and painting (in oil paint, tempera, water color). For kindergarten and elementary classes, Mathias recommends seven colors of paint: red, orange, yellow, green, blue, violet, and dark brown (p. 225). Children work on easels painting subjects of their own choosing from their life experiences, from what they like, and from poems. Mathias suggests elementary school children should be allowed to draw on the blackboard in chalk, the advantage being that one can draw as large as one likes (p. 225).

Mathias on subject integration. There is no information on correlation unless one sees lettering in art as relating to the subject of handwriting (Chapter V).

Cole (1940): Use of materials and kinds of projects. Because the The Arts in the Classroom reveals Cole's insight into the way she approaches her teaching and her pupils rather than outlining her program, it is not clear if she worked with visual art media and projects beyond the painting, design, clay work, and linoblock printing she describes. In painting Cole's choices of materials and equipment for her students relate to size of paper (18"x 24") and size of brush, which she explains should be large enough to allow for arm movement and for the students to stand up to do their work. Design, as Cole describes it in the text, is limited to working out in advance, in pencil and paint, on paper plates the decoration that subsequently is to be applied to clay plates. Clay used in the classroom was mixed from

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1 Working from lantern slides is also mentioned, but it is unclear whether this is a source of illustration for children or for pre-service teachers only.
dry, powdered clay or acquired in a ready-to-use blocks ready to be cut up and distributed to students. In creating decorated, molded clay plates all students made plates of the same size and form shaped from plaster molds that Cole made herself. For both the clay plates and modeled projects, glazes were limited to two slip colors (black and burnt orange). Only those student projects which Cole deemed to have achieved individual feeling were chosen for firing. As Cole did not have access to a kiln in her own school, she packed the work that was to be fired and delivered it to a local high school. Linoblock printing was done on cambric or on various remnants of fabric. Printing was usually restricted to black ink only, but there were choices of size of linoblock ranging from small scraps to at least nine by twelve inches.

Despite the fact that Cole maintained that the emotional satisfaction from the process of artmaking was more important than the end product, she carefully mounted, and sometimes cropped (p. 19), the children's paintings before displaying them in the classroom and at times in other areas of the school, such as in the hallways or, as on one occasion mentioned, in the principal's office. Modeled clay pieces and clay plates were equally treated as artistic expressions. While the children's linoprints were done on cloth, they too seemed to be considered firstly decorative as they were mounted and exhibited as wall pieces and wall coverings (p. 58); no consideration was given to creating strictly functional objects.

Cole on subject integration. Cole verbally relates the principals of dance—rhythm, emphasis, repetition, and swing—an activity which the children participate in, in motivating her students in painting and design. Dance otherwise is integrated only as a subject in the children's painting. The children's journal writing, however, serves as subjects for their paintings as well as the text for the large-scale class newspaper, which is handwritten on flip chart-size newsprint, and which the children produce as a group effort (photo facing p. 100). Because Cole focuses on having her students create art out of experiences from their own lives, she does not mention in her text any integration of art with the more usual subjects such as social studies or literature.

3. Art for Daily Living

Nicholas et al. (1937): Uses of materials and the kinds of projects. Confirming the placement of the Nicholas, Mawhood, and Trilling text, Art Activities in the Modern School, in the category Art for Daily Living is the fact that the majority of the art projects listed or described are utilitarian in nature unless they are stand-alone design exercises. One color study in a chapter entitled color experiences involves pasting bits of colored paper, cloth, ribbon, yarn or string where its color belongs on a large color circle that the teacher has put on the blackboard (p. 248). Nicholas et al. describe looking at sketches to find interesting patterns is aided by the use of a mirror where one's aim is to create bisymmetrical designs (p. 165). For other design work a Victrola record is listened to while drawing rhythmic patterns (p. 149).
Paper cutting and paper tearing are questioned by the authors who say that "without an outline to follow, cutting and tearing are not natural methods of expression" (p. 91, italic in original). However, kindergarten and first grade children make simple folded cut-paper designs for Valentines, Christmas trees and Hallowe'en decorations. Nicholas et al. also show paper cutting designs as being made by overlaying several folded and cut designs of different colors. They also describe making paper boxes, book covers, clay tiles or paper weights, woven mats, etc. (p. 178).

Nicholas et al. show bookmaking and bookbinding (pp. 38, 218-219) as projects involving making notebook and other book covers and address books. Printmaking is limited to "woodblocks" which are usually linocuts; these may be printed with a block and a mallet or a hand press (p. 225). Other than Christmas cards, all of the projects suggested in printmaking (pp. 224-225) are useful, either for the home (as in printed table runners) or as personal apparel (collar and cuff sets).

Photography by "pupils with kodaks" (pp. 126-127) is referred to in this text as a potential source material for drawing, such as taking snapshots of trees in summer for comparison of their look in the winter, and for heightening one's observation of nature.

Some large murals are shown integrating subject matter from social studies (p. 105, color plate after p. 138). One senior high class painted a background scene of a tropical setting to brighten up a lunch room (p. 186).

Model houses are shown to be made in the kindergarten and first grade as one of the industrial arts activities (p. 207). Dramatic productions are shown to include the making of props and costumes that relate to social studies work (p. 210).

Clay and modeling are part of the art program (pp. 6, 38). Nicholas et al. think it important that at least some of the clay pieces of each child be fired (p. 221), if there is no kiln available some other method of firing the pieces should be attempted, whether in a china painting kiln (won't be as hard), or "buried in the earth and fired as the [American] Indians fired their pottery" (p. 221). Almost all of the more than one page of suggested projects in clay are utilitarian objects, mostly for the home—ash trays to paper weights, slab boxes to candlesticks. The only free forms suggested are referred to as decorative statuettes as if their use too is to help decorate a room rather than being creative expression.

Cement work as a "medium of expression" (p. 224) is recognized, as in the making of decorative tiles, flower boxes, and bird baths, but the authors suggest its use is awkward so it should be limited to senior high school students and the time spent on it minimized. Some projects in metal work and leather work are advised, but Nicholas et al. state they should be restricted to junior and senior high school students (pp. 233-234).

**Nicholas et al. on subject integration.** The Nicholas, Mawhood, Trilling text states that the aim of integration is a unified curriculum (p. 210), but the authors warn: "A forced
integration is superficial, and unless the whole curriculum is organized about central themes, the art teacher may find close correlation is difficult" (p. 201). Nicholas et al. advise that while history can provide subjects for illustrating, the teacher must ensure that the theme makes for progress in drawing and is not just done "for the sake of desirable correlation with another subject" (p. 99). Similarly illustrating geographical themes (p. 123) is feasible on the same basis; as well, students might make geography notebook covers (p. 161) and portfolios to keep geography papers in (p. 203). Students in social studies, might construct a scene from Arab Life (p. 209). For the study of civics and citizenship, the authors suggest, students can construct envelopes to hold civics clippings (p. 190). They can do the same for nature study, making envelopes to keep seeds in (p. 161), as well as drawing plant life and other aspects of the study of botany (p. 124). Design work can integrate with industrial arts concerns including the making clay pieces, carving, and doing metal work (p. 161).

Ziegfeld and Smith (1944): Use of materials and kinds of projects. With a problem solving approach and stressing the relation of art to life (p. 96), the Ziegfeld and Smith text, Art for Daily Living, organizes the art activities of the classroom around the design and production of art projects that focus on the individual, including clothing and textiles; the home, including interiors, exteriors, and the grounds; the school, including decoration and arrangement inside and out; the community, including the design of all visual elements that make a community a pleasant place to be in; commerce, including window displays and advertising for stores, packaging posters, and newspaper advertisements; industry, including the design concerns of the industrial designer designing for machine produced goods; printing, including books, newspapers, advertisements, illustrations, magazines; religion, including religious architecture and artifacts; and recreation, including comic strips, decorations and favors for holidays, costumes, Christmas gifts, dress designs for sports and recreational activities (pp. 109-149). Specific materials used in art projects as well as the art activities themselves are indicated in Appendixes C and D. Throughout the Ziegfeld and Smith text, simple, inexpensive materials for artmaking are stressed and the use of at-hand materials is encouraged (p. 130).

Ziegfeld and Smith on subject integration. Most of the art projects that Ziegfeld and Smith describe are based on art knowledge needed in and integrated with daily life rather than being integrated specifically with other school subjects.

4. Art for Subject Integration

Winslow (1939): Use of materials and kinds of projects. Winslow in The Integrated School Art Program at times makes comments that could be merely theoretical rather than reflecting what is going on in the classes he is describing. For instance in mentioning how materials in sculpture determine method of handling, Winslow comments "stone, ivory and
wood are appropriate for carving" (p. 357). Elsewhere he states that "modeling is that preliminary stage of a work of sculpture which involves its actual creation in a plastic material in anticipation of its subsequent reproduction in a more permanent form" (p. 344). One wonders how many schools would have ivory available for carving and how many would be reproducing student work in a more permanent form. Winslow shows a grade twelve student carving coarse sandstone (p. 249), but carving also includes the use of soap; cement and plaster are mentioned as being used for casting (p. 238). Winslow also mentions photography (p. 238) without clarifying whether it is done by the students in class or if it is just part of the study through art appreciation.

One of the most noticeable features in the listings of materials and projects in the Winslow text are the headings architecture and commercial art. The study of architecture, including community planning and landscaping, is primarily focused on appreciation and design activities on paper, however models are also made (p. 59). Winslow sees commercial art as important (p. 375), and as a valuable outlet for a variety of design activities from advertisements through to displays (p. 352).

Clay projects recommended emphasize functional projects. Winslow states, "terracotta is more or less durable, depending on the clays used, the temperature reached in firing, and the glaze, if present (p. 357). This suggests the assumption that there is a kiln available for student use.

Winslow sees industrial arts as ministering to "man's spiritual needs by making beauty a factor in all useful things" (p. 352). Many useful items for home, personal apparel, musical instruments, stage scenery and stage properties, and toys are suggested as art projects (p. 60). Bookmaking, with its specialized materials such as binder's tape, monk's cloth, paper for linings, etc., suggests a more professional approach than some of the other texts. Block printing (pp. 125, 131-133) and stenciling (p. 115) are also included in the art program. Winslow shows group murals as being an important part of the program (pp. 224-230).

**Winslow on subject integration.** Winslow states that the teacher of art at the secondary school level who would help to carry on an integrated school program is expected to relate instruction to the other various fields regardless of the traditional subject-matter boundaries (p. 32). Winslow says that art, as the creative-appreciative part of the elementary and secondary school curriculums, involves using color, drawing, and construction in creative activities where students utilize school experiences from subjects other than art (p. 33). Winslow shows almost every subject as being able to be integrated with art in some way (pp. 32, 41). In reference to math, Winslow mentions measuring exercises working out decorative patterns like a trellis (p. 70); measuring is also involved in lettering by drawing measured lines to create the letters (p. 71). Language arts (pp. 32, 41)
is shown to include the writing of a script for circus pageant that was produced, including
costumes made with available materials (p. 62). Whereas for social studies, in a unit on
Japan, pupils made clay tiles, jars, bowls, and figures in the Japanese style and made
bound books in which to keep all information on Japanese art industries, Japanese stories
and illustrations, and block prints of Japanese figures and landscapes; and they also
painted a screen in composite pictures.

5. Art for School Art's Sake

Todd and Gale (1933): Use of materials and kinds of projects. Many of the
activities under under headings indicating bookmaking, clay and modelling, design,
handicrafts, stenciling, and weaving attempt to be functional. Todd and Gale also describe
painting decorative friezes, wall decorations, and stage scenery as well as the more
traditional free-subject painting, which uses both small and large brushes (p. 6). Easels are
shown to be used (p. 87). Seasonal projects include party favors (p. 63), toymaking and
doll making and dressing (pp. 104-105) and stained-glass windows (p. 120). Vellum is
noted as used for the stained-glass window projects (p. 98). Dramatic productions and
constructed environments involve making costumes and accessories, decorations, scenery,
and props (pp. 107, 117-120). Accept for the vellum, the above activities do not make use
of any materials uncommon to the art classes described in the other texts.

Snow modelling is mentioned by Todd and Gale (pp. 11, 14), as is papier-maché
for making decorative bowls made from bowl forms. Toys, a folding screen, costumes,
puppet stage, and posters are described as having been made with, or make use of,
corrugated cardboard (pp. 106-107). Children use sketchbooks for free sketching; if they
have nothing of their own to put in the sketchbooks they copy animals from the "Wilkins
folio" (pp. 25, 27).

Todd and Gale on subject integration. Regarding the correlation of school work,
authors Todd and Gale state:

It is to be regretted that there are still many people teaching who do not care to fuss
with materials or have any construction going on in their rooms. It makes them
nervous to see boards and cardboard around. The pounding disturbs them. We
cannot help but wish that such teachers were in college or high-school work. They
do not belong in the elementary school. Little children learn by doing things. They
should be given many opportunities to work out things. (pp. 108, 110)

They add, "The teacher who devotes part of her art program to 'art for art's sake'
and part to art as it helps other subjects is filling her place in the school. Her work is one
necessary part of the school program (p. 115)." But the text also states, "Art should never
be simply a leaning post for other school subjects. Art has the right to exist for its 'own'
sake....However, ...some children are more interested in drawing pictures for the subject they are studying than pictures 'just for fun.'" (p. 115).

For drama studies the Todd and Gale text devotes a whole chapter to the stage (pp. 117-122) as well as mentioning a puppet show (p. 107) and a play on some aspect of health studies (p. 107). For social studies students are described as illustrating a study of transportation (p. 107). For nature study, history and geography the students make folders in which to keep their work (p. 108). History studies also involve them in the construction of a Roman house (p. 108) as well as a model of the Greek sculpture "The Discus Thrower." Todd and Gale describe one boy's use of lighting learned in science as lighting a cardboard model he made of the Michigan Boulevard buildings in Chicago (p. 48). Also relating to science, another example is given of a student modelling in clay the stages of the silk worm (p. 108).

Horne (1941): Uses of materials and kinds of projects. The Joicye Horne text, The Art Class in Action, is another book that suggests art programs can be materials intensive. The chapter headings comprising Part II of the text indicate the variety of techniques on which information is provided: Posters (p. 34), murals (p. 36), stained glass windows (p. 38), cartoons (p. 40), home-made movies (p. 41), finger painting (p. 42), blueprinting (p. 43), spatter work (p. 44), stencils (p. 46), stick prints (p. 48), potato cuts (p. 50), linoleum cuts (p. 51), woodcuts and engravings (p. 54), dry points (p. 56), bookplates (p. 57), silkscreen process (p. 58), bookcraft (p. 61), textile work (p. 67), weaving (p. 71), sewn pictures (p. 75), batik (p. 75), paper and toy construction (p. 76), modelling (p. 83), carving (p. 86), papier maché (p. 87), puppets (p. 92), the puppet stage (p. 97), costumes for children's plays (p. 100), and stage sets (p. 102).

Horne describes linocut and stencil for use in making multiple posters along with the more common materials used for one-off posters (p. 35). An appliqué mural on a cloth background (p. 37) is one approach to the mural not mentioned in other texts. Cellophane and crepe paper are described as being among the possible materials for making stained glass windows (p. 38), Cartoons (p. 41) done in pen and ink as silhouettes or in color with paint that tell a story can progress to the comic strip and then to the movie. The movie (pp. 41-42) Horne refers to is the type made of a long strip of paper on a reel inside a corrugated cardboard box with viewing opening. The rollers which the paper is attached to are made of two broom handles wound by hand. Horne suggests the movie can be useful in the teaching of reading, and that subjects drawn by children can relate to their work in social studies or science, etc. (p. 41).

Finger paint, which Horne affirms is not new, does not need to be a commercial product she states; rather she gives instruction on how to make it from flour or prepared paste with color added (p. 42). Blueprint printing paper can be used, Horne suggests, in
making such things as school signs, posters, greeting cards, plans, bookplates, and plant
studies (p. 43). Spatter work is shown as useful for making greeting cards as well as
pictures. Either an old toothbrush or a cheap fly-spray gun can be used to apply the
spatter paint to the stencils (p. 44). Potatoes and carrots are both described for use in
creating simple block prints, and the process of linocutting is explained and shown to be
useful for creating a variety of functional items such as calendars, bookplates, game score
cards, labels for jelly jars, party favours, etc. (p. 51). Woodcutting is described for use by
students who want to go beyond linocutting without the additional expense of other
equipment (pp. 55-56). Dry point printing is described with the suggestion that a wringer
press can be used or a letter press if wound down tightly (p. 57). Horne suggests that
bookplates can be made from any of the printing processes otherwise described (p. 58).
Profilm or shellac and lacquer can be used in the silkscreen process for printing projects
that need color.

Weaving on looms with a heddle is described, a process that can make useful items
for the home or as apparel (p. 74). Horne describes sewn pictures as being made of shapes
of cloth appliqued or glued to a background sheet of paper (p. 75). Traditional batik is
described in detail (pp. 75-76). The toys described are made in paper including paper dolls
to dress (p. 79). In the section on modelling Horne suggests that a kiln is essential otherwise
working with clay is not worth doing (p. 83). Soap, balsa wood, paraffin wax and plaster
of Paris are all described for use in carving. Masks and waste baskets are described as
papier maché projects (pp. 87-92). Detailed instructions are given on how to make various
kinds of puppets and suitable stages for them to perform on (pp. 92-102) as well as for
student performances (pp. 102-105). Horne describes a variety of holiday and seasonal
projects, most of them made from paper (pp. 108-127).

**Horne on subject integration.** Horne states that "considerable work in English,
social studies, and other school subjects may centre around the celebrations of the seasons
and special days" (p. 112). She suggests illustrations and a variety of forms of models can
be made in order to do this. For Thanksgiving, for instance, she says a class could study
colonial life and then illustrate the log homes, costumes, and daily life of the Pilgrims. This
could be in the form of a mural. Elsewhere Horne states: "Modelling is just as good a
medium for the expression of ideas as drawing is. In fact some think it better. Teachers will
find it useful not only for its own sake but as a means of correlating art with other school
subjects. Models of animals, birds, people, ships, buildings, objects used in other lands,
and land surfaces, aid in the learning process" (p. 83). To celebrate Empire Day, Horne
suggests that a salt and flour map of the world could be made showing parts of the Empire
painted with tiny flags (bought or drawn) implanted. Or, on a drawn map of the British
Isles, emblems, coats of arms, or flags of other countries of the Empire can be added (p.
134). For Dominion Day a similar approach can be taken with students supplying versions of Canadian emblems to a salt and flour map (p. 135). A Confederation booklet with information, stories or articles and pictures could be made by the pupils (p. 135). Horne also notes that puppets can be made to represent characters in social studies and from stories (p. 92).

6. Art for Art's Sake

Pearson (1941): Use of materials and kinds of projects. The Pearson text, New Art Education, adds to regular artmaking projects and materials by including photography, with and without a camera (pp. 201-202), modelling with plastics (p. 196), the silkscreen process (pp. 190, 239), hooked rugs (pp. 190-195), and collage as texture exercise (p. 141) in the art program. Photography includes the making of photograms with light-sensitive emulsion (pp. 201-202). Pearson suggests that sculpture can be done with a variety of plastics (p. 127); the text includes reproductions of a model of a radio-phonograph made of plexiglass and a plastic case of a clock made from molded cellulose acetate (p. 196). Silkscreen work is done on both paper or cloth, the latter most often as functional textile pieces such as curtains, portieres, table covers, bedspreads, couch covers, and theater sets (p. 239).

Pearson also mentions wood engraving and woodcut prints (pp. 119, 142, 220). Painting makes use of cloth as a painting surface (p. 239) and varnish is used to finish the surface (p. 81). Easel pictures and murals are described, as are paintings of stained glass images on paper or window glass or around electric lights as lanterns or shades (p. 81).

Pearson on subject integration. Pearson makes the statement: "Art should integrate with life; it should not be taught in isolation (p. 217). Yet he says that the teacher must protect the students' vision when students interpret or illustrate something that they have learned about, such as the life of the Greeks for instance (p. 217). Pearson writes that students

can deal with subject after subject, in murals, in book illustration, in subject matter for textile design, stage sets, and so on. And in this process with its emotional drive behind it there will be more incentive to look up factual data and use it than there possibly can be when the drive is merely on learning and imposed by authority from without. (p. 219)

Pearson specifies drama, geography, and history (p. 220) as having potential for integration with art. He adds that integration could kill the art impulse if "art becomes a mere handmaiden to serve loyally and self-effacingly other subjects...(but) integration of art with other subjects need not be a negative influence on the child—if the art is master instead of servant" (p. 214).
D'Amico (1942): Use of materials and kinds of projects. A variety of traditional fresco techniques and forms of printmaking are the contributions D'Amico makes to expanding the range of available materials and feasible projects in art education in the 1940s. His text Creative Teaching in Art includes a chapter entitled "Child as Mural Painter," in which D'Amico describes fresco techniques that include the following: true fresco, fresco panels, dry fresco, and dry fresco panels, as well as encaustic painting (pp. 81-82). He also describes murals using oils and alternate media on canvas other media such as chalk on paper (p. 65). He mentions finger paints for use by young children (p. 234). In the chapter "Child as Graphic Artist," he explains hard ground etching (pp. 156-157), soft ground etching (p. 162), dry-point (p. 162), aquatints (p. 165), mezzotints (p. 169), and lithographic prints (pp. 179-183). These descriptions include considerable detail on the materials needed to undertake these processes in the classroom (see Appendix C).

D'Amico also expands the range of materials in carving to include a variety of carving materials including Arkansas slipstone (p. 104), Tennessee marble (p. 114); Vermont marble (p. 114); Caen stone or limestone (p. 114); clay in block form (p. 91); marble for use by adolescent and senior high school students (p. 95); apple or white wood (p. 108); and plastiline to make preliminary models (p. 106).

For clay work D'Amico assumes the use of a kiln (p. 139), although this can be a small economical classroom kiln that limits the size of the work that can be done (p. 87). He explains the use of armatures in a variety of materials. He mentions a potter's wheel and names many different kinds of glazes (pp. 140, 143). For young children, he recommends self-hardening clays needing no firing (p. 87). He mentions lead and antimony for casting (p. 215).

D'Amico details useful materials for such undertakings as puppetry, pageantry, and stage performances. Photographing stage models is used to extend the artistic production of students who have little "manipulative power or ability in draughtsmanship to (otherwise) produce images" (p. 210). These activities are described in the chapter "The Child as Stage Artist" (pp. 185-210), in which D'Amico also addresses integration.

D'Amico on subject integration. D'Amico believes that integration of art with the theater arts works most successfully. He sees the play as presenting opportunity for creative teaching having interests in common with all subjects (p. 187). He states:

If the school curriculum can be united under continuous theater projects or large units where all the facilities and studies of the school are in constant relation to each other, the child will receive the richest and most effective education that could be desired. (p. 201)

D'Amico believes that the dramatization, the costuming, crafts, and scenery, when centred on producing a play, unite all of the arts including the various activities of painting, construction, and crafts (p. 196). D'Amico states: "The carpentry department supervises
all the construction work, the art department all the decorative and graphic work, and the crafts and industrial arts departments teach both ancient and modern crafts" (p. 196). History can provide background information to the play (pp. 32, 54, 55), the language arts department can write and dramatize the play (p. 32), and the household arts department should help with the construction of the costumes (p. 54) and can help students understand the domestic habits and customs of the people featured a play (p. 198), and the science department can help with the study and execution of the lighting and electrical work (p. 202) after studying the scientific phenomena of light and color (p. 202).

D'Amico also saw the value of integration through other group activities and cross departmental projects. Mural making, for instance he sees as drawing upon current and historical events and the social, physical and natural sciences (pp. 5, 53), with literature furnishing information for pictorial use (p. 32). For the high school student, D'Amico suggests this might involve the study of pigment making with students learning to prepare their own oils and tempera colors in science class to use in art projects (p. 236). A reverse exchange can be made with the art class helping science in making models on prehistoric life for biology study (p. 206), or in helping to build a radio control room and a large airplane model (p. 196), or a mural showing aeronautical events and the development of transportation (p. 196). In the same way D'Amico sees the chemistry department helping with the making of glazes for pottery. He states: "This association between art and science has been carried on in a few schools for many years and has enriched the value of both subjects for the student" (p. 141).

D'Amico mentions integrating art with social studies as with a class studying Mexico building an adobe house and providing it with a backdrop of a Mexican scene and native crafts for inside the house. Another group D'Amico describes as studying medieval life and organizing craft guilds so that some children made pewter ware to be used in plays, for instance, while others made stained glass windows.

7. Art for Social Uses

Payant (1935): Use of materials and kinds of projects. The Payant text, Our Changing Art Education, is the earliest of the analysed texts to mention the use of the airbrush (p. 66), which Payant considers useful for expressing the moods characteristic of the industrial age. He also states that the camera is here to stay (p. 47), but he doesn't specify its use in the art program. Payant believes that materials should be considered in terms of their significance in the culture of the race and their "leading on" characteristics (p. 66). He approves of wood, stone, clay, wool, cotton, silk, rushes, reeds, grasses and pine needles for artmaking. He mentions paper's social significance but does not specify making it in the classroom as Lemos does. Payant disapproves of gesso work (p. 70) and raffia as
not being part of cultural history and for representing busy work (p. 66). He also states that art weaving has "little educational value today" (p. 70). But Payant does approve of some new materials that he says have been tried and found useful. He specifies monelmetal and other synthetic metals and rayon and other synthetic textile materials (p. 66).

For sculpture Payant recommends basswood, white pine, black walnut or other hard wood (p. 70), or stone or plaster (p. 73). Pottery he sees as the favored medium. He states that "pottery is perhaps the most fascinating and useful craft" and he adds, "We are never called upon to explain the 'why' of its being, for even the most practical person can readily see its excuse for being" (p. 70). Payant shows many of the traditional media being utilized—linoleum printmaking (pp. 17, 20), sculpture (pp. 70, 73), and drawing (pp. 8, 11, 54, 55). Many of the art projects Payant writes about are functional in nature including work for the school such as design and undertaking of school publication, exhibitions, and gardens (p. 9), murals on the classroom and lunchroom walls (p. 90). Color studies for Payant gain from having a practical application: his students were given the task of determining color schemes for the school (p. 9).

Payant on subject integration. Many of the art projects Payant writes about are integrated with other school subjects. Integrated work includes doing drawings in response to reading (p. 58), drawing nature subjects from observation (p. 51), designing and producing backdrops (p. 57), model heads (p. 34), and costumes (p. 19) for school stage productions. Payant states:

While the aim of the new educator is a harmonious development of native abilities as well as individual thought and feeling which result in an integrating of art with other real activities, the new art teacher does not allow art to stick out as a sore thumb in school activities or life. It is no longer a matter of a period on the program. (p. 28)

Earlier he specifies:

Such matters as staging of plays, school murals, color schemes, school exhibits and gardens, appropriate posters and printed matter and school publications, are all factors of school life which are essential and the significance of the art as taught may be measured by the influence felt in all such problems as these. (p. 9)

Despite these statements, Payant acknowledges the need to question correlation in planning curriculum by asking such questions as "What is valuable integration?" and "how may correlation be a meaningful waste?" (p. 9).

Visual Arts in General Education Text (1939-40): Use of materials and kinds of projects. The authors of Visual Arts in General Education suggest that design and construction activities can include many projects that are functional. They describe one school that undertook to make furniture for the school clubroom and also made a fountain and bird bath for the school yard (p. 76). Another school class made draperies and
furniture for school laboratories (p. 80). Landscape planning of a student's home and redesign of students' bedrooms became class projects with students visiting the students' homes to make suggestions for improvements (p. 80). Storekeepers had their windows dressed and their stores revamped by one art class (p. 80). Models too are made of the neighborhood, recreation centers, theaters, landing fields, medical centres (pp. 79-80). One class is described as co-operating with industry designing some textiles, toys, metal-craft objects, and pottery to be made (p. 81).

Etching and lithography are the forms of printmaking that are mentioned in this text (p. 76). The making of color wheels is mentioned as being potentially detrimental (p. 60). For life drawing the nude model is recommended (p. 62), but the authors state that if this is not feasible students can model in bathing suits for each other (p. 62); sketching trips to the slums are suggested for students from more privileged neighborhoods (p. 76). Photography can be used for social commentary (pp. 78-79).

Visual Arts in General Education text on subject integration. In this text integration of the individual is stressed; integration of subject matter is stated to have only slight value. In a section headed "The Curriculum as a Means of Integration" the authors of Visual Arts in General Education suggest that attempts to integrate other subjects with art are likely to be superficial (p. 82). They are against the artificial forcing of integration (p. 85), however, the authors approve of the situation wherein the visual arts, drama, dance, physical education, and science strive together for improved emotional development and physical health as means to the integration of the individual (p. 82). The example they give is the study of the human body as being approached from the point of view of physical education, science, English, history, mathematics, as well as through art where the student considering it from these varying points of view "should come to appreciate the body as an esthetic form and to feel the pleasure of using it skillfully for his [or her] ends" (p. 83).

Despite stating such reservations, the authors of The Visual Arts in General Education also acknowledge that "dramatic enterprises provide incentive for learning many kinds of subject-matter. There is scarcely a school subject which cannot contribute" (p. 66). In presenting a play from the past, they state, "study of the arts background, as well as the general historical background, can contribute liberally in planning costumes and in providing stage settings which take account of the architecture and interior furnishings of the times" (p. 66). They add, "theatre art, marionette-making, and puppetry... offer a variety of art expression that appeals to students and at the same time forms a focal point for integrating the arts with other studies" (p. 136). Also on the subject of the dramatic arts, they make the interesting comment:

Such enterprises—plays, pageants, festivals, and the like—allow expression of many of the adolescent's desires to associate freely with the opposite sex, to
assume adult rôles, to be romantic, to make love, to indulge in the discussion of adult topics, to receive recognition for large-scale achievements. (p. 64)

One wonders if the authors are using the term "to make love" with the nineteenth century meaning here. The authors of The Visual Arts in General Education note that art and English integration could aim for sensitizing students to less privileged people through study of poets and artists (such as Daumier) and through sketching people in the community (p. 83) Other art integrating activities could involve geography in map and mural making, health, math, history, and home economics (p. 83).

Browne (1943): Use of materials and kinds of projects. The new activities that Sibyl Browne introduces into the art program during the war years in Art Materials for the Schools: Activities to Aid the War and the Peace include projects relating to aviation and flight, such as making model planes, gliders, and kites (pp. 13-28), and making maps, pictorial charts, and informative exhibits (pp. 29-50), as well as creating what she refers to as rubbish sculpture and three-dimensional design with movement, the latter being mobiles not yet so named. She also includes camera-less photography—photograms—as design, developed in a portable dark room.

As indicated by her chapter headings, she also includes the more well-known art activities such as puppetry (pp. 51-56), posters and booklets (pp. 57-58), weaving and rug making (pp. 67-80), pottery and modeling (pp. 81-90), and carving (pp. 91-98) using a wide variety of substituted materials to counteract the shortage of traditional artmaking materials. This finding of and utilizing alternative materials and her exploration of plastics as a sculptural medium (pp. 102-110) and natural materials for dyeing, painting, and printing (pp. 59-66) are Browne's contribution toward broadening the range of potential artmaking materials at this time.

Browne on subject integration. The Browne text suggests correlation of art with social studies (p. 27) as part of the good neighbor policy of global understanding that will help toward building future peace. Chemistry is mentioned in learning about dying with natural dye-stuffs (p. 59). Without mentioning integration, the Browne text shows some correlation with science also in creating maps to show land use and erosion. However, Browne describes most activities without reference to possible applications to other subjects. Discussion of puppet plays is an example of this (pp. 51-56) that does not specifically mention potential integration with language arts.

Summary

Materials and projects are tightly interwoven. To list the projects and activities in the art programs is to suggest some of the accompanying materials. The following
summarizes the most common activities and lists the authors supporting them. The initials of the authors are grouped according to their associated curriculum model.

Modelling and pottery in clay (all texts support work in clay)
Printmaking (Wh, Le; H/S, Ma, Co; N/M, Z/S; T/G, Ho; Pe, D'A; Pa, Vis, Br)
School theatrical performances (Wh, Le; H/S; N/M; Ws; T/G, Ho; Pe, D'A; Pa, Vis, Br)
Bookmaking (Wh, Le; W/S; N/M, Z/S; Wn; T/G, Ho; Br)
Practical objects for use in the home (Wh, Le; N/M, Z/S; Ws; T/G, Ho; Vis, Br)
Construction projects (Wh, Le; H/S; N/M, Z/S; Ws; T/G, Ho; Br)
Weaving (Wh, Le; H/S; Ws; T/G, Ho; Pe, Br)
Making clothing and accessories (Wh, Le; N/W, Z/S; Ws; T/G, Ho; Br)
Decoration of the school (Le; H/S; N/M, Z/S; Ws; T/G, Ho; Br)
Commercial, industrial, and business interests (Wh, Le; Z/S; Ws; Pe; Vis, Br)
Holiday art and seasonal art projects (Wh, Le; N/M, Z/S; T/G, Ho)
Postermaking (Wh, Le; Z/S; T/G, Ho; Br)
Painting (those showing painting as having a major role for its own sake H/S, Ma, Co; T/G; Pe)
Basketry (Le; H/S; Pa.)

The most common activities favored for the integration of art with other subjects, and the authors supporting them, are as follows:

Booklets and school publications (Wh, Le; Z/S; Ws; T/G, Ho; Pe, Pa, Br)
Drama performances (Wh, Le; H/S; Ws; Pe, D'A; Pa, Vis.)
Posters (Wh, Le; Z/S; T/G, Ho; Pa, Br)
Murals (Wh, Ws; Ho; Pe, D'A; Pa, Vis)
Modelling (Wh, Le; H/S; T/G, Ho; D'A; Br)
Illustrating of themes from other subjects. (Wh, Le; H/S; Ws; Ho; Br)
Scenes with model (Le; H/S; N/M; T/G; D'A)
Mapmaking (Le; H/S; Ho; Vis, Br)
CHAPTER SEVEN—Hierarchy of Materials Associated with Fine Art or Craft, Historical and Cultural Usage, and Gender Designations

Kauppinen (1987) notes that "Efland's (1983) discussion of the dissociation of fine arts and applied arts and its consequences for art education points to a historical problem involving characteristics of status and reference group theory" (p. 68). I included this question on hierarchy in the study to determine if there were any assumptions in the 1930s and early 1940s about the status of art made in the schools being designated either as either fine art or craft based on the materials from which an art object was made. In 1906 the industrial arts teachers had separated from the fine arts teachers in forming their own organization, the National Society for the Promotion of Industrial Education (Saunders, Encyclopedia of Education, p. 285), yet the descriptions of the programs in many of the texts in this study reveal a combination of activities designated as industrial art, applied art, crafts, and fine art. As there may be differences in materials used in classes focused on fine art, industrial art, crafts, and applied arts, it seems useful to include the authors' comments on these distinctions as well as statements relevant to material associations. I have also provided for recording where authors in the study allude to any associations of materials with historical or cultural use. Statements relating gender to a specific material, or to an activity often so closely intertwined with a material, are also included in this chapter.

1. Art for Industry

Whitford (1929/37): Hierarchies associated with art and craft, cultural usage, and gender. As noted elsewhere it is difficult at times to tell Whitford's opinions from the ideas he is reporting in Introduction to Art Education. He states that in the prior 50 years, art education has represented so many new and unrelated kinds of instruction that one becomes bewildered in trying to enumerate all that has been taught under the head of art education. We speak of fine art, applied art, constructive art, practical art, representative art, visual art, decorative art, graphic art, plastic art, the space arts, useful arts, household arts, manual arts, and the industrial arts, the arts of design, aesthetic arts, independent arts, time arts, minor arts or lesser arts, related arts, fictile arts, classical arts, commercial and advertising art, civic art, theater art, modern art, etc. (p. 83)

Whitford follows with a plea for more exact designation of the subject-matter content of art to ensure better curriculum planning (p. 84). He states:

Advocates of manual training or industrial arts, as the subject is termed to-day, have always been quite definite in their objectives, namely, that of providing for boys (and sometimes for girls) a practical contact with tools, and creative and constructive experiences. (p. 15)
In this discussion, Whitford quotes Snedden of the Eastern Arts Association:

And so I am thinking under the head of industrial arts of any and all kinds of work with wood, fine and coarse, work with metals, pottery or clay, book binding, printing, gas engine, photography, bicycle repairs, soling shoes, making of textiles or sewing of textiles into garments, use of paint and varnish and the like. (quoted on pp. 15-16)

Yet Whitford writes of fine arts and industrial arts in one context and then refers to arts and crafts in another (p. 172) leaving one wishing he would provide his own clear definitions of these. On one page he mentions "the handicrafts") (p. 151) and then a page later he lists activities under "manipulative processes and activities," which include "drawing, painting, designing, modeling, coloring, decorating, drafting, weaving, woodworking, carving, dyeing, printing, lettering, craftwork of all kinds, building, forming, making, arranging, judging, etc." (p. 151). In this context "craft work of all kinds" (p. 152) remains ambiguous. Craft seems that which is done on a personal scale whereas industrial art is that done on an industrial scale (p. 151). Whitford also reveals implied differences in such phrases as: "provide experience with the creative and productive mediums of art" (p. 146) and instil a "love and respect for the work of artists and craftsmen" (p. 150).

Whitford seems to assume that the general type of art work taught in schools includes drawing, painting, design, construction, modeling, and the history of art (p. 92). He defines architecture, painting, and sculpture as being fine arts (p. 38). That which Whitford terms artistic drawing might be considered fine art; he specifies materials for experience in the fine arts as being "pencil, crayon, brush, color, etc." (p. 146), as opposed to "materials for construction and project work of various kinds in industrial art, commercial art, interior decoration, costume design, landscape design, stagecraft, etc." (p. 146), which he does not specify. He does say that when constructive activities become highly specialized with career preparation as an objective, the work is usually classified as industrial or vocational education (p. 16).

Lemos (1931/39): Hierarchies associated with art and craft, cultural usage, and gender. In an article about Mexico written within a year of his text, The Art Teacher, Lemos makes clear his opinion about the relative status of so-called fine art and craft in the following:

True, there are not hundreds of art galleries or miles of Renaissance architecture to weary one's eyes and neck, but there are hundreds of interesting market squares and miles of quaint villages and artistic, quaint home and church architecture to satisfy those who prefer everday living art, the art of the people.

To me the arts and crafts of the peasant, the honest application of line and color to the objects to be used by the artist, far surpass the picture painted or the object decorated when it is done only for show. Art can never be other than selfish art

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Chapter Seven—Hierarchy of Materials

when it is done for exhibition only. To be sincere it must be done as a sincere expression of beauty, not expression seeking applause. For this reason, the finest lasting art expressions that have come down to us from the past are those objects of utility in some artist's life, which he [or she] lovingly has enriched with beautiful thoughts. We call the thoughts decorations " (Lemos, 1932, p. 59).

Also, in an editorial Lemos wrote for School Arts, in November 1935, he makes it clear that he does not associate specific materials with fine art or craft. Lemos states, "Materials do not define arts, but what the artist thinks out with any material is what counts" (p. 131). Lemos includes a quotation by Anatole France to substantiate his own commitment to dispelling any differentiation between "fine" and other kinds of art. The quote reads:

For years men have tried to divide art into two branches, calling one "fine" and the other "industrial," each incapable of surviving in such isolation. The wish, no doubt, was to make us believe that the "industrial" arts were so soiled by the degradation of labor that they could not enter the regions of pure beauty. (No details provided, quoted by Lemos on p. 131)

In his text The Art Teacher, Lemos explains that he sees industrial arts as "a medium for the free expression of ideas" (p. 466); and he suggests that the variety of constructive activities that this subject provides,

accompanied by studies of the materials used, their sources and characteristics, and the simple processes by which they are made into useful products....will give the pupils a knowledge and appreciation of the world of industry, and a basis for good taste and discrimination in choosing. (p. 466)

Lemos does not relate materials to the work of specific artists, but in describing processes, which at times imply materials—as clay in pottery and fibre in weaving—he mentions historical and cultural usage of some materials. For instance in discussing toymaking, Lemos mentions that toys from the ancient tombs of Egypt and Greece were made of pottery, cloth, and wood (p. 321); in describing batik originated by the natives of the island of Java, he acknowledges the use of cloth (p. 350). In discussing the ancient Egyptian development of early writing, with the use of simplified designs of animals, birds, and objects, Lemos acknowledges the use stones as writing surfaces (p. 38). He tells of the weavings and pottery (p. 38) of the ancient Indians of America and he describes the current cultural practice of American Indians weaving beautiful patterns in their baskets and blankets (p. 212) and including such designs on their pottery (p. 186), without mentioning materials—presumably fibre and clay. In alluding to designing in cut paper, Lemos mentions the cut paper birds made by Austrian children (p. 67); he also mentions the glass bead toys made by Czechoslovakians (pp. 321, 325) and the wooden toys made by the Germans (p. 336), Swiss, and French (p. 322).

In the Lemos text, there are references to boys and girls only as doing specific projects which require working with specific materials: "Thin metal handicrafts for boys is
a craft with many possibilities," states Lemos (p. 323) and "girls may cut paper designs for applique or embroidery where needed" (p. 474). Other references to textiles seem to implicate girls more than boys, but this is often ambiguous.

Lemos makes a statement noting that "trellises may be made for the garden by any boy or girl who can use a hammer and saw" (p. 380) sounds as if it is acknowledging the equal involvement of both girls and boys in working with wood—until one realizes the wording could imply anyone who already knows how to use a hammer and saw. There is no suggestion of giving those who don't know how to use a hammer or saw the opportunity of learning in order that they too can do this type of woodworking. Some children, either girls or boys, may have been excluded from such projects as working in wood as a result of this prerequisite.

2. Creative Self Expression

Hartman and Shumaker text (1932): Hierarchies associated with art and craft, cultural usage, and gender. In the Hartman and Shumaker text Creative Expression (1932), the various authors do not associate materials with either art or craft. In his chapter, Correthers reveals an attitude that is both non-hierarchical and non-sexist regarding materials in stating,

Children usually start expressing their ideas in two dimensions and progress to three dimensional work. As all materials have the same value—that of being merely vehicles used for visualization—it seems to make no difference to either boys or girls as to what they use or whether they are at the sewing machine or the carpenter's bench. (p. 25)

Cane makes a hierarchical distinction and suggests it is art, as in fine art, that they are after in their program but she does not implicate the role of materials:

I believe that art is a search for the unattainable and that craft work is a search for the attainable.... Since it is the unattainable, the immortal thing we seek, naturally it is within the child's own soul the source is found. It is because I have this faith in children and build their faith that they respond as they do. (p. 46)

Mathias (1932): Hierarchies associated with art and craft, cultural usage, and gender. In The Teaching of Art Margaret Mathias acknowledges the difference between fine art and industrial arts but does not reveal any assumptions associating specific materials with art or craft. She views the industrial arts as the changing of material for utilitarian purposes, which she says is aiming for the materialistic and tangible, and the fine arts as the changing of a material for aesthetic purposes, which involve striving for the spiritual and intangible; she provides the examples of a serviceable dress compared with a beautiful dress (p. 2). However, Mathias acknowledges that industrial art and fine art can never be separated: "Every object presents a pleasant or an unpleasant appearance, and to that
extent has qualities of the fine arts. Every work of fine arts depends upon craftsmanship and to that extent has qualities of the industrial arts" (p. 3).

The historical and cultural examples of art Mathias includes are primarily to make points about elements of design and style rather than to comment on materials used. For instance, of the 138 plates appearing in the text, only three cutlines indicate the material from which the object was made: i.e., "Moroccan embroidery in silk" (p. 99) and "wrought iron gates, the Cabildo, New Orleans" (p. 314).

Mathias does not suggest any differentiated use of materials for boys and girls, but she has a tentative manner in suggesting defending an equal need for woodworking "We are recently realizing that boys as well as girls need to know how to select a balanced meal. And, we are just beginning to realize that girls can find as much use for saw, hammer and screw driver as boys" (p. 3). It is interesting to note that Mathias doesn't dare to say that boys need to know how to make a balanced meal. But we should be grateful that Mathias at least is in favour of not prohibiting girls from the use of hammer and saw.

Cole (1940): Hierarchies associated with art and craft, cultural usage, and gender. Natalie Cole in The Arts in the Classroom does not assume association of specific materials with art or craft; nor does she mention historical or cultural usage of materials. The only reference Cole makes that specifies an activity done by boys and not girls relates to the expulsion of air from clay. This she has two boys do "by slamming it against the back sidewalk" (p. 26). She shows no concern that if girls are not involved in this part of the process they later may think that they can't do clay work on their own because they've never helped prepare the clay. But Cole is not so concerned with preparing future artists as developing emotionally integrated human beings. Presumably she thinks boys would benefit more from being put in charge of this forceful, energy-consuming activity.

In the discussion of design relating to printmaking with linoleum blocks, Cole states, "As in the plates the boys made the most appealing figures" (p. 60). This response may have been to counteract a possible contemporary opinion that classroom art appealed more to girls than boys, but there is no way of knowing if this is why Cole chose to include this comment.

3. Art for Daily Living

Nicholas et al. (1937): Hierarchies associated with art and craft, cultural usage, and gender. In their text authors Florence Nicholas, Nellie Mawhood, and Mabel Trilling refer to industrial art as the study of art in industry as a study of artistic expression and of art quality in terms of materials and industrial products (p. 196). Industrial art in schools is set up to provide experiences with the materials used in industry in order for students to develop better understanding and appreciation of the design and workmanship of
industrial products (p. 193). These authors object to the terms manual training and handwork for suggesting mere hand skill is required without any measure of mental activity (p. 198). They assume craft work has a practical value, such as the making of clay tiles, bookbindings, weavings (p. 40), but the term crafts they also object to on the grounds that it suggests the handmade article where "in the present world we must take into account the machine-made article" (p. 198). They think the term applied art is a misnomer because art can not be "applied" successfully to any object. "Art quality is an innate and structural characteristic, not added to the object as a second thought" (p. 198). While they spend considerable effort in defining the various activities that legitimately can be included within the school art program, these definitions do not rely on associations related to the materials used.

Historical or cultural examples are mentioned not in association with material usage but in terms of styles and design. The closest they get is in alluding a material is in mentioning Indian design in pottery and then relating this to students' treatment of a material: "A few pieces (of pottery) can be buried in earth and fired as the Indians fired their pottery" (p. 221).

Nicholas et al. assume that boys and girls will be living gender-defined roles and that their art preparation should reflect this. "Girls naturally show more interest in the design of clothing and house furnishings, and boys in the design of furniture, automobiles, and industrial products" (p. 40). In following up on this regarding materials, the authors state: "Girls design their own dresses and carry them out in actual materials. For interior decoration projects they may design and make curtains, lampshades, or table covers" (p. 259). The authors do not mention if the boys are carrying out their design projects, furniture for instance, in actual materials.

Ziegfeld and Smith (1944): Hierarchies associated with art and craft, cultural usage, and gender. Perhaps of all the texts in the study, Art for Daily Living: The Story of the Owatonna Art Education Project by Edwin Ziegfeld and Mary Elinore Smith, which stresses the relation of art to life, reveals the least concern for traditional hierarchies between fine art and craft. Nevertheless they do indicate what they consider to be craft in a comment discussing equipment: "Craft equipment for working in wood, clay, metals (when they are available), plastics, and leather is especially desirable" (p. 145). Also in mentioning tools to make objects of practical as well as esthetic value, they mention photographic equipment revealing that they also consider photography a craft. Ziegfeld and Smith also state, "No craft or technique, however, is of value only in and of itself; the teacher who is also a creative artist realizes that a knowledge of materials and processes is an essential aid to complete appreciation" (p. 145). Despite focussing on producing the knowledgeable consumer with taste, sculpture and painting were studio activities in the
program as the program organizers acknowledged their universal significance in cultural history (p. 99).

4. Art for Subject Integration

Winslow (1939): Hierarchies associated with art and craft, cultural usage, and gender. Winslow in the The Integrated School Art Program does not reveal any significant information on these topics, although two comments do show boys working with materials requiring more strength than those more usual in school art programs.

Animals for the ceremonies... were made by the boys... Framework for the animals was made of heavy baling wire and chicken wire. Over these was sewn burlap. The animal was then painted with a think glue size. This surface takes paint well. Powdered paints were used. Old burlap bags were brought in by the pupils. The whole affair was staged by boys. A mechanical man in which one of the boys was placed acted as master of ceremonies. (p. 62).

In discussing the making of murals, Winslow advises, "Have several boys put the frames together from molding prepared in school shop. While they are doing this the remaining pupils may be working on the necessary finishing of details on the canvas" (p. 232). From this one assumes that the girls, by default, are doing the detailed finishing painting.

5. Art for School Art's Sake

Todd and Gale (1933): Hierarchies associated with art and craft, cultural usage, and gender. In the Enjoyment and Use of Art in the Elementary School, Jessie Todd and Ann Gale do not provide any information on these topics. In referring to specific artists or cultures, they discuss elements of style that show what can be learned from considering that style, not information relating to the materials.

Horne (1941): Hierarchies associated with art and craft, cultural usage, and gender. In The Art Class in Action Joicey Horne does not reveal any association of specific materials with art or craft. In referring to textile designs in school, she sees some of the value of the experience of working with textile design as giving the children an understanding of the methods used in making commercial goods (p. 67). "When we think how important woven fabrics are in our lives it is obvious that an understanding of the subject (in school) is no 'frill' " (p. 71). Horne contrasts this with batik saying, "Batiks are not made under factory conditions, so this work remains definitely a handicraft" (p. 70).

Horne does not relate material to work of specific artists, but she does mention a few examples of historical or cultural usage of some materials discussed. In discussing paper maché in making objects, she states the "Orientals have known and used it for centuries" (p. 87). Substantiating the fact that finger paint is not a new medium, she states
that "primitive" people have been using finger paint for a long time to make designs on pottery (p. 42). Horne notes also that (American) Indians for some time have been using a stick heddle or twigs for weaving (p. 72).

Horne reveals some differentiated projects for boys and girls and these are in different materials. She notes textile projects as being particularly suitable for girls and in each description the word simple seems to be included, as if that is all that can be expected of girls: "Girls who are interested in sewing might like to try designing for simple embroidery stitches. For example, very simple geometric patterns...." (p. 67). And still Horne continues, "Several types of kinds of embroidery and home crafts are simple enough for girls to do. Cross stitch has been given a good deal of space here because designing for it is easy." (p. 68). "Girls might like to try designing for candlewick. Very simple geometrics are the most attractive in this material" (p. 68). In listing practical items such as cushions, bags, table mats, belts, hats, and trimming that can be made out of felt, Horne recommends belts for Canadian girls saying (equally as insultingly?) that "Belts are especially suitable for girls to make as little material is needed and the work is quickly done" (p. 68).

As for projects and materials that are suitable for boys in her chapter on carving, Horne states, "Carving is an art which seems made to order for school purposes. The materials used are cheap and clean to handle, and very little equipment is needed. The children, boys particularly, enjoy this activity in both intermediate and senior classes " (p. 86). The materials Horne describes for carving are soap, paraffin wax, and plaster of Paris. The only other comment she makes that singles boys out is: "What small boy would not enjoy making the merry-go-round in figure..." (p. 76). These are made of spools, cardboard, and paper.

6. Art for Art's Sake

Pearson (1941): Hierarchies associated with art and craft, cultural usage, and gender. In The New Art Education Ralph Pearson assumes no association of specific materials with art or craft; but he acknowledges the difference between the two and he wants to help art education to get away from preoccupation with craft (p. xiii). Pearson sees skill in drawing or other techniques as craft (p. xviii). Pearson wants art to be rooted in general life and not be the special property of the few. He wants people in general to be able to participate in the art experience (p. xiii). He suggests it is the approach of the doers that determines whether something is art or craft.

At times Pearson uses disparaging tones in speaking of craft: "Skill is craft, not art" (p. 89), he states. Here he is referring to the skill of naturalistic drawing and copying, to which he is opposed. Pearson says, creative drawing "is not mere craftsmanship. It is not naturalistic drawing. Creative drawing demands that [the person] who draws shall be a
creative artist instead of a crafts[person]" (p. 119). Pearson concludes, "Craft is a practical matter, a means, but lacks the values of the spirit" (p. 215). Pearson believes it is up to the artist to create beauty, not to re-create beauty observed in nature as the Naturalistic School did (p. 19). Pearson provides 19 axioms about creative art production and education; the relevant ones—the third, fourth, fifth, eighth, and tenth points consecutively—are noted here.

- Craft and technics must always be given secondary importance to creation and design.
- All copying from nature or other works is craft, not art.
- Design is the common denominator of all the arts. It is timeless and placeless. Without it... expression in any medium may be informative, may exhibit technical mastery, but it cannot be art.
- Applied design is not separate from fine arts. All are similar harmonic expressions in color, space, or form.
- The creative artist, as professional, amateur, child, or student, should normally apply his [or her] design sense to [the] environment—to creating color schemes for his [or her] home, to designing textiles, rugs, metalwork, etc., for his [or her] own use or for sale. This was normal practice in the Middle Ages and in the European Renaissance....We should revive that natural and healthy process. (pp. 246-247)

Pearson sees art as

present in the work of a child or amateur adult the instant a personal expression is played into a harmony of line, color, space, or form—no matter how crude the harmonic expression may be. From such a crude beginning to the greatest masterpiece lie hundreds of different degrees of achievement; all can be works of art. (p. 246).

Pearson states that "the modern creative artist is the most resourceful designer in color, space, and form. Interior design is design of color, space, and form. So is furniture.... The creative artist is the logical designer of all things of use" (p. 239).

In his chapter on the Bauhaus (pp. 198-205), Pearson includes a passage from the Museum of Modern Art catalogue entitled, Bauhaus 1919-1928, where Director Alfred H. Barr, Jr., comments as follows:

The Bauhaus is important .... because it ... faced the problem of good design for mass production....Because it bridged the gap between the artist and the industrial system. Because it broke down the hierarchy which has divided the "fine" from the "applied" arts. Because it differentiated between what can be taught (technique) and what cannot (creative invention). (quoted in Pearson, p. 198).

While wanting to add emotional/aesthetic design aspects to the Bauhaus' aims, he agreed that, "We need new experiments with new materials" (p. 199). He adds, "Developing the expressive powers of the self through manipulation of materials with stress on the nature of the materials, these are additional aims of the school" (pp. 199-200).

D'Amico (1942): Hierarchies associated with art and craft, cultural usage, and gender. In Creative Teaching in Art, Victor D'Amico considers painting a fine art, but he
posits quality as the general characteristic differentiating fine art over craft. He states, "Design is the distinguishing character of a craft and the quality that raises it from mere skill to the level of fine art" (p. 216). Elsewhere D'Amico states: "Design and manual arts belong to the same experience. When they are artificially directed into separate experiences, they lose both their educational and art values" (p. 231). D'Amico recognizes as crafts the types of self-made gifts often made in classrooms including carved boxes, pottery, jewelry, or metal objects (p. 13). He says: "Here is an opportunity for the teacher to develop the various crafts and arts and to foster the spirit of unselfishness. Designing and working out such objects are equally as important as making pictures" (p. 13). Elsewhere D'Amico mentions "crafts, pottery, jewelry, and weaving" (p. 198) as being examples of crafts.

D'Amico gives many examples relating materials to the work of specific artists. In discussing the fresco medium, he mentions Mexican mural painters Diego Rivera, José Clemente Orozco, David Siqueiros (p. 68). He also specifies examples of frescoes done under the Federal Art Project and the Treasury Department programs (p. 69), as well as the fresco of Leonardo da Vinci, "The Last Supper," (p. 77). Also in discussing encaustic painting D'Amico states that this technique was revived by Mexican masters such as the one by Diego Rivera in the National Preparatory School in Mexico City which was encaustic done on concrete (p. 81).

In discussing depiction of form in a chapter on lithography, D'Amico suggests students look at paintings of Cézanne or van Gogh (p. 174). D'Amico also mentions historical or cultural usage of materials discussed. He mentions encaustic was originally done by Coptic painters in Greece and Egypt, and that the fresco mural medium was brought to a high form by the Italian painters of the Renaissance (p. 68). In dealing with certain problems in modelling in clay, d'Amico suggests students be directed to consult Assyrian sculpture to see how to support projecting limbs (p. 90). About sculpture he summarizes: "The youthful artist will find his best models in the works of the ancients, particularly of the Egyptians and Cretans, the early primitives, the Mayans, the African negro, and the moderns....(as they) worked with their hands and hearts close to their materials" (p. 116). In introducing pottery, in addition to the Egyptian, D'Amico also mentions referring to such primitive arts as the Aztec and the American Indian pottery (p. 119). Regarding coil method in pottery, he comments, "Much of the world's greatest pottery, Indian pottery, for example, has been constructed by coils" (p. 127). D'Amico further comments, "Underglaze pottery may also be beautifully finished simply by rubbing it with a good wax and not using an overglaze. Most Indian pottery is finished in this way" (p. 148). Of slip decoration, D'Amico notes that "many of the Greek vessels were made by this method" (p. 149). He also mentions that scratching method of indicating design, called "sgraffito," was extensively used by the Italian potters (p. 149). D'Amico concludes:
The field of art media, techniques, and processes have been developed by the old and modern masters over centuries of progress and includes such processes as the fresco, encaustic, gouache, and tempera. These processes...have been revived and introduced to the active field of art by the modern artists, particularly the Mexican masters after years of research and experimentation. Much credit must be given to Diego Rivera as a scholar as well as in capacity as a master of the fine arts. These processes and materials were introduced in the program of art of the Mexican schools during the period of the Open Air Schools, and account in part for the consuming interest in art of Mexican children. (pp. 234-235).

D’Amico reveals some differentiated use of materials for boys and girls. For instance in discussing plastic expression in adolescent years, he writes:

Boys especially demand media that challenge their physical powers, and for this reason sculpture and modeling are extremely popular with them. The desire to master skills and techniques, and the love for tools and tool processes, develop at this age and increase both the interest and the educational values of this expression of art. (p. 93)

In the section on pottery, D’Amico says of early adolescence (ages 12-14) a division of the interests of boys and girls is apt to occur regarding the object boys want to make (ash trays, vases, paper weights, and tiles) and girls want to make (bowls, dishes, and tea sets) (p. 120). In writing about later adolescence, D’Amico states: "The code of the masculine and feminine no longer operates, but is replaced by standards of design and workmanship. One may discover girls executing large sculpture bordering on the monumental scale, and boys making delicate pottery and fine tableware" (p. 120). D’Amico acknowledges that for children in grades six to nine, boys "are especially intrigued by new processes and media" (p. 23) and he suggests they will particularly like mezzotint (p. 167).²

7. Art for Social Uses

Payant (1935): Hierarchies associated with art and craft, cultural usage, and gender. In Our Changing Art Education Felix Payant shows he is opposed to the categories of art relating to hierarchical assumptions. Payant states "it is time for schools to break down the difference in such terms as major and minor arts or fine and practical arts" (p. 81). In discussing arts and craft Payant says,

Crafts are taught for their educational and cultural contributions. Valuable for their manipulation exercise, as appreciation activity, as recreatory activity....The value of a craft must be measured by what it does for the individual in the way of emotional

²One other comment about gender by D’Amico in this 1942 text, even though not about materials, seems worthy of mentioning for seeming to be surprisingly liberated. He suggests using same sex adolescent classmates as nude models: "When boys and girls are in different classes one of them may pose for the group in the nude. If this seems too daring or otherwise impracticable, a pupil may pose in gym togs or bathing suit. This latter method has been carried on with boys and girls on the junior high school level in various schools for several years with remarkable success" (p. 93).
release and cultural experience, rather than in any intrinsic significance of the
result....

The teaching of crafts has a three fold purpose: to add to a satisfaction in
living—the creative side; to develop a discriminating judgment—the appreciative
side, and to impart reasonable technical skill....

When projects are taken from the plans of other people, designs are copied,
processes are imitated—they lead nowhere but to a repetition of a manual exercise.
It is a great mistake to retain the idea that the arts and crafts movement holds
something sacred for society which the art of the machine age is violating. (p. 70)

To Payant, quality seems to be the determining factor in deciding if something is art
or craft. Payant labels one illustration with the words: "An Indian purse worthy of study
as art" (p. 50), seeming to suggest leather work can be an art if the quality is there.\(^3\) Under
the heading of craft, Payant refers to pottery (clay), wood, textiles—specifically in cotton,
wool, and silk—and paper. In alluding to plastico, raffia, and gesso, which he does not
recommend for student use, he mentions them in the context of craft, as he does materials
for weaving, carving, modeling and basketry. As he discusses work done in plaster of
Paris, flour, wax, soap (p. 70), Payant alludes to the sculpture and carving produced as
craft (p. 70), perhaps suggesting lack of quality rather than determining the categorization
to the materials.

Payant does not relate materials to historical or cultural usage and includes only a
few examples of differentiated activities and use of materials for boys and girls. He writes:

When the pupil brings to school a bucket of mud, and in a few days takes home a
beautiful green bowl, his family and friends are true converts. In every class there
are boys who will delight in the experience of finding and digging the clay, and
putting it through a sieve, a process to render it suitable for classroom use. (p. 70)

In other cases where Payant mentions boys only carrying out specific activities,
implying working with specific materials, he seems to be reporting rather than advocating
such differentiation. Payant writes: "In America there have been cases such as the Christian
Fenger High School in Chicago where the boys met a very real need and painted large
murals in the auditorium and school cafeteria with subject matter, technic, and materials as
well as design all within their own lives and understanding" (p. 9). Again, one wonders if
he reporting only when he provides the following: "This photograph shows the students of
the Boys' Technical High School of Milwaukee at work on large panels" (p. 27). The photo
shows three well groomed boys probably of high school age painting the mural.

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\(^3\) Payant states:

We need art for everybody; more persons practicing and fewer on the sidelines looking on—less
professionals, perhaps, more understanding to break down meaningless distinctions like fine
and practical, the best in each line of activity will be the art in the future; art which is
worthy of that name. (p. 33)

Relevant to this, Payant provides the definition of the artist as being "a person of superior sensitivity
with an aptitude for using materials or mediums," who expresses "emotional reactions to life in one
form or another" such as feelings and moods that "are put into some material form" (p. 47).
**Visual Arts in General Education text (1939/40): Hierarchies associated with art and craft, cultural usage, and gender.** This text doesn't approve of traditional split between fine art and craft that keeps fine art isolated from life (p. 139). It suggests that "art is only just reemerging—just beginning to take its place again in the room, in the house, in the city, and in the marketplace" (p. 136). The authors of *The Visual Arts* state:

This segregation of art and the artist from the rest of life is inextricably bound up with a sharp and unprecedented distinction between the arts of free expression, the chief objective of which is supposed to be "pure" esthetic satisfaction, and the arts designated as applied, industrial, or utilitarian. The separation of fine arts from applied arts has advanced so far today that there are those who question the propriety of employing the terms *art*, *artist*, or *esthetic* to describe any object, worker, or satisfaction related in smallest degree to utilitarian ends. "Pure" art and those who produce it are mysteriously enshrined and removed from mundane affairs. The esthetic value to be realized in other than pure art forms is considered of inferior importance if it is considered as of esthetic worth at all. When this distinction is carried ad absurdum, uselessness and inapplicability to the ordinary requirements of life become measures of superior artistic value. (p. 140)

Work in the crafts is assumed to be of interest to students with technical interests rather than those with visual arts inclinations. The authors indicate that such students, however, may be directed into creativeness by extension of these other interests. The authors believe that adolescents have "a keen sense of the practical, (so) anything of utility value ranks high in [their] estimation. The crafts, for example are quite interesting to [them]" (p. 61). Despite this statement, the crafts are not defined specifically; presumably the authors believe all readers will understand exactly what they have in mind.

In this text the authors suggest introducing students to aspects of cultural background to stimulate desire for richer expression in the arts (p. 74), and they allude to the value of discussing some historical usage of materials (p. 61); but these examples they provide relate more to techniques than materials.

The authors of *The Visual Arts* make some recommendations on differentiated use of artmaking materials for boys and girls. They state there are "students with ability in plastic arts but little or no interest in two-dimensional expression. Adolescent boys, for example, frequently do not respond to painting or drawing but are enthusiastic about

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4 The authors in *The Visual Arts in General Education* state these students "are attracted by art enterprises that have technical possibilities. Theater arts with their model stages, switchboards, and settings provide satisfaction, as do also models of architecture and work in the crafts. Such technical abilities and interests are not necessarily accompanied by desire to create" (p. 56).

5 They also state:
The crafts should be learned for their value to students who need a medium for manipulation rather than pictorial expression, or as means of treating special manual or mental handicaps, or simply as enrichment of the art experience. Seen in this light they assume much more significance than when thought of merely as an added technique or a means to manufacture trivial objects. (p. 136)
sculpture, modeling, or pottery (p. 56). Indirectly the authors of this text are saying that boys may find working with stone, wood, clay, etc., more interesting than working with paint, pencil, etc. They say this even more categorically in the statement: "Boys who are total failures in painting and drawing may become outstanding successes in plastic expression" (p. 56). They follow this with a comment about differentiated work with clay: "Modeling figures and animals out of clay is usually more appealing to junior high-school boys than making pottery" (p. 60).

As the singular pronoun he is used throughout the text to refer to both males and females, one is forced to determine when the authors have changed the usage of the term to refer to boys only. This seems to be the case in the following, although this is not stated directly:

Work in the studio may also give the adolescent release through the use of his large muscles and bones. Because of his psychological insecurity at this period it is satisfying to employ the physical powers of which he is more sure and especially to work with materials that test his strength—wood or stone carving and the heavier exercise of metal tools; small tools on the whole do not bring the same satisfactions. The student responds to such discipline of eye, hand, and body and finds gratification in his growth in sensory and motor coordination. (p. 35)

The authors say students with technical interests are found "more often among boys than girls," and they suggest the technical possibilities of the theater arts are recommended as activities that could provide satisfaction for these students. But in the construction of stage settings, they write:

Boys and girls may work together in an intimate environment where the difference in sex does not seem to exist as a formal barrier. They may dress alike, girls wearing slacks or overalls, and do the same type of work, for girls like to do heavy carpentry and painting with the boys and seem to show as much endurance. (p. 65)

Browne (1943): Hierarchies associated with art and craft, cultural usage, and gender. Sibyl Browne, in Art Materials for the Schools: Activities to Aid the War and the Peace, does not assumes any association of specific materials with art or craft, and she mentions specific artists in relation to student work in discussing styles not materials. She generalizes, "High school pupils....will usually enjoy discovering adult art to which they feel their work allied. This will range from sculpture of New Guinea to painting by Kandinsky or Paul Klee" (p. 3). In discussing children's paper maché animals, she writes, "This indicated structure delightfully in the manner of Belling, Gargallo, and other sculptors" (p. 47). She mentions William Morris' weaving (p. 69) and says that those who have attempted experimental weaving will look "with understanding at Scandinavian fabrics or those by Dorothy Liebes" (p. 69).

Browne mentions few historical or cultural examples of materials. Regarding marionette figures made of various materials, she writes: "Dyed and painted corn husks
furnish costumes. Mexicans make engaging steeds from a block of wood covered with husk for the body, stalk for legs and tail, ears of added pieces, sometimes of leather if that is used for a saddle" (p. 54). In the next paragraph she adds, "Mexico is also the home of the small marionette with head, hands, and feet of clay" (p. 54). She also says, "For shadow plays in the manner of those which from Greece to Java have charmed adults as well as children, one needs only a sheet, electric light, oak tag, colored tissue paper, linseed oil, and dowels, twigs, or umbrella sticks for manipulators." (p. 51).
CHAPTER EIGHT—Attitudes

This chapter addresses the question of author's attitudes to materials and reports on any information, where provided, on potential dangers or safety issues immediate or long term, to the student or to the environment, relating to the use of materials in the art program. As in other sections, in referring to information provided by an author, the text in the study by that author is the work being referred to unless otherwise specified.

1. Art for Industry

Whitford (1929/37): Attitudes to materials. In Introduction to Art Education, Whitford acknowledges the important role materials have had in the history of art education in his previously quoted statement about the influence of materials introduced at the time of the 1893 World's Columbian Exposition at Chicago which demonstrated the use color in art study. Alluding to this he notes that as a result of the "improvement in paper, paints, crayons, pencils, brushes, and all materials and methods, we find art making great strides in the schools" (p. 8). Whitford does not find this expanded use of media completely favorable, as he says this addition of the new materials in the teaching of art caused the interest in the development of new methods and ways of handling the materials to dominate the course of study [without the]... evaluation of the practicality of this work for the student... considered at all. (p. 11)

So while acknowledging that "we have better and cheaper... art supplies, and work equipment than ever before" (p. 18), Whitford suggests that some research in art education should include "investigation to determine the needs of art teachers in respect to... supplies and equipment" (p. 290) and he calls for a study on the effect upon creative ability of different kinds of art material specifically listing pencil; colored crayons; transparent water color; opaque water color or fresco colors; clay or plasticine; soap, plaster of Paris, or wood for carving; paper for cutting or tearing; and needle work. Under the heading 'Desired 'Outcomes' of Instruction' Whitford lists "knowledge of mediums, tools, and materials of art" (p. 150) suggesting that this knowledge is desirable in itself for students.

Whitford discusses the diagnostic value of tests; he sees testing children's use of media as a way of ensuring standards: "Ability to use the different media of art may be measured, such as skill in the use of pencil, pen, crayon, brush, charcoal, water color, tempera, oil, and pastel, skill in modeling in clay or plasticine, skill in soap carving, and in the many constructive operations of the art course involving the use of various tools and materials" (p. 229). Whitford suggests that upon receiving the results of any art tests, remedial measures may then be taken to correct deficiencies and delinquent abilities (p. 232).

"A study of psychology is very important in this respect. The cooperation of a good
psychologist in planning tests to meet the problems of art education is highly desirable" (p. 232). The text doesn't explain how a psychologist could help to create tests for use of materials. Perhaps Whitford felt it expedient to include some concepts becoming fashionable at the time.

Whitford mentions "the handicrafts or construction work (as providing) experience with the tools, processes, and materials of a real world" (p. 210). He explains that "from activities and projects of the construction program... constructive thinking and planning, and the satisfaction of successful attainment are experienced" (p. 210). While there is no information on specific supplies, Whitford does provide, at the back of the text, a general list of seven material suppliers—American Crayon, Binney-Smith, Devoe and Reynolds, Milton Bradley, Practical School Supply, Talons School Products, and National Handicraft and Hobby Service (p. 338).

Lemos (1931/39): Attitudes to materials. Advertisements in School Arts Magazine appearing in December 1939 (full page) and February 1940 (quarter page) promoting The Art Teacher around the time of its reprinting suggests the importance Lemos placed on materials or his perceived importance of materials to potential readers. Two of the four sentences in the advertisements describing The Art Teacher refer to materials:

Shows results with all art mediums—pen, pencil, crayon, water color, tempera, clay, paper, cloth, needlework, woodwork, toys....Shows you how to stretch your art supplies by using economical material, such as newspaper, tin cans, corks, old suit boxes, and so on. (both inside back cover)

In the text itself, Lemos acknowledges the role of equipment, including materials:

Of the three factors which enter most closely into (art teaching)—the teacher, the pupil, the equipment—the most vital is the teacher with stimulating interest, ideals, and aims. (p. 461)

Even being listed in this context suggests an importance to the equipment. Also in the four and a half pages of index some materials are included with projects and processes and materials are acknowledged in some of the cutlines; some sources of materials are also noted in the text.

Of the texts reviewed, this one by Lemos and the one by D'Amico provide the most technical information, apparently believing this is important information for the art teacher to know about. A prescriptive text, The Art Teacher provides technical advice on, or recipes for, the following:

- Batik (p. 350)
- Gesso, colored (p. 156)
- Gesso, plain (p. 155)
- Map relief paste (p. 156)
- Color/finishes for animal toys (p. 322)
- Paper making (p. 268)
- Paper pulp (p. 156)
- Setting of block prints (p. 210)
Lemos gives step-by-step instructions in the processes that he features. There are few instances of experimentation; these involve learning about brush strokes (p. 105), cut paper (p. 202), and stick printing (p. 192). Suitability of material is important to Lemos. He says "Doing the right thing with different materials is an aim that every artist tries to carry out. To make a crayon drawing look like a brush drawing... is wrong" (p. 9). As indicated in the advertisement mentioned, resourcefulness is also important to Lemos. In discussing sandtable and puppet forms, Lemos mentions that

it is fun to see how much can be done with the least material. Anyone can do wonders with unlimited material... but it takes genius to bring good results with almost nothing.

Try to be economical and avoid waste in all your art work. (p. 324)

Yet the concern about potential waste is secondary to his concern for a satisfying end product. "It is better...to spoil your paper and try again on another paper than not to try again and again to accomplish a good quality" (p. 40). Lemos concludes: "It is not what you use to work with that is important, but what results you have with what you use" (p. 125).

Lemos: Information on safety. Lemos shows no concern about safety relating to materials in the art program despite the fact that he describes the use of flammable solvents. This is not as a result of lack of some appropriate equipment; in his 1920 text, Applied Art, he states, "A safety benzine can for holding gasoline or benzine where such liquids are used in the classroom will prevent accidents and save waste" (p. 190).

2. Creative Self Expression

Hartman and Shumaker text (1932): Attitudes to materials: Materials are seen as having a central place in the classroom programs described by the authors of the various chapters in Creative Expression. Ellen Steele (1932) states,

With very young children practically all the teacher has to do is give them art materials and plenty of time to paint.... They need no technique. They have much to express pictorially and, above all, they have perfect unself-consciousness, since no adult standards have as yet interfered with their ideas. (p. 51)

Elizabeth Byrne Ferm agrees with this laissez-faire approach: "The children treated (their art products) as normal every-day affairs. It was but necessary to provide the raw material for them to find their expression" (p. 38). In his chapter Young Correthers suggests that children who are given raw materials as playthings instead of toys have an advantage but notes that such children "in our present stage of educational development... are sadly in the minority" (p. 24).

Hughes Mearns and Florence Cane consider it necessary for the teacher to be an artist-teacher in order to have first-hand knowledge of materials. Mearns suggests that as an artist, the teacher is in a position to show the child how to work with materials involved in
such activities as linoleum block printing, painting, using crayon, charcoal, grease pencil, and India ink, etc. (p. 20). He writes:

It is the new business of the teacher to provoke children into wanting to know about these and other varying matters, and then to provide materials and such help as is asked for. (p. 20)

Cane says that she teaches her students about numerous practical details which she feels are the means towards giving children the power to express themselves. She states:

Often discouragement comes from simply not knowing how to keep the colors clear or the brushes clean. A class teacher who does not paint... may be unaware of the importance of these matters. (p. 45)

Young Correthers says the favorite medium of expression seems to be tempera on large sheets of bogus paper, but some children "attack their problems in wood, leather, metal, stone, embroidery, or even in the making of doll-like figures of stuffed cloth" (p. 25). Ellen Steele mentions oil paints as being used with the older children and as having the positive feature that they are usable outdoors or in the studio. (p. 57). Florence House acknowledges that not all materials are equally suitable to all pupils and some children respond to one material more readily than others. House gives block printing as an example saying that "some children who cannot express themselves in other art forms will express themselves freely in a wood or linoleum cut" (p. 34).

In many of the texts in the study the authors give opinions on whether or not children's clay work should be fired. In Creative Expression, Willy Levin mentions that some students use a kick wheel and their pottery is fired when it is technically well made. Levin says she seldom fires the work of children below age eight. They paint their pottery with water colors rather than glaze them. Children who are eight years or older make finished products of colored clays decorating these with underglazes and colored glazes. Levin adds that older students learn many other techniques of decoration (p. 29). When plasteline, which does not harden, is used instead of clay in modeling, the objects made are cast in plaster of Paris to preserve them (p. 28). To motivate the student in modeling, Levin says she lets the students squeeze the clay and then develop the forms that are suggested in the process (p. 26). Correthers notes doing the same with his students (p. 25). Levin also approves of soap as a plastic medium saying it is clean, resembles ivory in texture and color, and gives a satisfying tone and finish otherwise "obtainable only in marble" (following p. 28).

In referring to the setup of one school studio for artmaking, Elizabeth Ferm reveals that she sees a possible advantage in an unfinished, unadorned physical setting. She says that children can have greater opportunity for expansion in a crude surrounding that is not clogged with equipment and instead leaves them space which they need to exercise themselves physically and spiritually (p. 37).
Mathias (1932): Attitudes to materials. The organization of the Mathias text, The teaching of Art, suggests the importance that Mathias places on materials in artmaking, which she reveals in the statement:

Art is the response to experience through materials. It is the creative power within us which drives us to respond. Every one has creative power and needs opportunity to create. Every one also has a desire for aesthetic satisfaction. (p. 4)

Many of the secondary heads relate to materials—Materials; Permanent Equipment; Temporary Equipment; Drawing Materials; Selecting Suitable Materials for Children's Use; Self-Expression through Use of Materials; Using Fresco Paints in Class; and Crayon Technique. Several tertiary headings acknowledge materials as well. Mathias goes so far as to state that "the purpose of the classroom is to provide space for the tools, equipment, and activities which are essential to the growth of the children" (p. 170). This particular comment is somewhat misleading in that it seems to place a greater importance on these physical elements and the activities in the space than on the space being a place for the children themselves, a point of view not borne out by Mathias' child-centered approach.

Mathias recommends that students have a choice of materials or can determine their own materials to be used (p. 225). She also encourages experimentation with materials especially young children and when a child is first working with a new material (p. 225). She thinks that teachers attempting to improve children's technique are not only not helping children but they are actually hindering their creative development (p. 227); they should help children delay their desire for better technique until their abilities allow them to get within reasonable reach of their standards (p. 227).

Cole (1940): Attitudes to materials. The Arts in the Classroom reveals Cole's insight into the way she approached her teaching and her pupils rather than outlining a program, therefore it is not clear if she usually worked with visual art media beyond the painting, clay, and linoblock printing she describes. In fact the words painting, clay, and block print are in three of the five chapter headings in the text—the others being free rhythmic dancing and creative writing. Also a secondary heading under block print entitled "What We Shall Need" (p. 61) and tertiary heads listing printmaking materials, indicate that consideration of materials is an organizing principle for Cole in writing and thinking about art teaching. Cole sees the primary value of materials as a medium of self expression, however, Cole's limitation on media and materials and restriction on approaches seem to have contributed to a class style, as shown in the few photographs of the children's work. This classroom style relates to materials used, even though Cole stressed students' individual expression.

In painting Cole limits choices of materials for her students to one size of paper (18 by 24 inches) and to a particular size of brush—large enough to allow for arm movement and for the students to stand up to do their work. She provides a guideline to students to outline the picture so it touches all four sides of the paper (p. 13). She has students paint this outline
in one colour before starting in on the actual applying of paint as color. Cole saw this outline as freeing her students. Another guideline, which can be seen as another restriction, was to then apply the chosen colors one at a time while balancing ("weaving") the amount of each color, rather than jumping from one color to another. This probably contributed to the clear strong colors produced, as this approach minimizes the need for washing the brush and reduces the muddying of colors. Photographs of class work reveal paintings of strong compositions of well-defined shapes somewhat suggestive of stained glass windows and page-filling images that have a sincere, childlike quality.

In the clay work only those pieces which achieved individual feeling were chosen for firing, the remaining attempts being returned to the claypot at the end of the period to await another attempt in the subsequent art period (p. 32). Cole's choice of two slip colors, black and burnt orange (p. 33), to buy, the number limited mainly to economics, again affected the children's finished product as these colors applied to white clay are strong, earthy, and suggestive of primitive pottery as are the resulting pieces produced by the children that are shown in the reproductions. In creating decorated, molded clay plates, similar restrictions on size and form of the identically molded plate, the subject matter (cows again or children dancing) as well as suggestions about the composition (curving around the edge of the plate or filling the center of the plate and the addition of a border), and the limitation on the slip color affected the end results which are of plates of charming simplicity featuring uniquely depicted cows and children. In short, the selection of materials, in this case a restricted range of materials, contributed to the overall art achievement of the class.

In the projects involving linoblock printing on fabric, the personal choices and restrictions of the teacher are not as apparent as, Cole suggests, linoblock medium comes with its own limitations. Printing in black ink only, the students seem to have had choice of size of linoblock, ranging from small scraps to at least 12 by 15 inches, as evident in one very effective fabric wall hanging (facing p. 68). Cole's attitude is revealed in her comment to readers: "This is the block printing....The mechanics are nothing by comparison....You can figure out the other for yourself, and with all your blunders still be miles ahead" (p. 60). Cole sees the working with one medium leading naturally to working with another. In the case of designing on plates she says, "We go over the same path we went with painting and clay. We find that nothing is lost. Our foundation is firm" (p. 49).

The only recipe Cole provides the reader is for making molds from which to create clay plates, which she explains in detail (p. 54). She gives only a couple of pieces of technical advice, as in the mixing of slip color—to add water to the powder until it becomes the consistency of thin gravy (p. 33), and regarding the use of dry clay—to mix it a few days ahead and then leave it to dry out until it is malleable (p. 26).
Cole: Information on safety. Cole mentions only the potential danger to students in the incorrect use of linoleum cutting tools. Assuming that all students were right handed, Cole advises that students must keep their left hand behind the cutter to avoid injury (p. 63). Also, while Cole alludes to the solvent being used in the clean-up process after using oil-based inks for linoblock printing (p. 66), she does not suggest any need for a safety container or fireproof storage of solvent-wet cleaning rags.

3. Art for Daily Living

Nicholas et al. (1937): Attitudes to materials. Florence Nicholas, Nellie Mawhood, and Mabel Trilling in their text, Art Activities for the Modern School, noting that art supply companies are constantly introducing new art materials and that teachers frequently contrive some new use of materials, pose the question as to what standards teachers will use to select activities, and presumably the materials need to create the project (p. 202). The authors believe selected problems should be representative of a "large group of industrial art products in the world" (p. 202), such as a clay bowl (not a gesso wall plaque or a crayon tapestry) (p. 202) or a commercial process as in woodblock printing. They say the latter provides a good outlet for problem solving and artistic expression. It also can be used to create a variety of art projects, from cards to wall hangings, while still teaching principles of design and combinations of colors. They also note that the equipment and materials required are relatively inexpensive, that blocks generally are made of lino or lino mounted on blocks, and that a hand press is an advantage but not an essential for good work in schools, as woodblocks can also be printed with a wooden mallet (pp. 224-225). On the subject of bookmaking and bookbinding as projects, the authors give the following as the fifth of five reasons for undertaking them: "The required equipment is simple and inexpensive" (p. 219), and "bookmaking exists in so many forms in industry" (p. 221).

Nicholas et al. also note that batik and stenciling create good areas of study in industrial arts as students can get pleasing results with them on cloth especially when good dye is used, removing the objection to the texture of paint applied to a textile surface (p. 226). Nicholas et al. see these processes as offering opportunity for art expression, original design, and beautiful color combinations. They do note, however, that these are not typical of processes used in modern commercial products so teachers should minimize the time spent on them (p. 226). They note that, tied-and-dyed work is actually difficult to get truly pleasing result (p. 226). They also note that working with these processes is more difficult than woodblock printing, so that they are only suitable for high school students (pp. 226 & 228).

Nicholas et al. report mixed opinions about weaving. While it relates to a major industry and it can create opportunities for intellectual problems and developing creative
ability, (p. 228), it can take an inordinate amount of time. They explain that teachers in favor of weaving say the process goes quickly once the loom has been set up and decisions have been made. But Nicholas et al. state that the second part of weaving is nothing but mechanical repetition, so it should be excluded as problem (p. 229). They say the same can be said of weaving raffia or reed baskets and hooked rugs—that such projects are mechanical and too time consuming—and also that baskets and hooked rugs don't represent a great modern industry (p. 229). They suggest that those wanting to do weaving projects should do them in the art club, outside of school time, or to start the projects in class but to do the actual weaving at home bringing projects back to class for criticism and approval (p. 230). The authors note that some teachers are in favor of weaving because it is cheap, but their response is: "The results in art training may also be cheap!" (p. 230).

Nicholas et al. acknowledge the need to balance design work between problems which are actually carried out in materials, and those which are done only on paper (p. 153). Yet this text encourages experimentation with materials:

Little children need experience with many materials. They need to become familiar with the properties and possibilities of certain materials, such as crayons, paints, clay, scissors, sand, and cardboard. They should have plenty of opportunity for experiential contact with these materials. Not until after they have satisfied their desire to play with these materials, scribble with crayons, dabble with paint, cut aimlessly with scissors, are they ready to express their own ideas in concrete form. This need should be satisfied in the first weeks of school experience. (p. 37)

The authors note that students in kindergarten and grade one are not interested in planning or practising a technique before beginning work on the real project: "They prefer to secure their result by experimental manipulation of the materials" (p. 207). However with other students, Nicholas et al. recommend that, after making preliminary plans, there should be "a criticism and checking up before (students) proceed with the actual materials. The teacher should make sure that each design is workable before the pupil proceeds to use the materials" (p. 205).

Nicholas et al. recommend experience in a variety of materials and think that a change of medium can be stimulating: they specify that sketching in charcoal, soft crayon, or making brush silhouettes, or drawing on the blackboard can be a beneficial change from drawing with pencil (p. 103). The authors also think that such changes can aid the child's art development: "Sufficient experiential contact with many media helps the children to progress more rapidly from the scribble to the symbolic stages to the schematic and representative

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1 Nicholas et al. state that "working with materials is not necessary or even desirable in studying interior decoration and dress design when the emphasis is on selection, criticism, and appreciation " (p. 260). They state that objectives must be the guide, and they say that in interior and dress design, "It is not likely that messing about with wet paint and struggling with (painting) eyebrows and other facial features will greatly aid one in the selecting the right wallpaper or a becoming hat" (p. 259).
stages of drawing” (p. 137). Nicholas et al. also recommend that students have choice of or
can determine their own materials to use (p. 103) and they provide information relating to
several materials. The authors suggest that in painting, large sheets of paper should be laid
on tables or tacked on easels (p. 90). About soft chalks and crayons, they note that they mix
readily, give blended color effects, and do not cause the difficulties associated with water
colors, which “run” (p. 90). Nicholas et al. further state that, in using these supplies in the
lower grades instead of water colors for illustrative work, there will be no formation of bad
habits to be corrected later (p. 90). They note that some teachers find that by waiting until
grade 4 to introduce water color, the children are able catch up quickly (p. 90).

In reproductions, Nicholas et al. mention only a few materials: only six cutlines out of
78 name the materials used in the image. These are paper in paper cutting and paper batik
work, as well as lino, woodblock, pen and ink, and crayon. A separate list, two pages in
length, entitled "Sources of Art Supplies and Illustrative Materials" (pp. 375-376) refers
mainly to sources of visual representations (prints, lantern slides, "plaster casts of famous
sculpture," and art and art education magazines) as well as art pottery supplies. But under
the heading "Art Supplies, Equipment, and Illustrative Materials," Nicholas et al. list eight
suppliers: Industrial Arts Cooperative Service, American Crayon Company, Binney-Smith
and Co., Abbott Educational Co., Devoe and Reynolds Co, Milton Bradley Company,
Thomas Charles Company, and the Davis Press (p. 376).

Nicholas et al.: Information on danger. Nicholas et al. advise against introducing
thin woodwork before the second grade because of the possible danger to younger children
using hammers and saws. They comment, "The little children may use saws and knives at
home if their parents wish. Two or three children can use tools with more safety than can
thirty children in a crowded room" (p. 231).

Ziegfeld and Smith (1944): Attitudes to materials. In Art for Daily Living, authors
Ziegfeld and Smith show that the Owatonna art program focused on art problem-solving
rather than emphasizing proficiency with artmaking materials or stressing traditional art
techniques (p. 152). "Truly creative expression is not limited to certain kinds of materials or
specific techniques. It springs from deep-lying emotions and ideas that are an integral part of
one’s personality" (p. 119). The project staff believed that creative expression could be
applied to "everyday problems of mankind" (p. 120) and that painting a poster or painting a
picture could be equally satisfying experiences (p. 120).

Every school should offer its pupils whatever opportunities they need for creative
work, in addition to suitable materials and adequate assistance, but the sensitive and
intelligent teacher is always careful to give only as much help as the child needs and
ask for. (p. 120)

Ziegfeld and Smith report that at the developmental stage in the project, classes were
given simple materials—crayons, chalks, pencils, paper—and their activities were supervised by both teacher and staff member. Occasionally at this stage it was necessary to give some brief instruction on the use of the medium, instruction that was the more effective because it was applied on the spot. (p. 70)

In the summer school activity program, the activities undertaken by an intermediate class gave the children experience in handling different media (p. 40). There the emphasis was, however, on free expression and experimentation with different media, but also included construction projects. The authors note that "the experiences that children gain in learning to use many different tools and media are often important factors in their emotional adjustment" (p. 119). They note that this is true particularly of three-dimensional construction work; thus engaged students who feel less artistically talented than their classmates are able to create something tangible and therefore feel satisfaction and gain self-confidence (p. 119).

Ziegfeld and Smith write that by the time that children are in the intermediate grades, they have more refined and more complex things to say than in the primary grades, therefore these pupils seek better control of their tools and materials (p. 105). Similarly young adolescents are "eager to explore new media, to discover new ways of communicating" their ideas whether two- or three-dimensional (p. 137). Ziegfeld and Smith mention that junior high school students enjoy handling simple tools and producing objects of practical as well as esthetic value. They recommend photographic equipment be available where possible noting that students striving to improve their own photography have a relevant way to learn about composition. Ziegfeld and Smith also note that "no craft or technique, however, is of value only in and of itself; the teacher who is also a creative artist realizes that a knowledge of materials and processes is an essential aid to complete appreciation" (p. 145).

Ziegfeld and Smith recommend that equipment for use in the high school art classes be as diverse and varied as the budget will allow (p. 145). They say this should include equipment for working in wood, clay, metals (when they are available), plastics, and leather (p. 145). In mentioning a senior high school unit on sculpture, they note that the "nature of the activities will of course be determined by the available materials, equipment, and space" (p. 149), and they add that instead of sculpting stone, wood and soap can be used. Ziegfeld and Smith conclude that the latter "offer many of the same opportunities and involve similar techniques" (p. 149).

The problem-solving approach of the Owatonna Art Project meant there were some artmaking techniques that students did not learn at the time. In following up on students who were part of the project, one student said he had since been able to pick up any necessary techniques on his own and concluded: "Skill comes easily and rapidly if one has never been afraid of trying new implements and new materials" (p. 152).
4. Art for Subject Integration

Winslow (1939): Attitudes to materials. In The Integrated School Art Program, Winslow does not have any headings naming materials, and he does not provide sources for any materials and few alternative materials are referred to or shown in the reproductions, but he does list many traditional materials in the index and almost all of the cutlines to the reproductions name at least one material where materials are shown. Winslow considers artmaking materials to be central to school art, according to his definition of art education as "an organized body of creative and appreciative experience with materials, growing out of the life of the child." He states,

As art is concerned primarily with the transformation of natural or raw materials, the art period is given over largely to the teaching of general and technical information in connection with activities; to a consideration of art mediums, including both materials and processes, and to the relative merits of various art products. (pp. 38 & 40).

Winslow acknowledges that almost all children have the impulse to express themselves in a concrete way, and in order to satisfy this impulse they should be "given an opportunity in school to manipulate a variety of materials constructively" (p. 55).

In specifying outcomes relating to the development of a social organization in the art class "where children learn to respect the rights of others, to work together, to understand democratic ideals and to work toward attaining them" (p. 92), Winslow lists the second and third outcomes as "increased ability in the use of mediums, which includes both tools and materials [and] growth in the handling of tools and in responsibility for the care and economical use of materials" (p. 92). In order to ensure standards, he evaluates the extent to which pupils acquire control over materials in forming products and in expressing themselves (p. 149), Winslow recommends that students be able to determine their own materials to use, as he believes that in this way students will likely choose the materials best fitted to embody their particular ideas (p. 26). In some ways Winslow's position regarding the teacher's control of the artmaking process seems contradictory. He reveals a modified laissez-faire approach in stating that if students are "placed in an inspirational environment and systematically exposed to fine things and to the various mediums of artistic expression, (they) may be relied on to grow artistically" (p. 26).

While Winslow recommends experimentation with materials for some students, he also advocates direct instruction: "After the pupil has been given ample opportunity to experiment, demonstration is often an effective means of teaching the art processes" (p. 26). Later in repeating this idea, he adds, "Do not expect children to make satisfying use of materials without being taught how to perform the processes essential for their successful use" (p. 56). For instance, Winslow gives pupils step-by-step instructions on how to cut letters, in unison, from squared paper. He then adds, "this knowledge of lettering should, of
course, be acquired in connection with an educational unit of teaching, demanding some form of creative expression on the child's part" (p. 91). The step-by-step approach seems in conflict with the more overriding assertion that

the art period should be one of continuous self-expression and of consistent self-
realization, of aspiration and of dreams, of experiment with a diversity of materials
and of experience with beautiful things, of recreation of thought and of opinion, of
mental and of spiritual growth. (p. 6)

Even experimentation needs to be demonstrated: "Modern experimentation as well as
traditional ways of translating thoughts and feelings into visual form will need to be
demonstrated by the teacher" (p. 26). Winslow notes that the "appropriate place for skillful
guidance by the teacher, [is] given always at the time in the pupil's development when the
help is needed" (p. 25). Winslow also provides detailed advice, on processes such as
wedging the clay and making a clay tile, animal paper weight, and bowls, which he identifies
as a thumb problem (presumably the pinch pot) or the coil method (pp. 138-140). Winslow
describes children doing lino printing, clay work, and painting and mentions the teacher
permitting the children to experiment with materials for eight to ten minutes before beginning
their projects (p. 133). After this experimenting, the teacher asks the children to indicate if
they learned something new about their material and if anyone has any questions to ask
about the material (p. 133). This follows with a short class discussion about the
characteristics of the various materials being used.

Winslow believes that providing classes with a variety of materials to experiment
with (p. 93), as well as adequate amounts, encourages more original work (p. 212). Where
these conditions prevail, "young artists will soon pass beyond the realm of realism into the
creative world. By this method the instructor may escape from the stereotype of art problem"
(p. 212). Winslow believes that it is especially important for students to learn the
appropriate use of various materials. He thinks that in industrial art, students should be
confined to legitimate industrial materials and processes (p. 55) needed for the successful
transformation of materials (p. 25), but this is not a necessity in creative work. Winslow
includes in creative work activities that have a representational purpose and says that, in
representation, students should be familiarized with the various methods of handling the
mediums of graphic and glyptic expression (p. 25) and adds that in these cases, the mediums
chosen should be those best able to express the idea. As examples he says "fruit, meat, and
other products or objects may be represented with clay, plasticine, plastic, wood, or other
mediums, as desired" (p. 55).

In further discussing appropriate use of materials, Winslow mentions that this
involves "not only the adjusting of a material to a purpose but also the fitting of the
decoration to the material" (p. 86). The goal of learning appropriate use of materials is reinforced in his comments that

wooden and pasteboard boxes and tin cans and boxes may be decorated appropriately with oil or enamel paints. Paint is, however, a questionable medium for decorating either windows or bottles. (Also)...do not encourage pupils to ornament bottles or other glass objects by pasting paper patterns on them. (p. 56)

Winslow evaluates students on the appropriateness of materials and products relating to the processes they are engaged in (p. 149).

Winslow suggests adaptation should be considered in working with a variety of materials (p. 88). For commercial art work, pencil and paper constitute the most appropriate of mediums (p. 357). He says the pencil's quality depends on the hardness, smoothness, and uniformity of the graphite used, whereas quality in paper is dependent on weight, thickness, compactness, surface texture, and color (p. 358). Colored inks, water color paints, and oil colors are appropriate for works needing color. Winslow notes that if the finished art is to be reproduced, mediums used must be suited to the process of reproduction (p. 358).

**Winslow: Information on safety.** In discussing bookmaking, clay work, lino printing, and painting, Winslow acknowledges as the sixth of several points, the necessity of observance of safety first (p. 149).

5. Art for School Art's Sake

**Todd and Gale (1933): Attitudes to materials.** The Todd and Gale book, *Enjoyment and Use of Art in the Elementary School*, expresses a rather unusual dichotomy in promoting the idea of originality through a laissez-faire approach and yet displaying some prescriptive methods. The text states the teacher should make students feel at home in the classroom and basically leave them alone so that they will not be afraid to experiment (p. 33). Todd and Gale support a choice of media and materials and recommend that a variety is always available for the student to work with at any time. Specifically they explain that the teacher leaves the claypot accessible and full at all times so students do not have to do clay work at one particular time but can do so when they have ideas for clay work and can undertake to model whenever they have the urge (p. 9). Despite this, Todd and Gale are also prescriptive; they provide step-by-step instructions and illustrations (p. 22).

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2 He states that the teacher should provide examples or illustrations of products in which the material is ideally suited to its intended purpose and others in which the material is not suited to its purpose. He notes there also should be positive and negative examples showing various kinds of decoration that reveal their suitability to the particular material being decorated. He adds, "A certain type of decoration is appropriate for silk; another for leather; still another type, for metal" (p. 88).
These authors note the preferred paint as being tempera and indicate that paper 12 by 18 inches is their choice as it is "large enough to make a good picture and about as large as the child can take care of in the ordinary school when he [or she] makes hundreds of pictures" (p. 33). This suggests students are fairly prolific. Todd and Gale recommend "plenty of material, even if it is cheap material, so that the child need not worry about wasting paper and paints" (p. 33). They also suggest the teacher should paint and experiment sometimes, while the children watch her. When the experiments turn out right, the teacher's results thrill the children (p. 33). Later they confirm this stating, "To create one must be willing to dare, to experiment, to stand alone. The children will be original if their teacher is original" (p. 60).

Horne (1941): Attitudes to materials. In Joicey Horne's The Art Class in Action, Stanley Watson in the Foreword reveals the assumed importance of materials that is confirmed by Horne in the rest of text. Watson states:

If children are to be encouraged "to express their own ideas in their own way," it is obvious that the media employed in the classroom cannot be limited to the traditional pencil, crayon and box of water-colours. Nor need they be. A great variety of suitable media and processes is available for the pupil's use. It is this very wealth of material and the question of how to use it that often constitutes the teacher's most serious problem. (Foreword, n.p.)

In fact almost sixty percent of the book, Part II, headed "A Variety of Techniques," is given over to a description of processes and the materials required to undertake them (pp. 34-108). Some of the tertiary headings even indicate the main material involved in the process: blueprinting, stick prints, potato cuts, lino or linoleum cuts, woodcuts and engravings, silk screen process, textile work, paper and toy construction, papier maché; others imply some specific materials posters, murals, finger painting, batik, spatter work, stencils, dry points, weaving, sewn pictures, modelling, carving puppets, etc. In describing many of these processes, Horne provides step-by-step instructions. Almost all of the materials needed in undertaking a process are listed in the index. Horne also gives some recipes or formulas for materials specified in descriptions of the processes, including those on the following: how to make finger paint using ground chalk ends (p. 42); descriptions of various home-made modelling media such as flour and salt, cornstarch and salt (p. 84), plaster and sand, and asbestos and flour, and sawdust and paste (p. 86), and papier maché (p. 90). Horne also gives a recipe for cloth stencilling ink using oil paint with turpentine, oil of wintergreen and acetic acid (p. 47), and directions on how to make a particular type of heddle after setting up a loom (p. 72). Some sources of materials are also provided.

The author recognizes the varied circumstances of some art programs but states "lack of money is a poor excuse for lack of variety in school art" (Introduction, no page number). At the same time Horne stresses the need to use the best quality materials that the program can afford (p. 14). She regrets the situation where "children try to paint their pictures with extremely cheap water colors whose cakes yield only a sickly colour after diligent scrubbing."
A fifty-cent box containing about eight colours is much more satisfactory to the child and the teacher" (p. 14).

On the subject of modeling, Horne provides a chapter and one page of illustration (pp. 83-86) and states,

In most schools, modelling is confined to the use of plasticine in the lower grades, and serves the purpose of filling in spare time. The subject is worthy of much more consideration than that, for properly used, it may be a very real aid to clear understanding and concentration on essential points. (p. 83)

Also of modeling Horne says that "plasticine remains the most satisfactory all-round material for primary classes," she states that "older pupils may use clay or any of the [other] materials mentioned" (p. 83). Horne discusses various kinds of clay, saying, "one may use natural clay from creek beds if it is clean. If it is to be bought, sculptor's clay is the cheapest and best..... but apt to crack when dry." She states that "pottery clay requires firing and so is useless, unless a kiln is available and we can afford to use it." Horne also notes "there is a permanent self-setting clay which would serve our purpose well, but its cost is beyond most of our purses" (p. 83). Horne states that clay is messy, but that it is easily cleaned up after a classroom session, and she recommends that the children wear smocks (p. 84). In discussing clay she indicates how to prepare clay (probably powdered) to the right consistency; how to work it and preserve an in-progress project at the end of a class; the use of shellac and poster paints to color work that is to be kept; advice on how to use armatures and on how to reclaim old plasticine; notes about modelling tools, hazards in modelling, suitability of subject matter, and approaches to modelling (p. 68).

Under the heading of carving and referring to the use of soap as the medium, Horne writes, "Carving is an art which seems made to order for school purposes. The materials used are cheap and clean to handle, and very little equipment is necessary" (pp. 83-86).

Horne: Information on safety. Horne provides some cautions in using materials. In discussing decorating a room for special occasions, she says that it is important to remember that the "decorations are very inflammable so that precautions should be taken to avoid danger" (p. 116). In describing the batik process, she recommends melting the paraffin and wax in a can placed in a pan of water over the heat. She says, "In this way overheating, with its resultant smoke, is avoided" (p. 75). The potential of an outbreak of fire is not mentioned. As for removing the batik wax after the desired pattern has been achieved, she states: "This is done by pressing repeatedly between sheets of blotting paper or newspapers, and washing outdoors in gasoline or benzine if there is any wax left" (p. 75). Again, no fire hazard is mentioned, but by advising doing the washing of these fume-producing substances outdoors she is at least providing the equivalent of a well-ventilated area.

Also, without any concern for lead poisoning, Horne suggests that lead be melted to pour into molds to make heavy puppet feet (p. 92). Sometime during World War II an
antidote for heavy metal poisoning was developed that came to be used as a treatment for lead poisoning (Sv. Lead, Funk & Wagnals Encyclopedia, 1971, vol. 15, p. 104), but apparently Horne was unaware of any potential danger or that lead toys and flaking from lead paint would come to be recognized as serious hazards for children. Asbestos was another material Horne used in her art program. As the potential health hazard of asbestos dust did not become common knowledge until the 1970s, one can not condemn Horne for recommending a modelling material made of powdered asbestos mixed with flour or cold water paste. Horne notes that this modeling material is is cheap, yet is very good as it dries very hard (p. 86).

6. Art for Art's Sake

Pearson (1941): Attitudes to materials. In New Art Education, Pearson acknowledges the importance he places on materials in the artmaking process in stating,

to create means to produce, to bring into being from nothing, to cause to exist.... It is the doing something with ...materials in the unique way dictated by feeling, sensing, and visioning that causes the work to become art. (p. 18)

Another indication that suggests Pearson's valuing the material or medium is revealed in this quote regarding the three objectives of creative painting:

1) A relaxed freedom and sense of power with the medium.
2) Sensitiveness to the relationships of color—emotional design.
3) Combining both these powers with subject. (p. 71)

After making these declarations acknowledging materials, Pearson seems to take them for granted as he focuses on the elements of design and composition. He examines a wood engraving in the same way that he examines a painting, and in cutlines to reproductions, he rarely mentions the material, but again focuses on elements of composition or form.

Pearson encourages experimentation with materials explaining his recommended approach: First paintings should be done with no subject and no conscious design—just free, happy-go-lucky adventures with color. The wilder and freer the better. Thinking and remembering should be discarded" (p. 73). In a footnote Pearson follows up on this saying: "Finger painting is a happy experiment which fits in at this point but, after emotional freedom has been gained, the brush becomes the much more versatile tool" (p. 74). Under the heading "Adventure, Experiment, New Experience," Pearson says, "Perhaps these are the three most potent reasons why all people should practice and enjoy the arts....Experiment is an awakening, a stimulating, a building process" (p. 14).

D'Amico (1942): Attitudes to materials. In Creative Teaching in Art, D'Amico approaches "The child (as) the potential creator" (p. 241, italics in original) and he states that
the methods, materials, and media he discusses in the text "have been selected to make this ideal a reality" (p. 241). D'Amico sums up his attitude to materials in the following:

Methods, media, and techniques are employed as means not only of enriching the child's personality, but also of developing some concept of art in the child. They are never considered as ends in themselves. Sculpture...is used to develop an understanding of form; and etching, a feeling for line. (p. v)

Later D'Amico says more on this:

The aim has been to develop the feeling for form and value through direct contact with the material, and through dependence on the artist's eye and judgement, rather than on tools or devices. While skill is an important factor of the experience in art, it has not been discussed by itself, for it is part and parcel of creative experience. The artist who meets each experience with all his senses alert, is certain to become skillful. (p. 116)

D'Amico states the teacher should try to awaken the dormant artist within the inhibited individual. This endeavor may take a great deal of time and experimentation—working with various materials, stimulating the imagination, training observation, and working from memory or imagination. (p. 96)

D'Amico notes that when the student's art expression changes from broad, direct concepts to those requiring attention to detail, a change of medium and materials may be called for. He says that often children lose interest in art if they cannot make the materials express their idea (p. 22). A change of material may also be in order, D'Amico suggests, if a child begins to rely on earlier images or any type of expression used successfully. At such a time, a change of medium can lead students out of their safe but static position (p. 16).

D'Amico refers to grades six to nine as the "exploratory years," when children are interested in many media and expressions (p. 23). He states that for this reason, "An extensive, as well as an intensive, experience in the arts will be found expedient, as a variety of interests demands a variety of expressions and media (p. 23)....The interest of this age level in skills will augment the necessity for many processes and the mastery of many kinds of tools" (p. 23). D'Amico also says, "the studio that offers many materials for children to work with... will be found much more successful than the classroom with a fixed and limited program" (p. 23).

Good artists, D'Amico says, will always plan their designs according to the requirements and nature of the materials that they are using (p. 106). Elsewhere he adds,

One of the aims of the creative experience is to develop the idea with the medium, or, to put it another way, to have the design grow out of the material. The great contribution of the potter's craft is that it does combine creation and manipulation in a single activity. (p. 121)

D'Amico thinks that as a medium for children pottery "is one of the best media for child expression" (p. 121). Child-artists, D'Amico says, may begin with an approximate form in
mind, but as they begin to build, their aesthetic judgment and the behavior of the chosen medium may suggest changes. Thus children are not merely executing a pre-determined form which requires only skill, but they are artists proceeding with their aesthetic sensibility alert and they are aware that each move effects the ultimate form (p. 122). He says, "The young artist should always assume an exploratory attitude toward his craft, trying out new forms, new clays and glazes, and noting the results from the fire" (p. 150). He notes that for modelling, clay may be formed into a solid block the size of the object to be formed and then carved out with knife or tool when it is leather hard or completely dry, as can be done in plaster, when dry or nearly dry (p. 91).

D'Amico believes that up to age six children need almost no instruction as they are instinctive creators (p. 1), yet D'Amico does not approve of a laissez-faire approach; he says that beside permitting children absolute freedom, the teacher must also ensure that they develop their latent abilities (p. 16). D'Amico clarifies this in discussing sculpture:

All children are sculptors by nature, but some may have this creative impulse so inhibited through neglect or adverse training that they may not respond to plastic expression even in the presence of stimulating media. This fact, therefore, refutes the doctrine that all the creative teacher has to do is to present materials to the child and allow him [or her] to express himself [or herself]....The teacher must actively try to awaken the dormant artist within the inhibited individual. (p. 96)

D'Amico also states that

With older children, the teacher will find it advantageous to.... explain the potentialities and limitations of the material, and then to give them the opportunity to experiment for themselves. (p. 125).

Before beginning to design for a particular medium, for instance, children need a period of free exploration with the medium they are going to use in order to discover its potentialities. D'Amico says they should then design "by applying the design values directly to the medium," then by designing "for a craft after the young artist has gained considerable mastery of it" (p. 215). Only after a student has had previous experience in a medium, such as at the high school level, is it appropriate to design on paper something to be constructed later in a particular medium (p. 215). D'Amico reveals his opposition to a step-by-step method of teaching in saying "such methods not only produce stereotyped results," and they deprive children of inventing their own working methods, seeing problems for themselves, and conceiving form as a whole (p. 89).

While chapter heads and secondary heads in the D'Amico text name few materials, the index lists materials very thoroughly as do D'Amico's descriptions of the various processes. Some cutlines reveal at least one material where materials are revealed, and some sources of materials are provided as footnotes—eight, in fact, from pages 50 to 150 —and some of these include addresses of the dealer. D'Amico provides much information on
materials relating to various techniques and projects. For instance, he provides the following recipes or formulas for the making of materials or undertaking specific projects:

- Armatures, instructions on making (p. 97)
- Casein tempera (p. 239)
- Egg tempera (pp. 239-240)
- Fresco processes (pp. 71-82)
- Encaustic processes (pp. 81-82)
- Etch, aluminum lithography plate (p. 179)
- Etch, zinc lithography plate (p. 179)
- Etching bath (p. 158)
- Etching ground, hard (p. 157); soft (p. 161)
- Etching solution for lithography (p. 178)
- Gouache (pp. 238-239)
- Lithographic etch for stone (p. 178)
- Lithographic plates (p. 179)
- Oil paints (pp. 237-239)
- Pigments (p. 237):
  - for water color pigment (p. 237)
  - for oil paints (p. 237)
  - for gouache and tempera media (pp. 238-239)
  - for casein tempera, casein, formula (p. 239)
- Slip, for pottery (pp. 129 & 131)
- Soft ground, formula (p. 161)
- Transparent water color (p. 237)
- Underglaze color medium (p. 148)
- Underglaze colored slip (p. 148)

In discussing cold encaustic, D'Amico notes that this medium is handled in the same way as oil paints and in many ways the results are similar, but encaustic has much greater brilliancy and may be used in murals as well as in easel paintings thus increasing the range of materials and experience of painting (p. 82). D'Amico notes that for ages nine and ten, it is valuable to include as many painting media as possible and encaustic is a desirable addition (p. 82). About other painting media D'Amico says: "Egg tempera may be used on any surface, but paper or wood panel, prepared with gesso, is the most satisfactory" (p. 240).

For later adolescence D'Amico sees carving, as contrasted with modeling, as offering a better opportunity for plastic expression, but he sees modeling providing an excellent medium for portraiture or figure work. Of carving he says it could be "a very fascinating and successful medium, especially carving in marble, yet wood will be equally attractive" (p. 95). D'Amico mentions the need to respect the qualities of form and mass when working in stone or wood and "to make stone appear as stone, and wood as wood" (p. 116). D'Amico mentions that the "urge to model and build in three-dimension materials....varies with age and type of child, and the technique of developing it will vary with the individual and the environment surrounding him" (p. 83). D'Amico adds that for the beginning carver it is a good idea "to play with a useless piece of wood to explore the possibilities of carving and the grain of the wood" (p. 106).
D'Amico devotes much of the text to aspects of printmaking beyond the well-used linoblock printing covered in many of the texts of the time. In discussing the more involved methods of printmaking, D'Amico states, "The teacher will have to be careful to introduce these processes as a stimulation to creativeness and not as ends in themselves" (p. 151). Regarding the various methods of printmaking, D'Amico says these graphic arts should be especially interesting to adolescent boys and girls because of the strong desire of youth to acquire skills and techniques. These arts present new media, tools, and techniques which appeal to the young student's taste and... abilities.(p. 151)

D'Amico also says,

Their value as an educational vehicle lies in the experience of creative expression and the development of aesthetic values which they provide, not in the mechanical processes which they teach or in the professional results which the student may achieve. (p. 153)

He adds that even if children do not produce a print considered worth framing, they will enjoy the exploration of line, light and dark, will acquire new skills, develop a certain degree of consciousness of form, and will "become acquainted with valuable habits of discipline" (p. 153). In discussing lithography D'Amico says, "Without emphasizing superficial professional attitudes, (lithography) gives the student a feeling of having a professional experience" (p. 175). He iterates, "The skills and techniques are subordinated to creative production, and are therefore never developed for themselves" (p. 175). In discussing etching, D'Amico says that students working directly on the printmaking plate, studying the quality of line as they proceed, combine "both the technical method and the creative expression in the same experience" (p. 151).

Recognizing the desire of students at the senior high level to acquire professional results, D'Amico describes aquatint, mezzotint, lithography, and dry-point as suitable processes for them to undertake (p. 152). He provides detailed information on all of these processes and on the materials and tools needed to undertake them as classroom activities (pp. 151-183). D'Amico recommends experimenting with lithostick, making various lines and suggesting simple forms, before working on chosen subject" (p. 173).

D'Amico recommends that students have choice of or determine their own materials to be used in the art program since students have such different interests (p. 23). D'Amico does provide some very detailed instructions such as directions for doing fresco mural work, but he is opposed to teachers dictating the process step by step as he sees such an approach as "extremely stultifying," making "original and creative work impossible" (p. 3). D'Amico believes stereotypical results are caused as a result of teachers giving dictated directions instead of allowing children to solve art problems in their own way (p. 29).
D'Amico acknowledges the influence of commercialization of materials in saying that if too many colors are prepared for children by manufacturers or by their teachers, "children lose sight of the possibility of inventing their own colors and come to regard color merely as a "canned" product" (p. 46). D'Amico adds that "Children are often confused by too many colors" (p. 45). He recommends limiting the color palette to three or four colors as a way to simplify the problem for young children rather than restrict them (p. 45). Even for older students, D'Amico specifies ages 14 to 18, studying color, it is helpful to start with only a few colors, encouraging students to increase their palette as they gain power (p. 33). D'Amico further states: "Commercial supplies companies, through the habit of standardizing colors and reducing art to easy lessons, have tended to atrophy the color sense of the individual" (p. 46). D'Amico says that children are insensitive to the media they use as a result to being exposed to too many prepared materials and commercial products. The author suggests the solution to this is to give students the opportunity to prepare some of their own media in order to re-awaken their sensitiveness and interest (p. 236). He gives pigment making as an example, giving detailed, specific directions (pp. 236-238), and says such and undertaking is an interesting and vital part of the youthful artist's work (p. 235). D'Amico adds that preparing some of one's own materials gives students a sense of mastery and a thorough knowledge of their job (p. 236). He states, "Such training has been greatly neglected in contemporary education. As a rule, the child has no feeling about the medium with which he works" (p. 236).

D'Amico: Information on safety. In discussing encaustic painting, D'Amico suggests the possible use of gasoline as a substitute for essence of lavender but says gasoline is "not as satisfactory because it dries out the color, but it is much cheaper" (p. 81). D'Amico makes no mention of the potential fire hazard even though he advises heating in a double-boiler either the essence of lavender or the gasoline in separate dishes with copal and with wax shavings until they are melted and mixed. In parentheses he clarifies this by suggesting "placing dish in boiling water and not directly over the flame" (p. 81). Anyone choosing to use the gasoline and not heeding this parenthetical phrase of advice could be threatened with fire. As footnote on the next page, D'Amico comments: "The young artist need not hesitate to use burnt encaustic on canvas as the encaustic will not catch fire if he keeps the flame constantly moving over the surface" (p. 82).

In discussing the use of a nitric acid etching bath, D'Amico does, however, warn young artists that they must avoid putting their fingers into the bath or splashing it on themselves or their companions, "as the acid will burn the skin or clothes" (p. 158). On the same page a small illustration shows the lowering of the plate into the acid bath on a loop of string which is long enough to extend beyond the etching bath (p. 158), but no mention is made of this way of avoiding putting fingers in the acid. D'Amico makes no mention of the
use of rubber gloves, tongs, a respirator mask, and a ventilated, enclosed acid bath compartment, as are requirements for use by students using an acid bath in printmaking today.

7. Art for Social Uses

Payant (1935): Attitudes to materials. One chapter of Payant's text, Our Changing Art Education, is entitled "Materials and Mediums" (pp. 66-67), and about a quarter of the cutlines in the text name at least one material where a material is revealed in the reproduction. Payant acknowledges the art product as being the result of the artist's idea and feelings being merged with the material (p. 66). He sees artists, and presumably children in art classes as well, as constantly having to face problems of media in their work as it is so closely interwoven with materials (p. 66).

Payant is concerned about how teachers choose the materials to be introduced in art classes, and he warns that they should not allow themselves to be influenced by publicity, novelty, or fad, but rather that they should determine materials based on their relevance to the art programs' objectives (p. 66). Payant recommends that an experimental laboratory be set up to test new materials to see if they have the qualities required by the best standard of teaching (p. 66). Payant also states that, as well as teachers, students need to question the new materials to see if they respond to their particular needs (p. 66).

The new materials which Payant mentions has having been tried and found suitable include monelmetal and other synthetic metals, and rayon in the field of textiles, as well as synthetic materials of various sorts. As for new tools, Payant discusses the air-brush as being useful for those whose work calls for a new type of art expression revealing the many moods of the industrial age. Seeing the changes of the time as needing new mediums to express the new ideas, he finds the advent of newly available materials which have been deemed efficient as coming as no surprise (p. 66). He states, "The problem is varied and involves the situation of finding not only the proper use of materials but new uses for old materials and correct uses for new materials" (p. 66). He adds that designers who understand their materials so fully that they get the character of their design from them have "arrived at an important place in art" (p. 66).

Payant states, 'Pottery is perhaps the most fascinating and useful craft. We are never called upon to explain the 'why' of its being, for even the most practical person can readily see its excuse for being" (p. 70). Yet Payant gives no indication regarding the firing of clay work. In one passage after mentioning that the clay had been dug and brought to the school by students (p. 70), he states a student is pleased to take home a "beautiful green bowl" (p. 70). He could be referring to greenware, unfired clay, or he could simply be referring to the color of the completed, and perhaps fired, piece.
The Visual Arts in General Education text (1939/40): Attitudes to materials. In The Visual Arts in General Education text, traditional media are stated to be "painting, modeling, sculpture, graphic arts, stage arts, and the crafts" (p. 135). The text suggests it is also useful for the teacher to be able to offer work with the following materials: "wood, stone, metal, gouache, fresco, dry point etching, and lithography" (p. 125). Materials as a heading in the index list relates to visual materials in art appreciation, not physical materials for artmaking. The only relevant-sounding chapter heading, "Materials and Resources," is misleading insofar as it refers to slides and reproductions and the resources available through museums. The organization of The Visual Arts in General Education text does not reveal any acknowledgment on the part of the authors regarding the role of materials in art programs. Most of the attitudes towards materials are revealed in chapters on appraisal and heterosexual development.

The authors encourage experimentation with materials saying, "Often 'just playing' with color has value for stimulating students and giving them the background experience for closer study of art" (p. 71). As an example they mention seeing that a boy's color is getting muddy and say "he needs to experiment with pure color" (p. 99). The authors state that a teacher dictating each step, rather than allowing students to experiment with the medium in their own way, can stifle initiative and imagination (p. 111). "For example, painting a picture may....require experimentation and acquisition of new abilities or suggest further fields of exploration" (p. 112). But the authors of The Visual Arts in General Education don't recommend a completely laissez-faire approach. They mention that teachers should suggest a change of medium if they discover that certain students have chosen what is for them the wrong one (p. 35). The authors also believe teachers can help to expand students experience by introducing art materials which the students need or with works of art which express what they are trying to express (p. 72).

The authors recommend that students determine their own materials. After a general of discussion regarding what the students want to do in art, they "go to a table where a large variety of media are laid out—clay, paints, paper of many sizes, different types of brushes, modeling wax, construction board, and the like—[where they] choose what appeals to them" (p. 57). The authors of The Visual Arts explain that as students begin to work, after choosing their materials, the teacher observes how they are proceeding and provides advice as needed, leaving the more independent students to go their own way, at least at first, and helping those who are struggling or are bewildered. The authors state the teacher then "may find it expedient to place a tool correctly in the student's hand or to say an encouraging word. In other instances more is necessary" (p. 35). Regarding students working on various diverse projects, the authors comment, "Today one student may be modeling a figure and the boy or
girl next to him painting a landscape. The continuity and integration of these... is to be found only in terms of the students' development" (p. 73).

**Browne (1943): Attitudes to materials.** Materials are a central focus in this wartime book by Browne as suggested by its title, *Art and Materials for the Schools: Activities to Aid the War and the Peace*. Primary consideration is given to materials available for classroom artmaking that do not consume resources needed for the war effort; at the same time the text supports an art program that contributes positively to national and local social goals and and eases the strains and tensions felt by individuals. This is reflected in Browne's statement:

> Modeling with newspaper and flour paste, weaving with "loopers" or native materials, painting with dyes or clay paints, will relax tensions of teacher as well as of pupils. These materials are not needed for the war and can easily be replaced. (p. 2)

Browne adds, "Clay is fairly free from inhibiting overtones since it can be thrown back and used again" (p. 2). Browne sees that "Not merely the surface, but also the whole structure (of an art piece) is properly influenced by the materials selected and the way they are worked" (p. 7). Browne cites as an example the mask made by a "savage from New Ireland who... had acquired a feeling for treating and combining materials" that affected the entire construction and look of the mask (p. 7).

The Browne text states that the development of resourcefulness is a primary objective of the art program and this "is dependent upon the way pupils regard their materials and plan with them" (p. ii). Resourcefulness in the classroom reflects its importance to the war effort; due to military necessity war plants were finding new processes of treating familiar materials (p. 10). The text states that it is those "who are resourceful in finding uses for available materials that are aiding in equipping our armed forces" (p. 10). Browne acknowledges that "abundance and variety of materials that are not considered precious and are sometimes used in simple processes encourage experimentation and discrimination" (p. 67). Browne refers to abundance specifically in discussing weaving saying that "inventiveness thrives upon variety and abundance of yarns" (p. 67). A variety of natural materials, such as corn husks and reeds, are seen as having the potential of creating worthwhile weaving projects in the classroom. Presumably for the student who doesn't have access to a farming or rural environment, she notes that corn husks may also be found wherever tamales are made (p. 68). Browne suggests that the corn husks need to be soaked, dyed, and ironed and that reeds need to be stripped and prepared with hot linseed oil to make them suitable for weaving (p. 68). About weaving with different materials and on different looms, Browne says,

> This exploration is a search for a pleasing way to make something that will answer a human need: a rush mat, belt or purse to be used, rug for bedroom or principal's office, yardage for skirt, or a length whose loveliness is its own excuse for being. (p. 68)
The first chapter deals with materials and design as a basis for all that follows, and Browne adds that "if ample opportunity were now given for these activities they could form an antidote for much juvenile delinquency" (p. ii). Browne acknowledges that it is not possible to say in advance what experimentation can lead to in terms of the discovery of new uses of materials. Browne gives the example of the recent invention of wood formed with a metal mold, glue, and heat (p. 8); presumably this is plywood.

Understanding the airplane and its manufacture are important in this text. Browne sees examining and experimenting with materials as contributing to this:

[Students] can collect many materials with varied surface textures and classify them for possible use in different parts of plane construction. These may be pieces of cloth brought from home or samples of weaving the students have done and which could be used as fabrics for upholstery or curtains in the interiors, or outside covering of planes. (p. 17).

Browne also mentions pupils collecting gears, bolts, nuts, bits of cast iron, aluminum, etc. toward this end (p. 17). Browne also invites experimentation with plastics since this is an unfamiliar material and, she acknowledges, the period is being referred to as "the age of plastics" (p. 109).

Browne advocates the "limbering up older students" through creation of "rubbish sculpture" with the experimental use of materials and processes (p. 8). She says, "In the studio or classroom supplied for war-time needs, pupils may experiment with textures by strewing sand or saw-dust over spaces on which glue has been spread" (p. 4), and she mentions doing the same with other freely available materials. Browne notes that exploring qualities inherent in materials and the logical ways of working them can produce the design, and the functioning form similarly can evolve from the property of the materials of an object (p. 7). Browne notes also that "choice of both tool and its use determines the forthright character of surface treatment" (p. 6), and she gives the example of linoprinting: "If linoleum is to be had, or cellulose acetate, a block print can be made in the 'learn-from-the-tool' way" (p. 6).

As to quantity of material, Browne states: "Freedom in drawing and painting is encouraged by a bountiful supply of media" (p. 60). As a way around this in drawing, she advocates the use of blackboard. She sees this as a relaxing way for students to draw and explains that with eyes shut, chalk in both hands, pupils can respond to music from the radio and swing arms freely to create patterns that are later examined and even revised into a motif based on the best organized part of the motif (p. 2).

Recognizing materials as playing an important role in the art program, Browne names materials in some of the chapter heads and in many of the secondary heads. Some sources of materials are also provided in text and detailed descriptions of how to make substitute materials are given. Also the appendix has a section entitled, Provision for Tools and
Supplies (p. 111) and another, Recipes (p. 112). Some of the recipes and formulas for materials that are given include the following: instructions for cotton mordants (p. 60); flour paste (p. 112); papier maché (p. 112); mixing of plaster of Paris (p. 112); mixing dextrin with clay (p. 112); information on making dye from iron rust (pp. 59-60), ink for block printing from dry powdered clay and turpentine, acetic acid and oil of wintergreen (p. 62); tusche for screen printing (p. 65); instructions on the use of vinegar to retard drying of plaster of Paris (p. 96), and information on creating a kiln for firing pottery outdoors including making of adobe mud bricks to cover (like an igloo shape) the firebox (hole in ground) (p. 88), a portable darkroom (p. 100), and advice on ingredients to add to the ink used for block printing to make the ink more water resistant and color fast (p. 62). Making dye from iron rust is one example of the kind of information that the text provides that seems particularly fascinating: "Old nails, hinges, broken knife blades, and the like are placed in a two-gallon container of water plus a cup of vinegar. From the iron salts discharged, three colors can be gotten through dyeing: yellow, by addition of much warm water; orange, by addition of less water; deep rust red, by repeated dippings in the orange solution" (p. 59). She goes on to explain how cloth must be wrung from the dye bath, rinsed in water to which a little soda has been added, wrung again, and hung to dry. She also mentions how gray can be obtained by further treating with tannic acid and then setting it with the soda solution. She comments: "A group that wants to do a thorough job will gather and boil out tannic acid from such things as acorns, oak leaves with nut galls upon them, or twigs of green alders" (p. 59). By way of another example Browne writes:

For casual work an adequate substitute for India ink is found in commercial black dye made up with about one-fourth the customary amount of water. Natural dyes in concentrated form can be used unthickened. Lighter colors are better thickened with a little flour paste. (p. 61)

There is also interesting information on using and making paint from clays—a "harmonious if limited palette—brick red, chalky gray, ochre, and in West, deep reds and gray blue" (p. 61). Browne explains how to strain, add one tbsp. of mucilage per quart of clay, and lighten with whiting, light clay, white or lemon yellow tempera (p. 61). A footnote states other ways of making paint are discussed in a text she identifies simply as Major's Teaching Art in the Elementary School.

Browne: Information on safety. Browne describes how to make a piece of pottery piece waterproof if has been fired once. This involves boiling it for 15 minutes in a mixture of one part turpentine and one part beeswax. She merely warns that because "the mixture is highly inflammable the teacher should take charge of this operation" (p. 89).

As one of three alternatives for screen printing ink, Browne suggests that process paint can be diluted with kerosene (p. 64); she makes no mention of any fire hazard or of any provisions regarding the disposal or storage of any paper or rags used in the clean-up
process. Also in discussing the bending of thermoplastic materials, she has the class using hot 
(but not boiling) water without mentioning any need for caution in doing so. To make the 
plastic pliable in the hot water she advise continuing to heat the plastic gradually and she 
adds, "if this has not happened by the time the gauge reaches 200° F. add salt to the water, 
or heat in mineral oil instead of water" (p. 107). She also says that "some teachers heat 
plastics sheets by laying them upon asbestos placed over an electric grill. However, the 
method has the disadvantage of eliminating the use of a thermometer" (p. 107). She does not 
recognize any hazard from hot water or heating mineral oil or from the potential of dust from 
asbestos that could be inhaled. She does, however, state that students, when removing the 
pliable plastics from the heat, "put on cotton work gloves to protect the hands from the heat, 
and the plastics from finger markings" (p. 107).
During the Depression era, School Arts Magazine was particularly concerned with the scarcity of artmaking materials and promoted the use of a variety of at-hand, substitute materials available free of charge from the community or from nature (Stephenson, 1995/97). During the war years School Arts also seemed concerned about materials by providing advice about art uses for common materials and waste materials and ideas about adapting ordinary materials and equipment to serve in artmaking. For example, materials are the focus of the issues of January and February, 1944.

Also, in School Arts advertisements (e.g., in December, 1939) for the Lemos' text, The Art Teacher, the promotional statement declares that the text "shows you how to stretch your art supplies by using economical material, such as as newspaper, tin cans, corks, old suit boxes, and so on" (p. 11-a), thus revealing this as an assumed interest of potential readers. During the war years School Arts passed on to teachers this message from the U. S. National Defense Program explaining, in part, that "because of the scarcity of certain vital materials, rationing will be necessary in some instances at least.... [and] lack of adequate transportation facilities will doubtless cause delays in deliveries both of raw materials and finished goods" (p. 14-a).

An article in Design by Philoma Goldsworthy (1942), a San Jose, California, supervisor of art, suggests such a concern was not restricted to School Arts Magazine but was addressed in other publications as well.

There may be a poverty of materials in the readjustment period, so we must now learn to care for, repair, and salvage materials for recreational and living experiences working with war-limited materials now. Being creative with substitutes and discard materials will bring a better understanding of true creativeness by taking limitations as a challenge. (p. 9)

Questions related to the topic of scarcity have been included in order to determine to what extent these concerns were evident in the texts in the study. Also School Arts Magazine in this time period reveals that writers of the articles who were removed from the daily life of the classroom seemed to be less conscious of costs or scarcity of materials in the classroom. In other words, writers who were art supervisors, art consultants, university art education professors, etc., seemed less concerned about potential art material shortages than were the writers who were teachers in classrooms (Stephenson, 1995). Wanting to see if this trend was apparent in the authors in this study, I included a question to examine the assumptions of the authors, urban and rural, regarding the economic situations affecting their art programs and their students.

This chapter presents any information the authors provide on the following issues, broadly related to scarcity, which are related to the focus questions.
Chapter Nine—Economics, Scarcity, Recycling, and Sources

- Authors' conception of economic reality
- Information on scarcity of artmaking materials
- Reasons for or goals in using recyclable materials
- Attitudes to using recyclable materials
- Practical approaches to sources of materials

1. Art for Industry

Whitford (1929/37): Information regarding scarcity issues. At time of writing Introduction to Art Education, Whitford was chairman of the Department of Art Education at the University of Chicago, an urban setting. He does not discuss art program costs or the financial position of the students. However, as previously noted, this text was most likely written before the effects of the stock market crash were felt. But Whitford does allude to efficiency ("the slogan of our age") required in schools as being the same as that demanded of "business, industry, and all progressive enterprises" (p. 272). He refers to this in stressing the need for a systematic study of art education (p. 273) to see what is most valuable and to stress "fundamental phases of art education which have universal application to life" (p. 272). Not including the extensively expanded bibliography and lesson guides added at the end of the 1937 edition of the text, any revisions filled partially blank pages at the end of the chapters, so as to not alter the pagination. Understandably, therefore, the wording of these short additions was succinct; they did not allude to any financial restrictions affecting art programs. He does not reveal any information on the potential scarcity of materials available for use in classroom artmaking nor provide reasons for using alternate materials or equipment. Whitford provides only a short list of suppliers of traditional materials at the end of the text.

Lemos (1931/39): Information regarding scarcity issues. At time of writing this text, The Art Teacher, Lemos was director of the University Museum of Fine Arts at Stanford University as well as being editor of School Arts Magazine centered in the San Francisco Bay area. No information is revealed by Lemos in this text regarding the assumptions about the economic situation of the students he was dealing with or about that of the students that the teachers using his text might have to face with their students, which is somewhat surprising since this is not the case of with School Arts during the early 1930s. Despite the above-noted advertisement appearing in issues of School Arts Magazine (e.g., December, 1939) promoting the Lemos text, The Art Teacher, by suggesting it will help teachers stretch their art supplies by using economical material, the text itself does not reveal any particular concern about scarcity. Examples provided regarding alternate uses of available materials are given in a matter-of-fact manner without suggesting scarcity as a reason for doing so. For instance in referring to linoleum block cutting tools (p. 295), Lemos
mentions a possible substitute for those sold in art stores as being pens nibs turned into the holder leaving exposed the scooped back part, which can be sharpened, to serve as a gouging tool (p. 295). Similarly the projects using the "newspaper, tin cans, corks, old suit boxes, etc:" noted in the advertisement are described without distinguishing these materials as being any different from traditional artmaking materials. Also a comment "working with beautiful colored papers will make our work more enjoyable" (p. 296) also suggests that cost and availability were not a concern to Lemos at the time of writing.

Lemos passes on information on sources of materials, and most of the advice he gives is about alternative materials rather than traditional ones.

Lemos' sources:
- Paint shop—mineral color for making cement tiles (p. 155)
- Grocery store—boxes (for construction work)
- Free from nature—dried grass for sandtable scenes
- From home garden—vegetables or plants to draw in class (p. 470)
- From home—pottery, old silver, or modern varieties of china with which to make exhibitions of pleasing, beautifully grouped objects (p. 466)
- Magazines (from home)—for examples of architecture (p. 465); for colored prints of masterpieces from "Woman's Home Companion" (p. 465)
- From carpenters—scraps of moldings and other waste wood, otherwise thrown away, from which to make wooden toy boats (p. 324)

2. Creative Self Expression

Hartman and Shumaker text (1932): Information regarding scarcity issues. In Creative Expression cost concerns are not of concern to the group of mainly urban authors, most of whom are from New York City. Comprised of articles first published in 1926, the text makes no mention of the financial situation of the students in either the public or the private schools described, although a few of the photo-reproductions showing activities in private schools reveal classes with apparently small enrolments, so the cost of attending these schools must have been significant on a per student basis. This text does not assume any scarcity of materials. There are minor instances revealing reuse or alternative use of available or discarded materials or equipment, but no reasons for doing so are revealed. Nor are there provided any sources of materials either traditional and alternative.

Mathias (1932): Information regarding scarcity issues. At the time of publishing The Teaching of Art, Margaret Mathias was a New Jersey art supervisor. She reveals no apparent preoccupation with cost savings, economy, or scarcity in this text. She names few alternative materials or equipment—tongue depressors (from the hygiene department of the school) and plant sticks for mixing paint (ordered from a catalogue of garden supplies) and,
as for discarded materials or equipment, she mentions only mayonnaise jars for stirring paint (free from home) (p. 231). This absence of commentary on this subject is surprising given the coverage on the use of alternate materials, complete with reasons and goals, given in her 1924 text. There she discusses children's donations of what she calls by-products, freely available materials, which she alludes to as an opportunity for "civic interest" (1924, p. 59), and mentions that using discarded materials (boxes, etc., for construction) allows for quicker work than having pupils make their projects from flat paper or cardboard (1924, p. 60). She says that using by-products encourages versatility and provides opportunities for finding and testing solutions to problems (1924, p. 60), thus providing opportunity for mental growth (p. 60). Mathias also acknowledges that use of by-products encourages self-directed activities which can be carried on outside the school (1924, p. 62). It also expands the approach of the teacher who relies on formal and dictated methods to artmaking (1924, p. 62). Despite the above, however, the 1932 Mathias text, does not make any direct references to working with materials out of one's life, so no attitudes toward such materials are purposefully communicated.

Cole (1940): Information regarding scarcity issues. Writing as a teacher of a diverse group of students in the fourth and fifth grades in a public school in a slum area of Los Angeles,¹ Natalie Cole in The Arts in the Classroom discusses costs and justifies the expenditure of undertaking certain projects (as noted in the discussion of practical concerns in Chapter Five). The children's journal entries (pp. 101-136) reveal that many of the pupils in Cole's class came from financially distressed, displaced families.² One child wrote: "I suppose you think why my father don't work. But he does. He gets work once a week or two times a week. You may guess the rest" (p. 105). Another child wrote: "My mother and father... quarrel at night.... Sometimes I think they're going to hit me when they fight.... That's all they do, fight, fight, fight, fight. Sometimes the landlord or landlady chase us out of the apartment and it's hard to find another" (p. 133). In a needy but apparently less divisive situation, another child wrote, "I am thankful that I get free lunch and cod-liver oil.... At my house we just eat beans and when there is nothing to eat we eat nothing. We are thankful with just beans" (p. 119). Another child describes a movie in which a rich boy, who does not want to drink his milk, dumps it into a flower pot. The student's written response was: "So

¹ As she described it to Peter Smith (1996) in The History of American Art Education, p. 118.
² Peter Smith (1996), in discussing Cole's teaching and writing, states that Cole seems to ignore the economic conditions of the time (p. 120). In saying this he is overlooking the children's journal entries in Cole's text; these provide much insight. In reading them I was struck by the children's social poverty and pain of not belonging that is reminiscent of the children in the families of the "Okies" in John Steinbeck's Grapes of Wrath. Failing to recognize the emotional repercussions of the poverty of Cole's pupils, which their writing reveals, minimizes the accomplishment of building the children's self confidence and belief in themselves that are central to Cole's teaching achievement.
the richer they get, the stingier they get. When they have something they don't want, they throw it instead of giving it to poor people" (p. 118). In knowing about the children's poverty, however, one is surprised, in looking at two photographs of groups in the classroom—pupils painting (facing p. 4) and reading their flip-chart-size class newspaper (facing p. 116)—to see how relatively well groomed they appear. Perhaps some of the children made a special effort on the days the photographer was coming; perhaps today's casual school attire makes Cole's students look tidy by comparison.

While Cole does not refer to scarcity of materials in her classroom, she acknowledges that waste needs to be avoided and, in several instances, mentions cost as being a concern. In discussing applying slip color to pottery for glazing, she says, "having brushes for each color keeps the color clean and no color is wasted by having to wash the brush in between" (pp. 33-34). But this frugality does not extend to risking a lesser finished product by trying to save slip color: she recommends painting "half a dozen coats to make a little blanket on top that we can see" (p. 36). Yet she shows respect for the value of materials in adding, "If we let the colors run together any old way, we will just waste the precious color and have nothing worth sending (to be fired)" (p. 36). And Cole reproves a boy new to the class for tearing up a paper plate after he ruined his design: "Nobody tears up anything around here. You've wasted your paper plate and now you think you can...tear it up and that will make it right" (p. 51).

Regarding reuse of material, Cole determines that clay pieces not up to standard are returned to the clay pot "to make more clay for next time" (p. 32). In terms of use of alternative or discarded materials and equipment, she has the class start with paper plates for design work (p. 45) before they learn to make clay plates. They also use of scraps of linoleum (p. 57) and cloth remnants for some of their linoprinting (p. 62), as well as using an old outing flannel blanket for padding the printing surface (p. 62) and old cloth on top of the padded surface to keep it clean (p. 62). Cole's attitude to alternate materials is one of gratitude to have at hand whatever is workable. In discussing clay modeling, Cole comments, "If the clay is dry, [the teacher] mixes it in a crock or dish pan or anything she is lucky enough to have" (p. 26).

On donations of materials, Cole mentions that her supportive principal contributed plate molds to the class which she herself made and had fired (p. 53). Cole probably donated the few alternate materials noted as being free from home, but students may have brought in some of these as well.

Cole's sources
• Bakery store—for paper plates for design work (p. 45)
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• Building supply house—for casting plaster (p. 54) and for plywood to glue on back of linoleum used as block print (p. 61)
• Drapery department of store—for cloth remnants for lino printing (p. 62)
• "Five and dime”—for cookie sheet for linoleum inking (p. 61)
• Free from home
  —cloths, wet, to keep clay from drying (p. 33), to roll clay out onto (p. 55), and to protect plate edges from drying too quickly (p. 55); rolling pin, old (p. 55)
  —bowl, large, flower arrangement bowl ideal (p. 54)
  —box for transporting dried clay projects to location of kiln (p. 42)
  —newspapers, to protect desks and floor, (p. 26), and to serve as wadding in box used transport clay projects (p. 42)

3. Art for Daily Living

Nicholas et al. (1937): Information regarding scarcity issues. In Art Activities for the Modern School the authors show concern for costs in their text but not for scarcity. Florence Nicholas and Mabel Trilling are from the Carnegie Institute in Pittsburgh, Pennsylvania, and Nellie Mawhood is from Richmond, Indiana. In their text they acknowledge dealing with students from different areas who have various levels of poverty or affluence, and they suggest adapting the particular art program and specific projects according to whether students are from a well-to-do section of the city, poor industrial section, or an agricultural district, but they recommend covering the same art principles (pp. 26-28).

In its approach to the reuse of materials or the use of alternate or discarded materials, Nicholas et al. seem more concerned about cost than scarcity of materials. As an exercise, the text asks readers to "suggest a few substitute materials which art classes can use successfully instead of the more expensive materials sold by art supply companies" (p. 358). The authors note that small paper dishes can be used with enamel paint and thrown away at the end of the lesson, as they are cheaper than the turpentine to clean tin dishes (p. 362). Nicholas et al. note that enamel paints for automobiles or interior painting are cheaper than enamel paints sold by school art supply companies (p. 362). They also state that cold water paints, calcimine, bought by the pound are cheaper than poster paints, and for some purposes are just as satisfactory (p. 362).

Regarding reuse of available materials or equipment, Nicholas et al. say that wallpaper books give very satisfactory papers for book covers and end papers (p. 362). They refer to the use of alternative materials and equipment, such as the use of galvanized garbage cans for containers for keeping clay (p. 362) and paper napkins and towels to
replace paint rags because rags from home which, although cheaper, may not always be available when needed (p. 362). They also explain that brushes for oil paint may be made from small mucilage brushes with handles extended by attaching a penny flag (p. 362).

As for discarded materials or equipment, Nicholas et al. mention the use of lard cans for containers and old roller curtains from school windows for canvas as the base for friezes worked in soft chalks (p. 139).

Despite the inclusion of these alternate materials and equipment, the authors give no reasons beyond cost savings, nor are any particular attitudes revealed beyond matter-of-fact acceptance of the need to save money.

The sources of alternative materials that Nicholas et al. provide are as follows:
- Other areas of school—old roller curtains from the school windows as canvas for work with soft chalks (p. 139)
- From home and businesses—collections of illustrative reference material gleaned from magazines, steamship and railroad folders, Christmas cards, used wrapping papers, newspaper advertisements (p. 157)

Ziegfeld and Smith (1944): Information regarding scarcity issues. At the time of the Owatonna Art Project described in Art for Daily Living both Ziegfeld and Smith lived in Owatonna a mid western farming center; formerly they were from the University of Minnesota, in Minneapolis. They write of a time of assumed scarcity of material and of classes that were "hampered by lack of equipment" (p. 65). At the time of writing which was wartime, they also assume "school funds are necessarily limited and... equipment and material are likely to be scarce" (p. 95). With an opening statement explaining that the Owatonna Art Education Project came into being at the time that "the life of every person in America was shaken by an unparalleled economic depression, just as today the life of every person is being shaken by war" (p. 1), it is not unexpected that the text reveals assumptions about shortages of artmaking materials. Ziegfeld and Smith state: "Carving and modeling offered similar opportunities in the use of three-dimensional forms and increased the scope of their expressive ability, as did work in the handcrafts, which was unfortunately hampered by lack of equipment" (p. 65).

In speculating on whether a similar approach to the Owatonna project could be carried on in another community, Ziegfeld and Smith ask, "Can it be done, above all, in wartime, when school funds are necessarily limited and when equipment and material are likely to be scarce?" (p. 95).

Having established this assumed scarcity, Ziegfeld and Smith do not provide further reasons for using at-hand materials, and their attitude is one of acceptance of the situation of needing to make use of materials were common, cheap, and easily available (p. 32). In referring to the advisory role the project staff provided, they made a comment that could
apply to other parts of the in-school art program: "Successfully improving one's environment, it appeared, is not so much a matter of spending large sums of money on new materials as one of making effective use of available materials" (p. 58).

Ziegfeld and Smith explain that construction activities in the art program were aided by the collection of various materials from students' homes, in the community, and other parts of the school (p. 135). Specifically they show the following:
- From home—(various materials from mothers' ragbags, tools, packages and cartons, sponges, shoe boxes, paper plates, steel wool, wire, wooden skewers, tongue depressors, sticks from suckers, clothesline wire, wrapping paper, orange crates,
- From other school staff—tools from the janitor
- From unspecified locations of community—used materials that would usually come from a building supply dealer; old newspaper cuts (p. 130)

4. Art for Subject Integration

Winslow (1939): Information regarding scarcity issues. At the time of writing The Integrated School Art Program, Winslow was with the Baltimore Department of Education in Maryland. He does not allude to scarcity of materials or to the economic or social situation of the students he has taught or that of the potential students for whom he is designing the art program he proposes. Winslow seems to assume availability of materials. While he does not directly advocate the use of alternative materials, he reveals some in photos of projects from specific schools and Winslow comments, "Marshmallow and other candy boxes and even baking powder and other cans may be found appropriate for transformation through decoration" (p. 206).

Winslow mentions only discarded materials (burlap bags, etc.) for costume making as being "brought in by the pupils" (p. 62) as well as lettering samples clipped from newspapers and magazines (p. 69).

5. Art for School Art's Sake

Todd and Gale (1933): Information regarding scarcity issues. The Todd and Gale text describes teaching an apparently fairly well-to-do group of grade one to six students at the Elementary School of the University of Chicago. There is minimal concern for costs and no statements regarding scarcity of materials to work with or any need to conserve materials. Some of the students, in fact, sound affluent being able to travel and do other things which could not be afforded by those in other areas of the country. For instance, Todd and Gale mention one of their pupils spending a year in a school in Switzerland. They also tell of one boy going on a trip around the world, mentioning that in the process he made
a book with many sketches in it, which his mother printed privately for his teachers, relatives, and friends (p. 27). Todd and Gale mention (p. 27) another girl, age 9, going to Africa with her parents and when she came back she made quick sketches of the animals she had seen there which were published in her mother's books Alice in Jungleland (illustrated at age 9) and Alice in Elephantland (illustrated at age 12).³ Another student, one of the paper-doll enthusiasts, is mentioned as having won the prize for making the best costume on an ocean liner in her summer vacation (p. 15). In short Todd and Gale's students do not sound like a deprived group such as the pupils of Natalie Cole, grateful to have beans to eat (Cole, p. 119). The Todd and Gale text also mentions the pupils getting tired by spring of living in city apartments and hotels and as buying roller skates and looking forward to vacation and to camp life (p. 64), again, quite a different vision than that of Cole's students.

Todd and Gale reveal reuse of available or discarded materials at Christmas when the children are asked to bring discarded toys, dolls, scraps of material to make doll clothes, games, old magazines for the pictures they provide, and children's books. The students repair these old toys and make other simple ones to give away (p. 105). The reasons Todd and Gale state for asking children to bring these discarded dolls, games, toys, etc., to fix up in the toy shop, are: "to provide a Christmas for the children in the neighboring social centres and to create in our children the true Christmas spirit—the giving of themselves in service" (p. 104).

A short chapter (pp. 106-107) is given to various uses of corrugated cardboard, presumably freely available. Paper clips, pins, and paste sticks are used or reinforcing clay in modelling, and snow is used for modelling (pp. 11 & 14). In discussing snow as modelling medium, Todd and Gale mention that snow is free so the objects can be made large and while the children are working they are outdoors (p. 14). They also note that in the north (as in Minnesota), there is an abundance of snow available for months (p. 11).

Satisfactions are not mentioned with regard to the use of available materials on their own, but in a couple of instances Todd and Gale mention the satisfaction experienced when the children made things rather than bought them: "How much more these crude costumes meant to the children than the more expensive ones which can be bought in the stores" (p. 118). In commenting on the stained-glass windows the children made for the Christmas play, the authors state, "The effect was as beautiful as any finished production on any expensive stage" (p. 120). Only these materials noted above for the creation of dolls and Christmas toys are brought in by the children (p. 105); no other sources of materials are noted in this Todd and Gale text.

Horne (1941): Information regarding scarcity issues. Joicey Horne, the only Canadian writer included in the study, is from Toronto, Ontario. In this text, The Art Class in Action, there are many comments regarding material cost concerns and strategies for coping with scarcity. Horne seems to assumes scarcity of materials, but she does not dwell on this beyond this statement: "As the amount and variety of supplies in some schools may be extremely limited, a special effort has been made to suggest cheap or scrap materials which may be used. Lack of money is a poor excuse for lack of variety in school art" (Introduction, n.p.). Horne also assumes cost must be considered: "For better books, bristol or cardboard may be bought, but it is cheaper to use waste cardboard. Cover it with cloth or thin coloured poster paper such as that sold by some school supply firms" (p. 62). Horne also mentions old wallpaper sample books as a source of cheap book covers, but she mentions they are "none too tough" (p. 66). In discussing murals, she recommends the use of charcoal and India ink because they have the advantages of speed and cheapness (p. 37). In mentioning working with plaster, she notes that sand can be mixed with plaster to make it go further (p. 86). She notes that carving seems made to order for school purposes as the materials used are cheap and not much equipment is needed (p. 86). She also suggest that if you are near a pulp mill it may be possible to get barrels of waste material for nothing (p. 87). She acknowledges that in bookmaking it is usually necessary to use the cheapest paper possible, such as wrapping paper, newsprint, unlined exercise books, writing pads, manila or cartridge drawing paper (p. 62). Paper from old wall paper sample books, she notes, also make cheap book covers (p. 66). She says it is expensive to use poster paint to paint large surfaces and recommends using one of the cheap opaque water colour mixtures sold for decorating rooms instead. She advises deepening the colours with any dry pigment (p. 108).

There is an assumption that the classroom will contain a scrap box: "The scrap box will supply plenty of materials from which to make costumes for the puppets. Clothes may be made of tissue paper, crepe paper, cellophane, or cloth. Paper doilies provide fancy touches for costumes" (p. 96). Horne does not say if the children are donating to this scrap box, but she does acknowledge that paraffin wax for modelling can be provided from the children's homes: "If their mothers will save the wax from the tops of their jelly jars the children will soon gather enough to make a model" (p. 87).

Horne reveals reuse of available materials or equipment that are too many to mention here (for details see list in Appendix C), but the following may indicate the range: pen nibs as lino cutting tools, dentists exploratory tools to be used for dry point etching (p. 57); staples ("wire stitches") from old magazines to be reused for binding of booklets (p. 62); waterproof tablecloth ("oilcloth") for keeping damp clay modelling projects in progress (p. 83); old plasticine revived by working it with vaseline on the hands" (p. 83); picture frame as a printing frame (p. 43).
Horne also mentions many alternative materials or equipment, including the following: the watercolors sold for use on walls as being used for painting posters because they are cheaper (p. 35); a wringer washer as a printing press; end grain wood from the lumber yard for wood engraving; and a sharpened compass as a tool for dry point etching (p. 56); soap for carving to be cut with kitchen knives and pocket knives (p. 86); big handkerchiefs for use in costumes (p. 101); powdered window cleaner or cheap wall paint mixed with water to be used as a base to hold poster paint or ground coloured chalk ends to serve as window paint (p. 116); the wrong end of an old pen nib or piece of umbrella rib to put in a pen holder to serve as a lino cutting tool after grinding it down (p. 51); ends of apple boxes as board on which to work clay (p. 83); and rubber from an old tire tube instead of leather for the torso of the marionettes (p. 94).

Cost savings seem to be Horne's main motivation in using alternative materials and she seems accepting of the need to save funds and she offers many tips on how to do this. She mentions watercolours (sold for use on walls) can be used for painting posters because they are cheaper (p. 35); she adds one can deepen the colours with any dry pigment" (p. 108). Regarding materials for use in murals, Horne says, "Charcoal and India ink are used for black and white decoration. They have the advantages of speed and cheapness" (p. 37). But she is also concerned about value: She mentions the cost of wood carver's tools over ordinary lino cutting tools, recommending the former despite their expense because they "last for years," whereas, she says, the latter are inexpensive but "they do wear out after three or four years" (p. 51). Horne mentions mixing sand with plaster to make it go further (p. 86), and of bookmaking she says, "For the pages of such books it is usually necessary to use the cheapest paper possible. Wrapping paper, newsprint, unlined exercise books, writing pads, manila and cartridge drawing paper are usually available" (p. 62). Horne also mentions that blueprint paper is inexpensive (p. 43).

Carving, she says "seems made to order for school purposes. The materials used are cheap and clean to handle, and very little equipment is necessary" (p. 86). Of paper pulp Horne says, "If you are near a pulp mill it may be possible to get barrels of waste material for nothing, with a saving of much time and effort" (p. 87). And regarding costumes she says the materials are "easily available, and cost next to nothing" (p. 100). Horne acknowledges that certain materials can be obtained from a variety of sources including retailers that are not art supply stores as indicated in the following.

From retailers:

- Artists' supply dealers and school supply firms—silk screen materials (p. 68)
- Building supplies firms—asbestos powder (p. 86); grey building paper for murals (p. 36)
- Drapery departments of stores—felt (p. 68)
- Druggist—potassium chromate (p. 43)
• (Flooring) dealer — lino scraps, cheaper than ready cut from school supply firms (p. 51)
• Hardware store, large as few stock it—pewter, a very soft metal for dry point etching (p. 56)
• Hardware, art supply, or large departmental stores—for wood carvers’ tools for lino cutting (p. 51)
• Lumber dealer (preferred) or art supply companies—for woodblocks for carving (p. 56)
• Lumber yard/lumber companies—end grain wood for wood engraving (p. 87); balsa wood for carving and aeroplane models (p. 87)
• Printing company—ink for lino printing (p. 52)
• Retailers—wall paper and cotton for mural base (p. 36)
• Stationers—Blue print paper (p. 43)
• School supply firms—thin coloured poster paper (p. 62)
• Theatrical supply companies—wigs, etc., for plays or use crepe hair (p. 102)
• Paint shop—water based wall paint in lieu of tempera colors (p. 110)
• School supply firms—wrapping paper for mural base (p. 36)
• Second-hand store—wringer and old letter press (p. 52)

Free or cheap materials from nature or the community:
• From home by the children—cast-off clothes for costumes. (p. 101).
• From farm—feathers (p. 78)
• Free from nature—clay, nut shells (p. 78)
• Pulp mill—barrels of paper pulp (p. 87)
• (Building supply or flooring dealer)—linoleum, thick, used as squeegee in silk screen (p. 58)
• Tinsmith—scrap of metal (p. 56) of zinc or copper (p. 87)
• Wholesale paper companies (who may be willing “to part with” small quantities) or local storekeepers—wrapping paper (p. 36)

Materials free from home:
• Cast-off clothes for costumes. brought by the children (p. 101).
• To contribute to school byproducts collection or class scrap cupboard—scrap such as bits of wire, string, cloth of all kinds, yarn, thread, trimmings, fur, sandpaper, house paint, cement, plaster, cardboard of all kinds, boxes, broom handles, cellophane, tin foil, ribbon, wrapping paper, fancy paper, paraffin, clothes pins, pieces of tires and tire tubes, picture frames, and milk bottle caps (p. 110)
• For scrap box—tissue paper, crepe paper, cellophane, cloth, paper doilies, etc., from which to make costumes for puppets (p.96)
• Horne suggests that a box of scrap materials be kept in the classroom and that the children be asked to contribute whatever they can. She adds it is important, however, "to keep all soiled material out of the box, and to make sure that it does not become infested with moths" (p. 100).

6. Art for Art's Sake

Pearson (1941): Information regarding scarcity issues. This New York City art education author and artist-teacher does not reveal any awareness of costs or scarcity of materials in his text The New Art Education. Pearson's only relevant comment is one in which he suggests that opaque water colors are best for early experiments in painting "because they are low in cost and can be used either as thin color (transparent) or as thick color like oils (opaque)" (p. 73). Pearson reveal alternative use of materials or equipment in only one example, a reproduction of a piece of artwork focussing on texture in the manner of a Bauhaus exercise (p. 141). It incorporates sand, sawdust, corrugated cardboard and other found materials. No values are revealed regarding the use of non-traditional materials in this art project, and no sources of materials are given.

D'Amico (1942): Information regarding scarcity issues. As a teacher in New York City, D'Amico seems concerned about costs in a general way in his text Creative Teaching, but his concerns are not revealed as relating to any scarcity of materials resulting from unusual, emergency circumstances, and he makes no mention of war concerns or rationing. D'Amico refers to an alternative material in an unexpected way—that of settling for a purchased material if a natural one, which would be free of charge, is unavailable. He writes: "If the natural limbs or trunks of trees cannot be obtained, stock milled lumber will have to be used" (p. 109). The attitude revealed in this case suggests that the material nature provides is better than that from a mill source (p. 109). Regarding use of alternative or discarded materials or equipment, D'Amico says, "If the artist is not within reach of a supply store he may use 1/8" soldering wire for the armature, ordinary iron wire for binding and for the armature support some heavy metal strips or wire from a local hardware store" (p. 98). Here D'Amico is suggesting the alternate use of material more as a result of convenience than for any cost concern or other reason. There are no statements suggesting the potential value of children providing some of their own materials.

The sources of that Pearson provides include the following:

Sources of traditional materials
• Art supply store—etching ground or materials to make your own (p. 157); inker for printmaking but can also be handmade (p. 159)
• Whitehead Bros—sand for fresco (footnote, p. 72)
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• Large hardware store, such as Hammacher, Schlemmer and Co., NY or Bingler Co., NY—carving tools (p. 103)
• Cabinet maker or lumber mill—seasoned woods suitable for carving (p. 105)
• Harshaw, Cleveland, Ohio—an assortment of frits, such as lead, boracic, etc. (p. 144)
• Drug store or chemical house—powdered casein to make casein tempera (p. 239)

Sources of alternative materials
• Hardware store—materials for armature, soldering wire, iron wire, heavy metal strips or wire (p. 98)
• Free from nature—wood from natural tree trunks for carving (pp. 93, 108).

7. Art for Social Uses

Payant (1935): Information regarding scarcity issues. Felix Payant is from Ohio State University presumably in Columbus, Ohio. Like Lemos, Payant seems to have had access to children's art as a result of his position as editor of an art magazine, in this case Design. Payant indicates that examples of children's art work that he has included in Our Changing Art Education are from a wide range of cities. There is some ambiguity in Payant's statement on the teaching in cities. His comment: "Most of the matter here pertains to the progressive point of view, but teachers in large city systems where formal teaching is still done should be able to find some help from these pages" (p. 41). There are no assumptions revealed about cost concerns nor students' economic situations.

Payant states that "many excellent materials, such as clay, wood, paper, rushes, fibres, stone and linoleum remnants cost nothing. Others cost very little and can be easily acquired if the initiative and resources of the pupils function" (p. 21). In an indirect way Payant is recognizing that student initiative and resourcefulness could be developed if teachers were to encourage them to obtain such available materials. Elsewhere Payant adds to the above saying, "Basketry utilizes many native grasses as rushes and swamp grass. For baskets and mats there are the inner corn husks, pine needles and newspapers" (p. 70). He also mentions the use of discarded materials, specifically the use of old cloth and clothing for weaving (p. 70) and linoleum remnants for printmaking (p. 21). As alternate materials for carving and modeling, Payant mentions wax candles and soap (p. 70).

After mentioning a student bringing to the school clay he dug from a local creek bank to use for making pottery (p. 70), Payant acknowledges the joy students can experience in making something from nothing. Besides this example, Payant refers directly to students' contributions of materials in only as children contributing cloth brought from home for weaving (p. 70).
As for sources Payant states: "It is a test of the teacher's ability to use the materials found in the community. Materials suitable for pottery, weaving, carving, modeling and basketry are frequently available" (p. 70). The following are the sources of alternative materials that Payant provides without specifying contributors:
• (From flooring dealer)—free linoleum remnants (p. 21)
• (From grocery store)—soap, wax candles (p. 70)
• From home—discarded clothing, draperies, burlap bags for weaving (p. 70); newspapers for baskets and mats (p. 70)
• From nature—clay, wood, paper, rushes, fibres, stone (p. 21); inner corn husks, pine needles, rushes, swamp grass, and other native grasses for baskets and mats (p. 70)

The Visual Arts in General Education text (1939-40): Information regarding scarcity issues. Most contributors to the The Visual Arts in General Education, from the 14-person Commission on Secondary School Curriculum, are from New York City; many are associated with Teachers College, Columbia University. In their discussions they show no apparent concern for costs, nor is there acknowledgment of scarcity of artmaking materials. As The Visual Arts in General Education is more theoretical than practical, materials are not a focus, so it is not surprising that this text does not reveal use of non-traditional artmaking materials. No material sources are provided.

Browne (1943): Information regarding scarcity issues. Sibyl Browne and the others who collaborated in writing Art Materials for the Schools: Activities to Aid the War and the Peace are from New York City, New Jersey and Massachusetts, which include rural areas as well the urban setting. This text is predicated on the assumption that there are shortages in artmaking materials due to rationing and other circumstances relating to the war. Addressing the situation that teachers of art find themselves in during the war years, Browne designed the program that she is espousing with scarcity of materials as a central assumption. She says optimistically: "For some of the substitute materials suggested, others will have to be found as the war goes on. In many of the processes described, variations will be worked out by the readers. This does not bother the writers, for we are sharing not a recipe book, but an invitation to adventure" (p. ii).

Elsewhere Browne acknowledges that paints will be among those items on school order lists that will be affected by the war and may not be delivered (p. 59). Many of Browne's recommendations contain conditional phrases as in "if varnish can be procured, give the map a coat" (p. 32); or "[use] the top of a large suit box, if cardboard is not available" (p. 57); or "use wire from milk bottles...if it is still available" (p. 71); and [use the side board of a small wooden cheese box, planed, sanded, and covered with felt attached] "if the rubber shortage has made it impossible to buy a squeegee" (p. 63). Browne also notes, "the problem today is providing joints for the shadow dolls, now that universal clips are not
available. A solution that has been found satisfactory is to cut the bodies so that the joints interlock" (p. 51).

Beyond accepting scarcity, Browne also assumes that nothing will be wasted in the classroom. She acknowledges that plastics are still available as waste and scrap for school use "despite war needs [as a result of] increased production" (p. 102). She says that they can be shaped and cemented together to build table decorations, dress ornaments, buttons, necklaces, rings, and bracelets (p. 102). She adds that whether plastic is purchased by the pound (cellulose acetate) or brought in by the children, "small scraps can be made into knobs, feet, and handles" (p. 104).

Browne reveals reuse and alternative use of available materials or equipment such as in the use of discarded marble mantel-pieces for carving bas-relief in stone (p. 97). She adds that for carving in plaster, "chipped textures can be gotten, sometimes with tools provided through the ingenuity of the student" (p. 97). For carving vegetables or fruit to make block prints, Browne also suggests using a pen nib inserted backwards into its holder (p. 61). Carving, of course, can also be done with a pocket knife where wood carving tools are not available (p. 91).

In discussing making exhibits, she states that "for the copper wire that in pre-war years made such engaging little figures to help tell exhibit stories.... slivers of river cane or bamboo will serve" (p. 48). Browne suggests that a substitute for a workbench can be made from a table with reinforced legs or from a sturdy packing box (p. 111).

In the absence of paints she suggests "wider interests and understandings reward the making of some of our own colors: dyes from barks, flowers, berries, or minerals; paint from colored clays" (p. 59). She also explains that pieces of yard goods can be prepared for weaving with use of a "yarn maker" or, one not being available, "one can improvise a simple hand-operated spinning wheel from an extra pencil sharpener by fitting a long spindle where the pencil would ordinarily go. Single or double strands of color or luster can be twisted" (p. 67). Also for weaving Browne says, "In the West, some goat ranchers will sell black mohair not required by the government" (p. 67).

Browne reveals use of many discarded materials or equipment in making three dimensional posters. She says one can use for a background an old bulletin board, or old door panel, carton sides, "or the top of a large suit box, if cardboard is not available" (p. 57). And decoration for it can be fashioned from reed strips, wire-wrapped twine; salvaged corrugated board. papier maché; montage with photographs or magazine clippings; lettering from baling and other cord, plywood scraps, cardboard, plastic bits, felt, leather from old gloves, wood, cardboard, alphabet soup noodles, twine (p. 57). After listing such an assortment, she adds: "Restraint in the number of materials combined in one poster and craftsmanship in handling are necessary" (p. 57).
In discussing setting up equipment for weaving, Browne states:

If you do not wish to provide... wood stock for construction (of a loom), boys and girls may look for boxes that will supply suitable wood.... From wire coat hangers or scrap wire each makes a weaving hook with a 10" shank.

If it is impossible to buy loopers, make them from old hose. (p. 70)

In the firing of pottery in an outdoor kiln, she recommends dried sheep manure combined with green wood and then dry wood to feed the fire (p. 88). In making an outdoor kiln, a metal grill or old perforated automobile hood can be placed over the fire box inside the kiln on which to stack the ceramic pieces (p. 88).

Browne describes cardboard boxes at hand as being used in making molds for plaster or cement where an old board provides a foundation until the pouring is completed (p. 96). For practising surface carving on wood, she notes that the side of an apple or cheese box will serve (p. 91).

Beyond cost savings and finding ways around shortages of materials needed in the war, Browne sees encouraging resourcefulness as one of the benefits of using alternate, recyclable materials. In fact resourcefulness, as noted earlier is one of the goals of the art program. Browne states: "To develop resourcefulness some teachers are adding natural materials and industrial by-products to conventional school supplies" (p. i).

Regarding collections and contribution, Brown reveals her value of materials collected from nature in describing a group that wants to make a map showing the location of native materials collected locally for art. On the map they use symbols for clay, reeds, barks, etc. (p. 34). Elsewhere she mentions that barks and broomsedge for dye stuffs should usually be collected in autumn but that spring brings flowers and leaves of lily-of-the-valley to be used (p. 60).

Papier mache work creates additional opportunities for students to become involved the collection of materials to use. Browne writes, "In preparation, collect newspapers, large and small paper bags, poster paints, or dyes, sticks, string, and milk bottle wires if still available" (pp. 46-47). Approaching the subject of weaving, she writes, "children and parents can find much at home to build up the school supply of weft. While accepting string to be dyed, burlap or sacks to be raveled, and large scraps of piece goods to be stripped and made into yarn, the teacher should especially encourage the bringing of sweaters, knitted underwear, stockings, jersey skirts and bathrobes" (p. 67). She continues in the next paragraph saying, "Other resources of the neighborhood should be tapped. A hosiery mill may sell loopers, those rings left when stockings are cut from long tubes in which they are knitted" (p. 67). She also mentions corn husks for weaving saying they can be had wherever Mexicans make tamales (p. 68). But she says that "in other areas they will be brought in from excursions to farm or dairy, or salvaged from the decorations for an autumn dance" (p.
She notes, "observe pupils who savor the quality of their yarns, string, jute, twisted cloth, reeds, and whatever else they have collected and perhaps dyed" (p. 68).

Sources for plastic sculpture Browne suggests as coming from students' homes in the form of plastic toothbrush handles, combs, or brushes and other waste scraps that can be collected and reworked by children (p. 103). "Children will, no doubt, bring in scraps of thermosetting plastics since many household articles, such as unbreakable dishes, coasters, cosmetic boxes, bottle tops, radio bearings, clock cases, electrical plugs, and cutlery handles, are made from them" (p. 103). For camera-less photography (photograms), she notes the usefulness of collecting a wide variety of materials with which to pattern the photographic paper—fancy clear buttons, spectacles, striated glass, combs, loosely woven cloth, translucent flakes; also grass, grain tops, plastic or glass prism, gadgets of interesting contour, works from a discarded clock, 3-d cellophane or cellulose forms. In the context of seeing what materials can be experimented with, the author suggests that the students will get other ideas about what can be brought in for use in class: "Now the class supply of waste and natural materials will grow in kind and quantity" (p. 4).

Apart from these sources that can be brought in by the students, Browne provides information on a wide variety of sources of materials—traditional and alternate materials—and a great number of items from nature.

Sources of traditional art materials
• Art supply store—for commercial clays, which can be hardened in a kitchen oven (to use where no kiln is available)
• Retailers (in large cities)—for mahogany and ebony, in thick lengths for carving (p. 97)
• Paint shop—for modeling cement for physical relief maps (or else can use papier maché)
• Department stores—for organdy for screen printing (p. 63)
• Process printing supplier—for cotton bolting for printing screen (p. 63)

Sources of alternative materials provided
• Drug store—madder, cochineal, and logwood bark for making red and purple dye (p. 60)
• Hardware store or paint stores—yellow dextrin to use as sizing in clay where no kiln is available (p. 89)
• Dye supply house—madder, cochineal, and logwood bark for making red and purple dye (p. 60)
• Paint store—for paperhanger's paste for making graphic relief maps (p. 31)
• Jobber—lengths and clips and long strips of knitware for weaving (p. 67); as well as carpet warp bouclé, eight-ply rayon, strip cellophane, cotton chenille, as well as cotton yarns (p. 67)
• From goat ranchers in West—black mohair not required by the government (p. 67)
• Local quarry or shop of a tombstone manufacturer—for powdered stone (art stone) to carve with, after cement is added and it is cast (p. 97)
• Tombstone maker—for sandstone or limestone for carving (p. 97)
• Wrecking companies—for wood for carving, such as newel posts from Victorian houses (p. 97)
• Lumber companies and planing companies—2" x 4" and 2" x 6" ends of poplar and white pine (p. 97)
• Plastics manufacturer or dealer—raw, ungalvanized version of the plastic to be used as a glue for itself (p. 104)
• Other areas of school—from wood shop, wood scraps for block printing repeat patterns
• Free from home—felt hats or felt scraps (p. 61)
• From community (country) neighbours—wood for carving (p. 97)
• Free from nature—a wide variety of bark, vegetables, flowers, and leaves to use to create natural dye-stuffs (p. 59)
• From nature for dyeing cotton: hickory bark, butternut bark, sumac berries & pecan hulls (p. 59)
• From home—for dyeing wool: onion skins (p. 59)
• Brown also provides information on making paint from local clay (p. 61), and finding and using local clay for pottery and modeling (p. 81).
• From nature (in autumn), cane, reed, cattails, willow withes for weaving window shades and floor and table mats (p. 67). Specific locales: South—pine needles; West—yuccas (after stalk has been rotted away
• From nature—stone for carving, (p. 97)
• From nature—an apple, birch or cedar tree that someone is ready to cut down. To be dried slowly so ready for carving the next year (p. 97)
• From farm—dried sheep manure for firing kiln (p. 88)
CHAPTER TEN—Conclusions

The following conclusions about the findings based on the information provided by the texts in the study are presented in the same order of appearance in the previous chapters.

Theoretical Bases of Selection

Chapter Five looked at the information on both the theoretical basis of the selection of materials and practical considerations regarding choice of materials revealed as advice about materials, comparisons, and suggestions regarding improvements of one material other another. A summary of the most common theoretical reasons given as the basis of selection of artmaking materials are listed below. Note that (M) indicates one of Mathias' guidelines for the basis for selection.

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**Age and stage appropriateness** including, in Mathias' terms, beginning where one is at (M). Ten texts, one in every category except the Art for School Art's Sake reveal this as basis of selecting materials.

**Wide selection of materials**; students determine their own materials that appeal to their wide range of interests and capacities from a wide selection provided by the teacher or with students choosing to add their own materials to those provided. Eight of the texts, in all categories except the Art for Industry category, mention a wide variety of materials as a basis of selection.

**Size considerations** determine material (M). This involves selecting materials that enable students to work in a large format and boldly, to free them up, or to avoid cramping, or that fit the child's fingers ensuring muscular control. In most cases size refers to what was considered large brushes and paper, but change of size was also considered as an aid to breaking out of a rut as in changing from large to detailed or fine work. This basis of selecting materials is acknowledged by eight texts including all authors in Creative Self Expression and Art for Art's Sake and at least one each in Art for School Art's Sake, and for Social Uses. Aspects of size are not a consideration of Art for Industry, Art for Daily Living, or Art for Subject Integration.

**Simple to more complex, leading to further capacity** (M). Selection of materials enables the child to work toward the use of progressively more difficult media and to expand his or her capability. Six texts in four of the models cite this; the categories not stating this as a concern include Art for Subject Integration, for School Art's Sake, and for Art's Sake.

**Materials that promote bodily activity** (M). This is mentioned in the context of choosing materials that enable the student to dramatize a gesture or sway freely in painting or to exercise large muscles (M). This is noted by five authors; they are in the
categories Creative Self Expression, Art for School Art's Sake, and Art for Art's Sake. No author in Art for Industry, Daily Living, Subject Integration, or Social Uses reveals a consideration of a material's capacity to encourage bodily activity.

Promote satisfaction (M). Materials that satisfy an emotional need are included here. Five authors cite this reason. This is not revealed as a concern for Art for Industry, Art for Subject Integration, or for School Art's Sake.

Provide for quick work (M). Materials are considered in terms of time relating to the child's interest span or what can be completed in one art period or other amount of time that is available. Five authors cite this reason. The categories specifying time as a factor in determining materials are Art for Industry, Creative Self Expression, Art for School Art's Sake, and for Social Uses.

Provide for desirable social situations (M). Five authors reveal this as a concern. This is not a concern for Art for Industry, for School Art's Sake, and for Art's Sake.

Facilitate expression; ease of handling. Materials are chosen that allow for the most direct form of expression, that are least problematic, not a hindrance or a barrier to the child. Five texts acknowledge this as a basis of selection: they are representative of Art for Daily Living, for Subject Integration, for Art's Sake, and for Social Uses. It is surprising to me to find that no author in the Creative Self Expression category states this directly. Perhaps these authors felt the materials they provided did facilitate expression and that this went without saying. It is not mentioned by any authors in Art for Industry or for School Art's Sake.

Support projects that lead to further growth (M). This is another of the guidelines that Mathias posited regarding materials having the capacity to lead the child on to more complex art involvement and growth. Five texts in four models show support for this. Only Subject Integration, Art for School Art's Sake, and for Art's Sake are without proponents. Even Lemos, from Art for Industry, alludes to the advantage of materials having this characteristic.

Offer an appropriate amount of physical resistance. Consideration is given to the physical demands of the materials, as in carving media. They are to be challenging enough for the particular individual's energy level without demanding more physical stamina than the student has. This is mentioned by four texts; they are in Art for Daily Living, for Art's Sake, and for Social Uses.

Represent significant place in culture, industry, or daily life. Materials are chosen to provide students with an understanding of materials that have had a long history of use in culture or are representative of materials commonly used in industry or in daily life. Three texts cite this. One author from each of Creative Self Expression, Art for Daily Living, and
for Social Uses cite the need for a significant place in one of these factors as a basis for selection of materials for classroom use.

Other considerations mentioned in single texts as a basis for the selection of appropriate materials for an art program or art project include the type of school, the aim of the course, the nature of the planned project, the needs of young children relying on a sense of touch before a sense of sight, and materials that are not used for the war and are easily replaceable.

While no author directly names Mathias' 1924 guidelines on the basis of selection of artmaking materials, seven of the eight most common bases of selection acknowledged in the texts in the study relate to Mathias' recommended basis of selection of materials. Cole (Creative Self Expression) agrees with all of Mathias' guidelines and the text The Visual Arts in General Education (Art for Social Uses) reveals agreement with all but one of Mathias' guidelines. Only Payant and Browne (Art for Social Uses) do not openly share any of Mathias' suggested guidelines, and the two texts in the Art for School Art's Sake category (Todd & Gale; and Horne) recommend only one guideline each that relates to those that Mathias posits.

**Practical Reasons, Comparisons, Improvements**

I charted over 60 reasons for the use of specific artmaking materials, 25 reasons for not using a material, and 25 comparisons of one material with another (discussions on this are in Chapter Five), but in most cases authors did not agree with each other, so I have found it difficult to come up with meaningful conclusions on this focus question. However, with the popularity of clay and printmaking media, questions of whether or not an art program needs a kiln or can do printmaking without a printing press do come up in many of the texts, and the authors offer reasons for the opinions they hold and often make comparisons between the options. All fifteen texts reveal the inclusion of clay in their art programs. Four texts assume the existence of a kiln: Nicholas et al., Winslow, D'Amico, and Payant, all from different curriculum categories. Other texts (Hartman & Shumaker, Cole, Nicholas et al., and Horne) state that some clay projects must be fired, especially successful or technically sound pieces; two of these authors represent Creative Self Expression. There is no kiln in Todd and Gale's classroom and these author-teachers believe that clay for young children does not need to be fired. However, they have occasional access to a kiln in a nearby educational complex that they can use in cases where exceptional pieces are technically well made. Other authors have no access to a kiln but indicate alternative means of firing need to be arranged: Cole takes her pupils' work off site to a high school that will fire her pupils' work. She also suggests firing can be obtained commercially. Other authors (Lemos, Nicholas et al, and Browne) suggest that
pottery can be fired outdoors in the ground or in self-made kilns. Only five texts (Whitford, Mathias, Ziegfeld & Smith, Pearson, and \textit{The Visual Arts in General Education}), all from different curriculum categories, do not mention a kiln, even though they indicate that their classes work with clay.

Printmaking made a major expansion during this period in art education history from simple block printing including linoprints to the sophisticated printmaking that D'Amico describes in such detail. D'Amico assumes the existence of a printing press. The Mathias and the Todd and Gale texts are without any discussion of printmaking and Pearson describes the use of silkscreen only, where a press is not needed. Four texts which show printmaking to be included in the program, do not reveal the use of a press (Ziegfeld & Smith, Winslow, Payant, and Browne); a press is optional in the opinion of Nicholas et al. Those having no hand printing press, or at least who don't take it for granted that teachers would have access to a press, provide the following options. Canadian Joicey Horne provides the most suggestions; she recommends the flat iron, spoon, and, along with Hartman and Shumaker, the used letterpress, as well as the mallet and or hammer, also cited by Lemos, Hartman and Shumaker, Cole, Nicholas et al. Horne also recommends the adapted wringer washer, as does Lemos and the Hartman and Shumaker text. Cole's students merely stand on the block using their weight and feet as pressure after warming with a hot iron the cloth that is to receive the print.

Opaque water-based paint such as tempera is also a favored medium during this period and receives much discussion with authors considering larger and longer brushes and larger paper as an improvement. Some authors provide reasons why tempera-like paint should be used, often associating it with boldness and freedom, especially when it is used in conjunction with long-handled brushes and large paper; this is 18" x 24" where actual size is specified. Transparent water color is more controversial and some authors recommend that oil paint be used but reserved for use by older children.

Whitford and Lemos approve of cement relief work, while Nicholas et al. provide reasons why not to include the use of cement in their programs. The texts by Lemos and Todd and Gale provide reasons why snow is a good outdoor modelling material. Two texts come out strongly in favor of the pencil as being the simplest, cleanest, cheapest, and most portable material (Winslow and Todd & Gale).

\textbf{Kinds of Materials Used}

The kinds of artmaking materials used in classroom art programs are listed in Appendix C. Those shown to have the most significant part in the art programs are the following. Numbers in parenthesis indicate the number of texts acknowledging use of the particular material.
Clay (all 15 texts)
Water-based paints such as tempera (14 and half of these specify large brushes)
Linoblock printing materials (9)
Carving materials (7)
Construction materials (7)
Chalk/crayons/pastels (6)
Illustration & design materials, including pen and ink, charcoal (6)
Batik materials (5)
Weaving fibres including rug hooking materials (5)

Each of the following are mentioned by three texts as having a significant part in the art program described:
Blackboard use by students; silkscreen; leather; pencil; metal.
Each mentioned by two texts:
Paper maché; cut paper; dry point; basketry materials; cement, paper pulp; snow.

This was also the time of the introduction in school programs of commercial finger paint (and continued use of home made finger paint); encaustic/fresco; airbrush; sketchbooks; expanded use of other printmaking techniques, and use of photography equipment, with or without a camera or darkroom.

Kinds of Projects and Activities

The main types of art projects that were undertaken with the materials, discussed in Chapter Six, are summarized here in order of popularity; again the figures in parentheses indicate the number of texts citing this as an activity.

Modelling and pottery in clay are shown to be the most popular activities in the art programs of both the Depression era and war-years texts. In fact all 15 texts show clay based activities to be part of the art program, so every category is represented.

Printmaking came into its own in this period, expanding to become one of the most popular classroom activities. All but one of the texts (Todd & Gale) mention some form of printmaking activity putting it almost on par with clay work as having a place in the art programs for the Depression era and war years. The earliest texts in the study emphasize block printing (linoprinting, stick printing, and stamping with cut vegetables and found objects); blue printing, stencil, and spatter printing. The period ended with the inclusion of all the major printmaking processes used in the classroom today: drypoint, lithography, wood engraving, mezzotints, aquatints, etching, and silkscreen. D'Amico (Art for Art's Sake) can be credited with providing the most comprehensive technical information
needed to carry out these later forms of printmaking in the classroom, except for the silkscreen process; that is described by Horne, Pearson, and Browne.

_School theatrical performances_ (including festivals and pageants) created opportunities for accompanying art activities, which rate among the most popular activities both during the Depression and war years. Twelve of 15 texts report on the making of props, stage scenery, and costumes, etc., as being part of the art program. This popularity results in part from theater performances being seen as an effective form of subject integration. Every category of art curriculum model is represented in this type of activity. The texts not including theatrical performances are Mathias and Cole, both representative of Creative Self Expression, and Ziegfeld and Smith from Art for Daily Living.

_Bookmaking_ for the same apparent reason—subject integration—is also one of the most popular activities spanning all curriculum models. Only Art for Art's Sake is without proponents for this activity. The nine authors mentioning this represent all of Art for Industry, Art for Daily Living, Art for Subject Integration, and Art for School Art's Sake. The other curriculum models having one proponent each are Creative Self Expression (Hartman & Shumaker) and Art for Social Uses (Browne).

_Practical objects for use in the home_ are central to many of the art programs and are as popular as bookmaking as an artmaking activity in also having nine texts describe the making of such objects. All of the texts in Art for Industry and Art for Daily Living, Subject Integration, and Art for School Art's Sake, and two of the three authors in Art for Social Uses (not Payant). The curriculum models not including such activities are Creative Self Expression and Art for Art's Sake, although Pearson does allude to the design of modern hooked rugs saying they should be designed by artists; it is not clear if he is advocating their production by students in the art class.

_Constructed projects_ were also seen to be worthwhile projects for the art program by the authors of nine texts. Only Art for Art's Sake is without an adherent. The Art for Subject Integration text by Winslow has only minimal commentary on construction projects; this comes as a surprise, as in most cases the reason for undertaking a construction project, which often includes the creation of environments, was because of subject integration. However, the Winslow text focusses on art in junior and senior high years rather than the elementary years and construction activities were mainly popular with the lower grades. All authors from Art for Industry, Art for Daily Living, Art for School Arts Sake described construction projects as being in their art programs. The other advocates were Hartman and Shumaker (Creative Self Expression) and Browne (Art for Social Uses).
Weaving is discussed by eight texts as having a positive contribution to make in art programs. These texts are in six of the seven curriculum categories. It is not valued in Art for Daily Living, although Nicholas discusses this activity but concludes it is probably not worth the time it takes and should at best be done outside class hours. Payant approves of it if it involves dyeing the fibres and is not done from predetermined patterns. All the authors in Art for Industry, Subject Integration, and Art for School Art's Sake include weaving in their programs; two of the three Art for Social Uses texts (Payant and Browne) mention weaving. The Hartman and Shumaker text is the only one in the Creative Self Expression model that alludes to weaving (and only in mentioning that the materials are there for the students to use). As mentioned, Pearson alludes to modern design of hooked rugs but he is ambiguous as to whether he would have students doing these in the art class, so I have not included him in the number reported.

Making clothing and accessories for personal adornment are almost as popular a focus as making practical projects for the home with eight texts advocating making clothing and accessories. Only the Creative Self Expression and Art for Art's Sake categories do not find a place for such activities in their art programs. All of the texts in Art for Industry, Art for Daily Living, Art for Subject Integration, and Art for School Art's Sake describe making clothing and accessories in the art program. Browne, from Art for Social Uses, also finds a place for such activities in the program she describes.

Decoration of the school is another activity that was seen as being valuable in the art program; it is advocated by seven texts. Most often this activity involved the painting of murals to enhance the interior of the school, but only murals with this purpose are included here. (Murals primarily for subject integration are not included here.) Projects involving landscaping enhancements and other outdoor amenities are also included. The relative popularity of decoration of the school is perhaps not surprising since the school was seen as the students' community as well as being, in some locations, a focus for the community at large. Both authors from Art for Daily Living are included; there is one text from each of the other models, Lemos (Art for Industry), Hartman and Shumaker (Creative Self Expression), Todd and Gale (Art for School Art's Sake), D'Amico (Art for Art's Sake) and Payant (Art for Social Uses).

Commercial, industrial, and business interests are the basis of art activities in about half of the texts, seven in total. Not surprisingly both authors in the Art for Industry curriculum model include reference to this. On the other hand, the Creative Self Expression and Art for School Art's Sake categories do not share this interest. The same would be said of Art for Art's Sake if it were not for Pearson's interest in having students reproduce their images via the use of silkscreen printing in order to create a small business outlet for students. Also, The Visual Arts in General Education and the Browne texts in the Art for
Social Uses category reveal some interest in this topic; the latter is concerned with creating art projects on aspects of the aviation industry to help students better understand flight as a new development, especially in context of the war. Other authors mentioning such commercial, industrial, or business interests are: Ziegfeld and Smith (Art for Daily Living) and Winslow (Art for Subject Integration).

*Holiday art and seasonal art projects* are also shown to have a place in six texts, all those in the Art for Industry, Art for Daily Living, and Art for School Art's Sake curriculum categories.

*Postermaking* is seen as an important art activity in six of the texts. This does not include texts representative of the Creative Self Expression and Art for Art's Sake categories. Both Art for Industry texts and Art for School Art's Sake texts include this activity in their programs as do Ziegfeld and Smith (Art for Daily Living) and Browne (Art for Social Uses).

*Painting* activities are alluded in some form in every text, but only five of the texts acknowledge the value of painting for its own sake, and this is what I have counted here. All three texts from Creative Self Expression reveal painting to have a central place in the art program; one author each from Art for School Art's Sake (Todd & Gale), and one from Art for Art's Sake (Pearson) consider it a major activity in the art program. Painting is a minor part of the program in Art for Industry, Art for Daily Living, and Art for Social Uses so texts in these categories have not been counted. Authors in other categories that suggest the importance of painting are referring to mural painting, accounted for as an integrative activity and in decoration of the school, but not included here.

*Basketry.* Three of the texts noted as approving of weaving in the art program also mention basketry as also having a place in the art program. They each represent different curriculum models—Lemos (Art for Industry), Hartman and Shumaker (Creative Self Expression), and Payant (Art for Social Uses).

**Influence of Subject Integration on Materials**

The most important art activities undertaken with a view to subject integration are listed below. Figures in parentheses include reference only to texts that have specified that an activity was undertaken for this purpose. The making of stage settings, props, and costumes for a play, for instance, qualified as subject integration only where students researched the historical period for social studies or wrote the play as part of an English class activity before designing the set, etc. The activity did not qualify if it was merely to create visuals for the drama department's project.

*Booklets and school publications* were favored integration activities by nine texts. Only Creative Self Expression was without proponents, and even there Cole shows her students
creating a large-scale class newspaper. I did not include this in the count, however, as the newspaper was not an art integration activity, being as it was simply a handwritten version of students’ journal entries. All texts from Art for Industry, Subject Integration, and Art for School Art’s Sake are in favor of such integrated activities; two out of three Art for Social Uses texts are as well (Payant and Browne). The Ziegfeld and Smith (Art for Daily Living) text and that of Pearson (Art for Art’s Sake) are the other two texts advocating the creation of booklets and school publications as activities integrating another subject with art.

Drama performances are featured as part of the integrated program in eight of the texts. All authors in Art for Industry, Subject Integration, and Art for Art’s Sake include such integrated activities, as do two of the three from Art for Social Uses (not Browne). The other text in including drama performances is Hartman and Shumaker (Creative Self Expression). The categories that fail to refer to this kind of activity as helpful in subject integration are Art for Daily Living and Art for School Art’s Sake. This is not to say that some related activities are not undertaken. Todd and Gale, for instance, do reveal their classes making stained glass windows, etc., for a performance, but they do not suggest that there was any effort at integration with other subject material.

Posters are also represented as an integrating vehicle in seven of the texts, all of those from Art for Industry, Art for School Art’s Sake, and two of the three from Art for Social Uses (Payant and Browne). The Ziegfeld and Smith text (Art for Daily Living) is the other one. The categories not included are Creative Self Expression, Art for Art’s Sake, and Art for Subject Integration. The latter comes as a surprise but again this is due in part to having only one text in this category, Winslow’s, and this text focusses on the junior and senior high grades and does not specify postermaking in integration.

Murals. Muralmaking receives the support of seven texts. Only authors in the Creative Self Expression and Art for Daily Living categories fail to acknowledge muralmaking as valuable in subject integration, but one or two from each of the other models see them as having a place—Whitford, Winslow, Horne, Pearson, D'Amico, Payant and The Visual Arts in General Education.

Modelling is seen as an integrating vehicle for seven authors in all categories except for Art for Daily Living, and Art for Subject Integration. This includes both authors in Art for Industry and Art for School Art’s Sake as well as Hartman and Shumaker (Creative Self Expression), D’Amico (Art for Art’s Sake), and Browne (Art for Social Uses).

Illustrating of themes from other subjects, which includes painting, is acknowledged as an integrating activity by six authors—one in each category except Art for Subject Integration and Art for Social Uses. Both texts from Art for Daily Living are included and
there is one from Creative Self Expression (Hartman & Shumaker), Subject Integration (Winslow), Art for School Art's Sake (Horne), and Art for Social Uses (Browne).

Scenes with models are acknowledged by five of the texts. As this activity is popular with elementary classes especially, perhaps it is not surprising that Winslow's text (Art for Subject Integration) category does not reveal such an activity as being part of the integrated art program. Art for Social Uses also isn't represented, perhaps because the three texts in the category also focus on the later grades. The five other curriculum categories are represented by the texts by Lemos, Hartman and Shumaker, Nicholas et al., Todd and Gale, and D'Amico.

Mapmaking can involve art projects in a variety of two-dimensional and three-dimensional materials as shown in five texts. The categories not specifying taking advantage of this social studies related focus are Art for Daily Living, Art for Subject Integration, and Art for Art's Sake. The texts including it are Lemos, Hartman and Shumaker, Horne, and The Visual Arts in General Education and Browne, the latter two being from Art for Social Uses.

Authors showing very little concern about integrating art with other academic subjects include Cole and Mathias (both are Creative Self Expression), Nicholas et al., and Ziegfeld and Smith (both represent Art for Daily Living). Cole does, however, draw connections between the visual arts and other arts, specifically writing and dancing. The Ziegfeld and Smith text is focused on integrating art with life, rather than integrating art with other specific school subjects. The fact that the Winslow text, The Integrated School Art Program, is not included in several of the activities above also confirms that, despite its title, this text is not focused on integration to the extent that some other texts are; despite this, I have allowed this text to stand as representative of the Art for Subject Integration category. Winslow actually cites fewer specific examples of integrated activities than do the texts by (in order) Lemos, Whitford (Art for Industry); Browne, Payant (for Social Uses); Todd and Gale, Horne (Art for School Art's Sake); Hartman and Shumaker (Creative Self Expression), and D'Amico (Art for Art's Sake). This may substantiate the premise brought up by Stankiewicz\(^1\) that what teachers think they are doing and actually doing are often different. It also suggests a desire to relate to what is popularly approved at the time, as integration was, in the same way that many authors wanted to be seen as progressive, as this was popular too, even when their approaches were firmly rooted in more traditional, prescribed teaching methods.

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\(^1\) Peter Smith (1996) in commenting on Stankiewicz's study of Ruth Faison Shaw's advocacy of freedom of approach for students contrasting Shaw's actual, more prescribed method, suggested that studies of such dichotomies what teachers say compared to what teachers do, could become a phase in art education research.
While almost every school subject is mentioned as having the potential for integration with art by some author in the study, the most usual subjects mentioned as being integrated with art activities include the following:

**Social studies**—10 texts (Whitford, Lemos; Hartman & Shumaker; Nicholas et al.; Winslow; Todd and Gale, Horne; Pearson, D'Amico; Payant) from all 7 curriculum categories.

**Language arts**—5 texts (Whitford, Lemos; Hartman & Shumaker; Winslow; Horne) from 4 categories.

**Drama studies**—5 texts (Hartman & Shumaker; Todd & Gale; Pearson, D'Amico; the Visual Arts in General Education) from 4 categories.

**Science**—5 texts (Whitford; Winslow; D'Amico; the Visual Arts in General Education) from from 4 categories.

**Hierarchical Associations with Materials: Fine Arts and Craft, Historical and Cultural Usage, and Gender**

This is a summary of the discussion of these topics appearing in Chapter Seven. Only a few authors in the study mention the difference between materials associated with fine art, industrial art, or craft; they are all from different curriculum categories. Most often they specify craft and suggest the unspecified materials as relating to fine art. The four texts making these distinctions are Whitford (Art for Industry); Ziegfeld and Smith (Daily Living); D'Amico (Art for Art's Sake); and Payant (Social Uses). Texts suggesting a difference between art and craft, without necessary labelling any materials as being so designated, are Mathias (Creative Self Expression), who believes that art and craft can not and should not be separated; Nicholas et al. (Daily Living); Pearson (Art for Art's Sake), who believes craft lacks the value of the spirit therefore practically all things should be designed by artists; D'Amico (Art for Art's Sake), who believes quality is the only difference between art and craft; and Payant (Art for Social Uses) who is opposed to any difference between art and craft and who wants no separation and who believes that the object is art if the quality is there.

Lemos (Art for Industry), while denouncing any difference, reveals his preference for craft over so-called fine art. In the Hartman and Shumaker text (Creative Self Expression), Cane labels craft as the striving for the attainable and fine art as striving for the unattainable. Pearson, who sees naturalist drawing as craft, not art, states art programs must get away from craft. The Progressive Education Association text The Visual Arts in General Education (Art for Social Uses) sees extra value in handicrafts.
Whitford, who associates certain materials in the art course as relating to either fine art or industrial art, is the only author in the study who designates certain materials as being used in fine art. These are brush and color in painting, media for sculpture, and pencil and crayon when used in what he labels artistic drawing. Although Ziegfeld and Smith are concerned about establishing an art program focussing on the kind of art knowledge that people need in their everyday lives, they seem to see painting and sculpture as fine art and justify their inclusion in the art program due to their significant place in the culture.

The following materials, and activities which imply materials, are designated by these authors as being craft:

- Basketry—Payant
- Batik—Whitford, Horne
- Bookbinding—Whitford
- Clay—Whitford, Ziegfeld & Smith, D'Amico, Payant
- Leather—Ziegfeld & Smith
- Metals—Whitford, Ziegfeld & Smith, D'Amico
- Modelling materials (including plaster of Paris, wax, soap, flour mixtures)—Whitford, Payant
- Photography—Whitford, Ziegfeld & Smith
- Plastic—Whitford, Ziegfeld & Smith
- Printmaking—Whitford
- Sewing textiles—Whitford
- Weaving—Whitford, D'Amico, Payant
- Wood for modelling—Whitford, Payant
- Wood for woodworking—Whitford, Ziegfeld & Smith, D'Amico

Lemos is the only author who gives significant coverage to historical and cultural usage of materials, as is befitting one who is carrying on the craft and folk tradition. Horne provides some. Any other texts providing any such references to historical or cultural background do so in terms of style rather than materials used.

Also discussed in Chapter Seven are gender associations. Despite the gendered tone of many of the texts, largely relating to the convention of referring to the student as he, there are few direct statements advising the use of specific materials with either boys or girls other than in textile activities, primarily embroidery, appliqué, and making doll clothes seen as particularly suitable for girls. Three of the texts show no instance of differentiation (Hartman & Shumaker, Mathias, and Ziegfeld & Smith), two being from Creative Self Expression. Some instances of differentiation result from an author reporting
on an activity from a single-sex school rather than direct advocacy of use of a material by either boys or girls. Almost all specific comments suggest activities (and by extension the materials involved) that might appeal to boys. These include woodworking, sculpting in stone, clay, wood, and specific kinds of printmaking such as mezzotint, and large-scale mural making (D'Amico), carving in plaster of Paris, soap, and paraffin wax (Horne), and garden design (Nicholas et al.). Other than the textile activities mentioned, stick printing on cloth is one of the few activities suggested as being particularly appropriate for girls (Lemos). I conclude from the comments regarding what might be of interest to boys (Whitford, Horne, D'Amico), or what boys were particularly good at (Cole), and the need to avoid having boys do what might appear as "girlish" and the reassuring of male students that some of the world's best pottery is made by men (D'Amico, p. 120), that there was some concern about the feminisation of art education. Payant revealed this in commenting about an "old style," strictly prescribed syllabus: "Is it any wonder that the public and school authorities have thought of art as a lady-like, trivial, and dispensable procedure?" (1935, p. 21). The examples suggesting activities that might be of interest to boys suggests that some teachers felt the need to make specific efforts to make art classes suitable for boys.

### Importance of/Attitudes to Materials

Chapter Eight addresses attitudes to materials. Charting the findings on the authors' attitudes to materials in order to determine any patterns within curriculum models has been difficult because all authors reveal several attitudes, not necessarily shared by other authors. I will comment on attitudes that are shared by more than three authors.

Acknowledges the importance of materials, directly or indirectly, eleven texts acknowledge the importance of materials in an art program. Consideration of what is revealed through the organization of the text, as explained in the methodology section, is included here. The only category not revealing the importance of materials is Art for Daily Living. Other two texts not mentioning the importance of materials are Todd and Gale and The Visual Arts in General Education.

Experimentation with materials should be encouraged according to 10 texts. Both authors in Art for Industry recommend some form of experimentation even though in a limited and more controlled way than the authors in, for instance, Creative Self Expression, Art for Integration, and Art for Art's Sake. Two of the texts suggest that "modern" experimentation should be demonstrated by the teacher, and one believes that experimentation should be evaluated.
"Give them materials and they'll create" is an attitude revealed in five of the texts. This approach is associated with the Creative Self Expression category that suggests that little direct instruction is needed regarding the use of materials and that the teacher's role, after providing the materials, is minimal, limited to motivation and offering advice only when it is requested. Cole, however, disputes the assumption of producing any satisfying results without much effort and direction on the part of the teacher. D'Amico sees a laissez-faire approach as valid in art programs for young children only. No authors in the Art for Industry, Art for Daily Living, and Art for Social Uses categories share this attitude.

Step-by-step instructions to the use of materials are discussed in six of the texts, but authors hold both positive and negative opinions on this. Four authors agree with methodical, direct instruction; they are from Art for Industry and Art for Subject Integration, one each, and both authors from Art for School Art's Sake. The authors stating they are opposed to this approach, seeing it as leading to stereotyped results, are from Art for Art's Sake (D'Amico) and Art for Social Uses (The Visual Arts in General Education).

Variety and abundance of materials are shown to be important in five of the texts. Winslow, Todd and Gale, Horne, D'Amico, and The Visual Arts in General Education are the texts expressing the belief that greater variety in materials encourages original work and abundance helps students to work more freely. Specific statements about variety and abundance are not made by the authors in the Art for Industry, Creative Self Expression, or Art for Daily Living.

Expression is not limited to certain materials. Four texts present this opinion. Both texts in Art for Daily Living hold this view; and one author in Creative Self Expression (Cole) and one in Art for Art's Sake (D'Amico) also reveal sharing this attitude.

Knowledge of materials is desirable in itself. This opinion is agreed with by two authors, Whitford and Winslow (who in fact state this knowledge should be tested for) but disagreed with by D'Amico. There is a related conflicting view expressed by authors in the study advocating the Creative Self Expressive approach; that relates to the need for the teacher to be an artist in order to know about the use of artmaking materials. The conflict relates to these same authors advocating an approach where the teacher serves as a guide rather than giving direct instruction on how to use the materials, or the teacher at least waits until asked by the student for advice on the use of the materials. Those later taking to a Creative Self Expressive approach saw part of the advantage of this model being that the teacher did not need as much knowledge of materials through art training as required by some of the other curriculum models.
Some of the other attitudes that are revealed in at least two of the texts include the following. Resourcefulness is valued and waste is to be avoided, but producing a satisfactory product is more important than sparing the material. Authors hold differing opinions on whether working with materials, not just designing on paper, is or is not required of all art projects. Preparing some of one’s own materials can give a sense of mastery. Change of medium can lead to expansion, that is, can help a pupil to move outward from a static position. Design should grow out of the nature of the material. Not all materials are equally suitable for all children. Experience with materials can aid the student’s emotional adjustment and enrich the child’s personality. At times, limiting materials can free the child. The desire to play with or manipulate material comes before the desire to express ideas with the material. Experience with materials aids in appreciation as well as being useful in real work. Improved supplies in art education have contributed to improved art education in schools, and the best materials that can be afforded should be provided for art classes.

Materials and Safety

Very little concern for safety or danger is revealed in the texts in the study as discussed in Chapter Eight. Only Winslow acknowledges the need to observe safety first. Canadian author Joicey Horne describes working with several hazardous materials, more than any other author, yet she offers only two warnings: avoid overheating wax in batiking and be cautious when using inflammable schoolroom decorations. Authors from all the curriculum categories are equally represented as either making no comment about safety or, at most, providing one or two cautions. Two texts warn of tools that could cut or otherwise hurt children: hammers and saws used by pupils below the second grade (Nicholas et al.) and linocutting tools except where used correctly (Cole).

In working with solvents (Cole), nitric acid (D’Amico), and gasoline and benzine (Horne, Lemos, D’Amico), there are no special provisions regarding storage, disposal, or ventilation, except where Horne suggests washing batik in gasoline or benzine outdoors. D’Amico warns against acid on the skin, but he does not specify precautions to avoid this. In melting plastics, Browne suggests students wear gloves, but this is as much to protect the plastic from fingerprints as to protect students’ fingers from heat.

Fire hazards are not of sufficient concern to prohibit undertaking a project. For instance, the “young artist” simply needs to keep the flame moving in melting the wax on a burnt encaustic canvas when using a blow torch. In boiling turpentine and beeswax to waterproof pottery, the teacher should take charge due to the flammability of the mixture (Browne).
Chapter Ten—Conclusions

Lead and asbestos products are used in art projects without concern for the potential of lead poisoning or the threat of asbestos dust (Lemos, Horne, Pearson, D'Amico). Potential danger to the environment, immediate or long term, is not an issue in these texts.

Authors' Views of Economic Reality

Chapter Nine addresses this question. Comparing the economic assumptions of authors from urban and rural settings and of authors who are teachers with those who hold other positions is done on a limited basis as, unintentionally, almost all the texts are by authors from urban areas and who were no longer teaching in elementary or secondary school classrooms at the time of writing the text, even though most did teach school art at some time in their careers. Only four texts, all from different curriculum categories, can be seen as having as much of a rural as an urban focus (Mathias; Nicholas et al., Ziegfeld & Smith; and Browne). Two of these assume economic restrictions: Brown relating to aid for the war effort and Ziegfeld and Smith due to the financial limitations of the Depression era while undertaking the art program and due to the war restrictions during the time of writing the text. Nicholas et al., who acknowledge art programs for students from both poor and well-to-do areas, indicate minimal concern for costs or a need to save money.

Only three texts are written by authors who were classroom teachers at the time of writing, the Hartman and Shumaker text and Cole text (both from the Creative Self Expression category) and the Todd and Gale text (Art for School Art's Sake). These texts by teachers are not concerned about scarcity of materials and only Cole seems concerned about costs. The Hartman and Shumaker text was comprised of articles written before the onset of the Depression and describe programs mainly around New York City; the Todd and Gale text describes an art program in a school associated with the University of Chicago, seemingly in a well-off area of the city and perhaps adequately funded. Only Cole, revealing the poverty of her inner city, Los Angeles pupils, many of whom were not getting enough to eat or were on relief, assumes limited funds and the need to save money and to justify costs in the art program. Of all the remaining texts, only Canadian author Joicey Horne reveals assumptions about scarcity of materials and limited funds. Even Lemos, who in his role as editor of School Arts Magazine through these years presented the picture of teachers having to deal with scarcity and to make the best of available materials, reveals no financial concerns or material restrictions in his 1931 text.

Thus it comes as a surprise to find that authors of 10 of the 15 art education texts in this study do not reveal concerns, or only minimal concerns, regarding financial restrictions. Perhaps as much as indicating the economic situations of the various art programs described, these results reflect something of the difference of writing for an art
education magazine such as School Arts, encouraging a more topical approach, and the writing of a more timeless art education text that is beyond concern financial support for art programs.

**Scarcity and Recycling**

Information on these three topics is also brought forward from Chapter Nine. Three texts acknowledge scarcity of artmaking materials, more of them are from the war years than the Depression era. All from different categories, the 1941 Canadian text by Joicey Horne (Art for School Art's Sake), the 1943 text by Sibyl Browne (Art for Social Uses), and the 1944 text by Ziegfeld and Smith (Art for Daily Living). The first two are from the war years; the latter can be considered as representative of either war years (by publication date) or Depression era (describing as it does a Depression era art program). Thus numbers are not conclusive. Two of these texts (Horne and Browne) reveal significant use of alternative or discarded materials. The Ziegfeld and Smith text and all other authors show few to some examples of the use of discarded or alternative materials, except for Whitford (1929, Art for Industry) who makes no comments on the use of non-traditional materials.

The authors' reasons for using alternative materials include the following: cheap (Nicholas et al., Art for Daily Living); cheap and easily available (Ziegfeld & Smith; Horne); more convenient (D'Amico, Art for Art's Sake); are available, help avoid use of materials needed for the war, and encourage resourcefulness (Browne); student donations of discarded materials allow for the spirit of giving (Todd & Gale, Art for School Art's Sake). The other texts using a few or some alternative materials do so without calling attention to the fact, as if some use of such materials was taken for granted. These same five authors concerned about saving money plus a couple of others reveal opinions toward using alternative materials. Again Art for Daily Living is the only category covered (two out of two authors); other categories have scattered representation except Art for Industry, which has nothing to say on the use of alternative materials. As noted, this surprising given Lemos' espousing the use of such materials in School Arts Magazine. Perhaps this is partially due to the earlier publication date of this Lemos text (1931). The revealed attitudes to the use of alternative and non-traditional materials include the following: acceptance of the need to do so as funds are limited (Ziegfeld & Smith), acknowledgment of the need to save money (Nicholas et al), gratitude to have at hand whatever is workable (Cole), and acceptance (Horne). The categories Art for Social Uses and Art for Art's Sake see the use of non-traditional materials as a plus: Browne shows an optimistic acceptance and sees the possibility of a wider understanding through making one's own materials and using what is at hand. In terms of carving materials, D'Amico
considers what nature has to offer as superior to what can be purchased, and Payant reveals joy and satisfaction in resourcefulness.

**Sources of Materials**

Sources of materials discussed in Chapter Nine are summarized in the following. The fact that authors specifying traditional art supply store sources is lowest on the list is not conclusive proof that such sources were no longer the major supplier to art programs; perhaps some authors took them for granted and therefore did not write about them. But the fact that other sources of materials are more often mentioned in the texts does seem to substantiate the assumption that procuring inexpensive and often free, usable artmaking materials from other sources was important to maintaining art programs at this time. Winslow from Art for Subject Integration is the only author with almost no comments on sources of supplies beyond a couple of comments about specific projects where materials were noted as being brought from home by the students.

*Purchased from other (non art) retail outlets.* Eight of the authors, and this is at least one from each category except the Art for Subject Integration model, mention procuring artmaking materials from retail outlets other than art supply companies; these are as varied as a lumber supply yard, a garden supply mail order outlet, druggist, second-hand store, and bakery. (Authors mentioning non-art supply retail outlets include: Lemos; Mathias, Cole; Nicholas et al.; Horne; D’Amico; Payant, and Browne.)

*Donated or brought in from the community.* Seven texts—Lemos; Nicholas et al., Ziegfeld and Smith; Horne; D’Amico; Payant, and Browne—some from most curriculum categories, except Creative Self Expression and Art for Subject Integration, mention receiving materials from the community. These range from receiving waste moldings from carpenters, brochures from steamship companies, tools for etching and clay work from dentists, ink from a printing company, barrels of waste paper pulp from a paper mill, scraps of metal from a tinsmith; stone scraps from a tombstone manufacturer, and newel posts from wrecking companies, etc.

*Donated or brought from home by students.* Six texts reveal this: Lemos; Ziegfeld and Smith; Winslow; Horne; Payant, and Browne. This represents at least one author from five of the seven categories mentioning students bringing alternate materials from home (those not mentioning this are Creative Self Expression and Art for Art’s Sake). Wax from jelly jars for modelling, cast-off clothes for making costumes, burlap bags for weaving, and plastic scraps, tire tubes, broom handles, etc., for a variety of purposes are mentioned among the items that are too numerous to indicate in this summary. Details of materials including items from home are supplied in Appendix C along with traditional artmaking materials.
Donated or brought from home by teacher. Five of the texts suggest that some alternate materials may have been contributed by the teacher. In this case I have assumed that materials that are brought from home but not mentioned as being brought in by the students were most likely contributed by the teacher. The Mathias, Cole, Nicholas et al., Horne, and Payant texts seem to suggest this was the case. Again the list of materials from home is too varied to suggest the many types of materials, but some of the examples include an old rolling pin, jars, magazines, drapes, newspapers, cartons, old blankets, other sources of textile materials such as felt hats, hose, etc. The categories not suggesting any donations by teachers are Art for Industry, Art for Subject Integration, and Art for Art's Sake.

Procured from nature, farm, or garden. Five texts (Lemos; Horne; D'Amico; Payant, and Browne), representing four curriculum categories, suggest a diverse selection of materials was brought to the art program from outdoors. Materials from these sources are shown to be used in dyeing, carving, printing, weaving, and pottery, to name just a few of the activities using these alternate materials. Clay, feathers, nut shells, tree trunks, inner corn husks, vegetables, mohair from ranchers, dried sheep manure, reeds, sumac berries, and pine needles were some of the materials named in the texts. It is not surprising that the Art for Social Uses curriculum category has two of the three authors showing such an approach. The Visual Arts in General Education text has minimal discussion of any kinds of materials so it does not describe the use of alternative materials.

Obtained from other parts of the school or school staff other than the teacher of art. Four texts (Mathias, Cole, Nicholas et al., and Ziegfeld and Smith), from two curriculum categories, suggest that donations of usable materials are shown to be received by the art program from the hygiene department of the school, the shop, the school janitor, and the school principal. Creative Self Expression and Art for Daily Living are the categories represented as mentioning receiving artmaking materials from these sources.

Purchased from traditional art supplies retail outlets. Four texts provide information on purchasing supplies from art suppliers. The four authors represent different curriculum models; they include Art for Social Uses (Browne) as well as, not surprisingly, Art for Industry (Whitford), Art for School Art's Sake (Horne), and Art for Art's Sake (D'Amico). While most authors mention working with some traditional materials, such as silkscreen materials, etching ground, and commercial clays, that one may assume were purchased from art supply stores, other texts did not specify that such materials were obtained from this source. The other texts may have assumed that one would know they were purchased from traditional suppliers.
Some General Conclusions

Clay is shown to be the most popular artmaking material in the texts in the study, those published both during the Depression era and World War II years. The Creative Self Expression and Art for Daily Living models seem to have required fewer materials than the Art for Industry Model which they were supplanting, at least according to the materials Lemos indicates in his text (Whitford gives few details on materials required). The number of materials listed as needed for programs, however, varies with each author's approach to writing. Horne (Art for School Art's Sake) and D'Amico (Art for Art's Sake), who provide an extensive amount of detail on materials, join Lemos in revealing that art education programs indeed can be materials intensive. Perhaps this is a major reason why art programs were threatened to be cut from the school program and needed considerable justification during the Depression and war years, as seemed to be required judging from articles of the time in art education magazines such as School Arts and Design.

The texts in the study seldom reveal any difference in the approach to traditional and alternative, non-traditional, materials. Appendix C shows alternative materials were used, but relatively little is said about the use of such materials, suggesting that such use was taken for granted. Only the Browne text gives a significant amount of advice on having students make some of their own materials. D'Amico contributes to such valuable information in describing how to make one's own painting pigments. The Browne text has such useful, practical advice on making and procuring alternative materials that, although it is short on aesthetically appealing projects, the information it contains could be useful to today's teachers concerned about conserving certain resources, protecting the environment, and encouraging students to be more resourceful. It is unfortunate that the Browne text is out of print.

Value of the Study

This study reveals that text analysis is a methodology that is valid in art education research in that it provides an organized approach to gathering historical information and encourages conclusions that emerge directly out of the data. While my intent was not to produce quantitative results, actual counting of authors' opinions and statements was found to be helpful in summarizing the charted results. It is worth noting, however, that the count relating to the number of authors holding a particular view, etc., was based on subjective decisions of what to count; the numbers are only as valid as the decisions going into whether or not the issue at stake was significant to the particular text. A readily apparent example is the consideration of weaving noted in the findings regarding the Nicholas et al. text. The authors, after some discussion, conclude that weaving is too time
consuming to be part of the art program and is best undertaken in art club or designed in class but carried out at home. For this reason I did not count weaving as being part of the proposed art program described by the Nicholas et al. text. This is despite the fact that the best reproduction of an example of weaving (hooked rug), which typifies the kinds of projects for the home undertaken in the Art for Daily Living curriculum model, comes from the Nicholas et al. text. I mention this to warn against the tendency to trust numbers more than verbal description. Despite such limitations resulting from subjective decisions, text analysis has served well in providing a framework to examine and report on the research questions in a way that is less impressionistic than a general review of historical literature might otherwise have been.

This study also confirms for me the usefulness of the seven designated curriculum models that I have posited—Art for Industry, Creative Self Expression, Art for Daily Living, Art for Subject Integration, Art for School Art’s Sake, Art for Art’s Sake, and Art for Social Uses—as constructs for examining curriculum issues in the 1930s and early 1940s.

One of the benefits of studying art education from the Depression era and World War II years is the inspiration the literature of the period provides. Despite the on-going justification of art programs evident in art education magazines, art education is revealed as being taken seriously for its value to individuals and its potential to improve society. It is seen as having the capacity to respond to and to help create social change at times of major social upheaval. The existence of so many of the curriculum models in a relatively short time period attests to the shifting focus of art education in an attempt to help the individual, and the larger society, adapt to changing social conditions. For me this confirms that studying art education history has the potential to inform approaches to social change aimed for in today’s art education.

**Toward a Current Basis of Selecting Artmaking Materials**

My hope is that this study might encourage the rethinking of the basis of the selection of art making materials in relation to other goals of art education programs, especially in terms of ecological awareness, resourcefulness, and social responsibility. I would like to see the creation of a set of guidelines for selecting artmaking materials in today’s classroom that encompass and emphasize the following:

- Resourcefulness, so that students will be able to find artmaking materials out of their lives throughout their lives.
- Recyclable materials, so individuals' actions minimize society's waste and encourage care about, care for, care of the environment.
• Use of materials related to one's roots and cultural background, to aid in personal integration.
• Acquisition of materials that encourages a knowledge of, bonding with, or forging ties with the community.
• Use of materials that encourage social co-operation and bonding in art production, to lessen alienation and to promote a connective aesthetic focussed on listening, honoring, and sharing.
• Acquisition of materials that promotes a knowledge of how the material is produced and a critique of the producing industry, to learn if art material producers are exploiting people or the environment, and to determine the consequences of the disposal of wastes in the production of the material and after student use.
• Consideration of materials that have the least amount of packaging and are produced locally or closest to the user to avoid various types of related waste.
• Materials that have a significant place in the history of one's race and culture, or that of others, such that their use gives one a sense of continuity or international understanding.
• Use of materials that break down any remaining barriers between fine art and craft and that help to obliterate assumptions associated with gender.

Recommendations for Further Research, Writing, or Advocacy

Beside the creation of guidelines on the selection of artmaking materials for use in the classroom, I also recommend other areas for further research, writing, or advocacy:

• Further study of curriculum change in the 1930s and 1940s to contribute to a deeper understanding of the social, political, and cultural conditions that contribute to curriculum change in response to society's emerging needs.
• Publications and instructional materials focussing on contemporary and historical artists using alternate materials.
• Cross cultural studies into ways different cultures have used specific materials from their lives.
• Inquiry into aesthetic considerations based on use of recyclable, freely available materials.
• Promotion of greater use of freely available materials in studio art production in the classroom.
• Further advocacy regarding the implications of an ecofeminist (or other) ethics of care in the art classroom.
• Forging stronger links between art education and environmental education.
While some of the bases of selection of artmaking materials for the classroom followed in the 1930s and 1940s are still valid today, especially in the primary grades, additional approaches to artmaking materials need to be considered in order to ensure relevancy to the social goals of today's art education programs.
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**Methodology**


Appendix A—Lemos Data Sheet 265

Sample Data Sheets of Pedro J. Lemos and Sibyl Browne

A. Information on Text and Author

Author: Lemos, Pedro J. ____
Date: 1931/39 __
Title: The Art Teacher
"Fourth printing 1931,35,37,39" _N350 L4 1939 (FA Lib)___
Number of pages in text: _491_.
Useful photos:_ reproductions of art only; no classroom interiors
Justification for including text: Advertised in School Arts consistently for period studied, and ranked there as # 7 in popularity with teachers from the polled Top Ten list, which was published Vol 39, No 4 Dec. 1939; discussed in Wygant and referred to as "one of the most successful books of the period" (Lemos, p. 81); interestingly is not referred to in Efland although Lemos himself is in reference to editorship of School Arts.
Position of author at time of writing: Director of Stanford University Museum of Fine Arts (until 1946), and Editor in chief of School Arts Magazine (until 1947)
Previous positions: Professor of Design: U. of California (1913-1915) and art lecturer: Applied Art School and Chicago Art Institute _ (1922-1924)____
Male
State/Province: CA ___
Identified in text (editor & director) and other Source(s): prof (1913–15) and art lecturer (1922–24) listed on title page of his text Applied Art.
Text aimed specifically at teachers?
Yes: "Dedicated to the Art Teachers of America, ambassadors of beauty, builders of better environment" (facing copyright page)
And others? Child: The many pages of illustration: "this makes possible a book for use by the child as well as a book of suggestions for the art teacher." (p. 8)
Text acknowledges or reveals author's alliance with progressive education or other orientation?
No: Subhead: "A Compendium of Ideas, Suggestions, and Methods for the Art Education of the Child based upon the practice of leading Schools and Colleges in the U.S.A., and other countries." (title page)___
Not related to new approaches of time; even has some similarities with Bobbitt's philosophy (1924) in Bobbitt's stated emphasis on art training as being preparation for adulthood (Efland text, 191) and the role of the consumer in the artistic choices of clothing and home furniture (Efland, 191)
Materials acknowledged or revealed?
Yes. In a one-quarter page ad in School Arts, Vol. 39, No. 6 (Feb 1940) suggests importance placed on materials in The Art Teacher, with the following two (of four) sentences of description: "Shows results with all art mediums—pen, pencil, crayon, water color, tempera, clay, paper, cloth, needlework, woodwork, toys....Shows you how to stretch your art supplies by using economical material, such as newspaper, tin cans, corks, old suit boxes, and so on." (Sch. Arts, inside back cover)
Other texts by the author: Applied Art, 1920 and 1933 ("revised stated as being so in School Arts in the Top 10 popularity list Dec. 1939, 39(4), inside front cover)

B. Specific Information on Chosen Text

1. Basis of Selection of Materials

"Doing the right thing with different materials is an aim that every artist tries to carry out. To make a crayon drawing look like a brush drawing... is wrong...." (Lemos, p. 9) (be honest with materials/make tools do that for which they are suited)

"...Study limited to two or three crayon colors develops a training in securing maximum of results with simple mediums." (p.15) (emphasizes simplicity in approach as well as materials)

"Problems should inculcate habits of handling material with increasing skill through intelligent self-criticism...." (p. 467)

"The technique of tool handling, such as pencil, crayon, brush and ink, or color, should be secured by proper adaptation to the material and result to be obtained, whether representative or decorative in purpose." (p. 467)

"A simple but important law is to follow the constructive form of the object decorated; another is to suit the design to the material which it is to decorate; also, the use to which the article is to be applied." (p. 468)
i. Mentions age/stage appropriateness re materials? Seldom. Starting with the simplest materials:
"When commencing to draw, the simplest things to work with should be used." (p. 9) (ease of use)
In section for Rural Schools:
"Problems of increasing difficulty throughout the grades, built upon each preceding step, should inculcate habits of doing things, handling material with increasing skill through intelligent self-criticism, and should encourage a desire to create ideal and individual forms of beauty, thus leading to a true appreciation of real artistic merit." (p. 467)

ii. Alludes directly to Mathias' 1924 guidelines on selection of materials: No.

iii. Agrees with the following of Mathias' guidelines on selection (Mathias p. 12) that Materials:
• Provide for free bodily activity through large work/discourage "little, intricate" work that inhibits free movement. Not revealed
• Promote satisfaction. Not revealed
• Allow child to begin where at utilizing emotions & capacity. Not revealed
• Provide solutions to (art) problem that lead to further growth. Note above re "Problems of increasing difficulty throughout the grades, built upon each preceding step" (p. 467)
• Provide for quick work. Not mentioned.
• Provide desirable social situations. Not a concern.

iv. Other stated reasons: None.

2. Information on/Attitudes to Traditional Materials

a. As Revealed Through: Organization of Text
i. Chapter heads name materials? Heads refer to technique or product (i.e., Painting, Puppets), some of which suggest materials indirectly (i.e., paint in Painting)

ii. Secondary heads acknowledge materials: Some.

iii. Index lists materials: Few.
Number of pages of index: 4 and a half pages.
Color illustrations, black and white illustrations, and text indexed separately focus on projects and processes rather than materials although a few are included.

iv. Cutlines: Where materials are revealed in reproductions, proportion of cutlines naming at least one material: Some

v. Sources of Materials provided: Few
Of sources given, where provided: In text.
Separate list provided: No.

b. Attitudes to traditional materials stated or implied:

i. Quote(s):
"Of the three factors which enter most closely into this subject (of art)—the teacher, the pupil, the equipment—the most vital is the teacher with stimulating interest, ideals, and aims" (p. 461).

In discussing sandtable and puppet forms SH 324: "It is fun to see how much can be done with the least material. Anyone can do wonders with unlimited material and help but it takes genius to bring good results with almost nothing. Try to be economical and avoid waste in all your art work" (p. 324).

"It is better...to spoil your paper and try again on another paper than not to try again and again to accomplish a good quality" (p. 40).

"Wooden toys made by school children in Poland...proves children may make good toys without expensive materials or without many tools" (p. 324).

"Wooden toy boats ...from scraps of moldings and other waste wood such as carpenters throw away" (p. 324).

ii. Attempts to instill respect for materials? Not evident.

iii. Reveals laissez-faire approach? No.


Brush strokes PC 105, Cut paper PC 202,
Stick printing PC 192

v. Recommends experience in a variety of media/materials? Yes
vi. Recommends students have choice of/determine own materials to be used? No
vii. Provides step-by-step instructions? Yes:
Often very prescriptive

viii. Recommends limiting number of materials to encourage mastery?: In a few cases.
"Study limited to two or three crayon colors develops a training in securing maximum of results with simple mediums" (p. 15).

Otherwise a wide variety of techniques are described with assumption that students will be exposed to many of them.

ix. Are any recipes/formulas for materials given:
— batik 350
— gesso, colored 156
— gesso, plain 155
— map relief paste 156
— color/finishes for animal toys 322
— paper making 268
— paper pulp 156
c. Attitudes to alternate materials: stated or implied:
Alternate materials mentioned or revealed? Yes. Are referred to or shown? Many are revealed but not referred to as being freely available materials, e.g., strips of cotton, paper tubes, and odd-shaped pieces of wood, are not mentioned as being scraps; although cardboard boxes or containers noted as being used for groceries suggests they are obtained free.
"Wooden toy boats ...from scraps of moldings and other waste wood such as carpenters throw away" (p. 324).
Materials that are mentioned in text appear in the following:
—Table of Contents: No alternate materials in Chapter Heads
—Secondary Heads: Some.
—Index: Few. Index emphasizes projects and techniques rather than materials.
—Proportion of alternate materials to traditional materials revealed in photos/reproductions: Few.
—Proportion of cutlines naming at least one alternate material where such materials are shown: Few.

3. Materials that were used:
Traditional and alternative artmaking materials are referred to by page in text and other location(s) as indicated: chapter heads (CH), secondary heads (SH), photo/reproduction (PR), Photo cutline (PC), Rural (R), Industrial Art (IA), where used only by teacher—teaching material (TM).

Basketry
— basket material, "regular" 352
— corn husks 352, PC 373
— crepe paper 352, PC (A) 371
— native materials IA 467
— raffia PC 371, IA/R 467
— reed IA/R 467, PC 371
— reeds from Japanese matting 352, PC 372

Blackboard work
— (chalk) to create prepared background IA/R 468, sticks of chalk for both hands PC 150
— doll figures for construction lines of different poses 368
— paper, colored for costumes, etc. IA 468, white, for tearing patterns
— postal cards IA 468
— sand for modeling city as base for clay buildings PC 176
— shellac to paint over dried painted clay projects 472
— snow, for modelling (life-size) animals outdoors, SH 156, PC 180
— soap, including colored soap 156
— soft stone for carving and three-dimensional relief PC 177
— stick to shape clay 153
— sticks and boards as supports in snow sculpture PC 180
— stiff paper 155
— table knife 156
— tempera paints (for mixing with gesso) 156
— thread (strong) 153
— tooth picks 153
— varnish (to put in gesso) 155
— water 155
— whiting (to put in gesso) 155
— wire (thin, to cut clay) 153; to hold paper pulp to model armatures 156
— wooden strips 154
— wooden mallet PD 170

Color Studies
— black card for mounting color wheel (95)
— black or dark paper background for pastello PC 103
— color wheel PC 104
— crayon, black when working six standard colors in paint 470
— milk bottle top (for circle template) PD 122
— paint, three primary colors from which to mix secondary colors 470
— paper, gray, for sketching with pastellos PC 103, colored paper (magazine) 464
— pastellos for sketching PC 103

Construction
— boards for bird houses PC 402
— cardboard for miniature houses and cabins PC 388
— cardboard boxes, discarded, for doll house furniture PC 390
— (dowel) as peg for bird to sit on, large to hold up bird house PC 403
— gourd for bird houses PR 402
— flower pot for bird houses PC 402
— hinges for bird houses PR 402
— hooks for bird houses PR 402
— (nails) PC 403
— paper for making miniature furniture PC 389
— straw hat for bird houses PR 402
— shellac (for waterproofing straw) PR 402
— stucco finish for bird house PR 402
— varnish (for waterproofing straw) PR 402
— wood, "little pieces," for doll house furniture PC 390
— wooden box for bird house PC 403

Cutting
— building board to paste cut paper designs to PC 213
— cardboard IA/R 466
— paper IA/R 466, V 470
— (paste) PC 213
— shellac to finish cut paper designs PC 213

Design
— black paper 65
— blotter (for stick printing) 181, PC 192
— brush, for border designs V 472
— building board 212, SH 213, PC 215
— cardboard strip (as substitute for broad-edge pen) dipped in ink for making broad lines" PC 231
— cloth 181 (to stick print on)
— colored paper for cutting 65, and mounting SH 67, PC 78
— crayons 181, SH 182, PC 189
— cut paper CP 215, for house design and furniture arrangement planning PC 391
— embroidery (thread) 210
— felt (for bottom of tea tile) 212
— ink PC 231
— iron, hot, for setting wax crayon on cloth
— glass, for mosaic work 209
— match (for stick printing) 181, PD 192
— metal sheet to add to tile to make book support PC 215
— paper, torn and cut SH 65, SH 66, including light thin paper and soft thicker paper 66, to cut stencil into PC 193, cut paper shapes PC 206
— paste 68
— pencil for stick printing 181, PC 192
— pens for broad line work PC 228
— round nib pens, for border designs V 472
— scissors 65, PC 81
— shellac 68, over tea tiles in wood and on portfolio covers 209, over tempera paint to make it durable 212, SH 213, PC 215
— squared paper (may be purchased or made up) 209, PC 218/9
— stones, for mosaic work 209
— tempera paint 210, SH 212, PC 218
— tiles, for mosaic work 209
— tissue, colored, for window transparencies SH 294
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— tracing paper (to apply crayon to, to avoid stretching fabric when stencilling wax crayon onto light fabrics) 182
— varnish for cut paper work (makes more durable and colors more brilliant) 212
— water color: for stick printing 181, for abstract design PC 188, with simple washes 464
— white, black, and gray paper 65, PC 85
— wood molding
— wooden handle to hold cardboard strip (as pen)

Drawing and Coloring
— black paper for mounting crayon image 11
— black and white crayon on gray paper SH 11
— brush with point for sketching, SH 40, PC 105
— chalk 463
— charcoal 436
— colored papers SH 40 can supply the right background color
— crayon SH 9, PC 14, for out-of-door nature study excursions IA 469
— crayon on white paper 10, PC 132
— finder (to crop composition) made of folded paper strips 11, PC 32
— gray paper 11, PC 25
— hand colored paper SH 67 made with water color or dyes dripped onto paper 67
— jointed dolls for action drawings SH 39, PD/PC 61
— paste 67
— pencil 12, SH 9, PC 24
— pet birds or mounted specimens to draw PC 46
— scissors 11
— soft pencil with large point 9, PC 62
— stick figures from black paper (to show action poses) SH 39
— water color (for sketching—using two tones and lines not washes) SH 12, PC 13; combined with crayon 16, SH 40, PC 16
— wax crayon 9
— white paper 10

Handicrafts
(See specifics under bulleted subheads)

• Cement Work
— brushes 155
— cardboard, stiff, for stencil 155
— cement PC 170
— cement colors PC 160
— clay, modeling PC 170
— glass as base surface around which to put wood strips 155
— mallet PC 170
— mineral powdered color, dry 155 that can be purchased at paint shops
— oil cloth as base surface around which to put wood strips 155,
— paper, stiff 155, oiled, as base surface around which to put wood strips 155, to do design on PC 160, to trace design from onto clay PC 170
— plaster of Paris 154, PC 170
— oil to make plaster mold stick-free PC 170
— stencil 155
— (strips of wood) PC PC 170
— wooden wedges PC 170

• Gesso Work
— brushes 156, for dripping and stippling colored gesso
— dish for mixing 156
— gesso PC 156; recipe for: 10 pts whiting with water (to a paste), 8 pts liquid glue (boil together 15 min), with 4 pts boiled linseed oil, 1 pt varnish then added 155
— pallet knife 156
— table knife 156
— tempera paints 156
— match stick or toothpick, sharpened (for scraping edges re dried, excess) 156

• Leather Work
— aniline dyes
— calfskin 323 (modeling leather)
— dull nail 323 (as leather tool)
— harness leather 323
— manicure stick 323 (as leather tool
— lacing from leather scraps 324
— nut pick 323 (as leather tool)
— paper 323
— photographic color (strips of color in book form) 324 used to dye leather
— sheepskin 323 (modeling leather)
— sponge 323
— suede leather of different colors (scraps?) PC 348
— thin sole leather 323
— wet cloth

• Metal Work
— aluminum 324
— brass, thin 323, PC 346
— candle, for lantern PC 347
— copper 323
— (cutting shears) PC 347
— gas flame (to anneal hard brass or copper) 323
— grindstone (t
— (hammer) PC 347
— hinge pins, ball-ended, 'to be found on door hinges' 323
— lead 324
— (log) as support to hammer metal cans and curved metal against PC 347
— metal shears 324
— metal working tools—dulled nails, ball-ended hinge pins 323
— nails, blunt, for incising 323, PC 346, wedge shape for decorative cuts PC 347
— oil cans to make lanterns PC 347
— paint wash (made with "ordinary paint thinned with gasoline") 323
— pliers (to hold metal over flame) 323
— pewter 323
— shellac 323 (to protect metal)
— tacks, for fastening strips, for lanterns PC 347
— tin 324
— tin cans 324, PC 347
— varnish, dull, to protect metal 323
— wood block, soft (as a prop for working metals on) 323

• Toymaking
(See also Metal Work)
— alcohol 322 (to thin shellac)
— beads for cloth toy 352
— boxes 322
— buttons for cloth toy 352
— clay 322
— cardboard 322, PC 326
— cardboard boxes PC 327
— cartons 322, PC 327
— cloth 322, PC 326, bright colors 352
— cloth, small pieces of, 321
— clothes pin 322, PC 334
— colored paper 322, PC 340
— copper 323
— cork 324, PC 339 (for bases to clay figures and objects)
— crayons 322
— embroidery (thread) 322
— fasteners (for Jack in the box) PC 340
— felt cloth 352
— glass beads PC 328
— glue 321
— grocery boxes 322
— leather 323
— magazines, old, 322, PC 338
— matches 321
— nails 324, PC 339 (for support to clay figures)
— (needles) for embroidery 322
— nut pick 323
— paper 321. stiff 322
— paper carton PC 334
— paper for pattern for cloth toy, 352
— paste 322
— paper tubes 322
— sandpaper 323 (for use after shellacking)
— shellac 322
— spring PC 340
— sticks PC 329, for armatures to clay figures PC 339
— string 321, PC 340
— tempera paint 322
— toothpicks 321
— varnish 322
— washer PC 341
— wire, for clay figures, etc. 324, PC 339
— wood 322, PC 326, thin PC 341, (scraps) PD 344, IA 466
— wooden strips 322

• Wood Work
— cut paper for decorating building board projects PC 215
— building board PC 215
— paint PC 215
— scraps of wood SH 324
— scraps of moldings 324
— shellac PC 215

Holiday Projects
— blackboard SH 294
— block for printing 294
— cardboard for printing blocks PC 297
— clay as pattern for plaster of Paris panels PC 169
— clothes wringer (for giving texture to print) 296
— crayons 293
— heavy paper 294
— ink 294
— knife, for spatter paint 295
— irregular edge cardboard (for tearing against for decal edge) 296
— linoleum blocks SH 295, PC 297
— linoleum cutting tools 295
— oil paints PC 297
— paper, black 294, colored 293, SH 296, cut 293, PC 301, white 294
— paste 294
— pencil, for spatter paint 295, for guide line pattern for Christmas panels PC 169
— plaster of Paris for Christmas panels PC 169
— printer’s ink PC 297
— punch (for cutting out small circles) PC 306
— sandpaper, for applying texture 296
— sandtable
— (scissors) 293
— stencil 294, PC 297
— stencil paper or thin, hard paper 295
— stick, for spatter paint 295
— tempera paint 294, PC 297
— tissue paper, colored 294, PC 314
— tooth brush 295
— water color 294

Home and Garden
(For peoples’ homes of other lands, see also Sandtable/Sandbox Models)
— boards for bird houses PC 402
— brads, for attaching miniature paper and cardboard furniture PC 393
— cardboard for model houses 380, PC 388
— cardboard boxes, discarded for scale-model furniture PC 390, for miniature room interiors PC 387
— clay to model door knocker 379 and create model fixtures PC 393
— (cloth) for room miniature interiors PC 387
— (enamel) for finishing model fixtures PC 393
— flower pot to make wren house PC 402
— garden gates, design of PC 401
— grocery boxes and containers for making bird houses 380
— gourd for wren house PC 402
— house design and furniture arrangement planning PC 391
— house (front) designs PC 396
— latch and hinges for bird house PC 402
— manilla paper for designs of homes, parts of homes 379
— modeling wax 379
— old straw hat for wren house PC 402
— paint to decorate bird house 380
— paper, cut 379, for building design units PC 391; colored paper 380, for miniature room interiors PC 387, plain paper for miniature furniture construction PC 391, and to be painted and colored for interiors of houses PC 392, planning garden trellises PC 400
— pencil (with water color) 379, or soft pencil (with colored crayons) 379
— room interiors, miniature, American colonial 387
— ruler for designing to scale 379
— squared paper 380
— stucco to finish bird house PC 402
— tin can for wren house PC 402, for roof of bird houses PC 403
— water color 379, 401
— wall paper for furniture grouping designs PC 395
— wire to support modeling wax 379

— wall paper for planning room and furniture arrangements PC 395
— wooden box for bird houses PC 403

Illustration
(Some overlap with Blackboard Work)
— blackboard 127
— blackboard colored crayons (chalk?) 126
— blackboard eraser 128
— brush PC 108
— chalk 126, PD 146
— chalk crayons SH 126, for two-handed drawing PC 150
— chalk eraser or damp cloth 128
— crayon SH 125, PC 145
— crayon, water color and cut paper combined SH 125
— crayonex (looks like crayon) PC 129
— cut paper for blackboard drawing SH 128, for design on Christmas card V 474
— dark paper for mounting cut paper forms 126
— ink 126
— manila paper 125
— paper, black 125, colored 126, PC 144, cut SH 125, rough 126, — white 125
— paste 125
— round nib pen for Christmas card design V 474
— scissors 126
— tracing paper 127
— vegetables or plants from home or school gardens to illustrate stories of gardens 470
— water color SH 125, PC 145, black and white watercolor PC 114
— wrapping paper (large)

Industrial Arts
(in the Rural Schools—similar materials as in regular course but more restricted)
466-467
• Basketry 466-467
• Paper 466-467
• Clay 466-467
• Wood 466-467
• Textiles 466-467

Lettering
— brushes 265
— guides, three-space, folded paper 265
— pencil 265
— paper, cut SH 265, PC 276, and decorated initials PC 270, square folded window shape from which to cut capital letters PC 277
Painting
— brush SH 93; soft brush makes fine lines, heavier lines, spots and washes 93 (more diverse than pencil or crayon)
— papers, colored (to make color wheel) 95; medium tone paper for watercolor (variation and contrast arrangements) PC 114
— paper (wet and dry surface) 94
— pencil for outlining PC 108
— shellac to go over paint V 472
— water color, black and white on gray paper SH 94
— water color and crayon combined PC 113
— water color SH 93 for washes
— writing inks PC 108 (give even tone when mixed with water for washes whereas water color so mixed may be uneven), SH 93

Papermaking
— caustic powder 268
— cheese cloth 268
— cheese strainer 268
— clothes wringer 268
— linen cloth to press new leaves between 268
— linen rags cut to make linen powder 268
— mold and deckle
— starch dye 268
— water 268

Picture and Art Study
— brushes for ink interpretations of paintings PC 438
— frame, large (behind which costumed children pose duplicating chosen pictures) 434
— objects (framed pictures, vases, candlestick, figurine, plant, clock) to arrange as artistic groupings PC 456 or objects with flowers, fruit, etc. PC 457
— paper, colored on which to draw picture study subject 438, for cutting and folding 446, black for silhouettes 443, cut paper from magazines and papers PC 451
— selection of prints of masterpieces of the world in color and black and white and in sepia 433, posters and sketches PC 459
— sketches, maps, and posters of locale to create interest in home town surroundings
— writing ink on colored paper to draw picture study subject 438

Poster Work
— brushes PD 250
— crayons 293
— paper, colored 237, cut PC 293, 241, gray 239, white 239
— paste 237, PC 250
— pencil PC 250
— scissors 237, PC 250
— tempera 293
— water color PC 250

Printmaking
(Under bulleted headings)
• Block Printing
— blocks (children’s?) V 473
— cardboard for printing block 268, PC 299, as backing upon which to place lino block when using clothes wringer press 268 PC
— cloth for printing on 210
— cloth (soft) to put over paper and block when putting through clothes wringer 268, damp for steaming in the print design 210, dark and light, to print design on PC 374
— clothes wringer as printing press 268
— corks V 473
— corn husk (wet) over a piece of cardboard as rubbing pad (corn husk around cardboard for handle at back) 267
— eraser (as printing surface) 267
— (exacto knife) PR 374
— embroidery threads to add to the design 211
— fixative (made of one-half part turpentine, on-eighth part wintergreen, and three-eighths part of acetic acid—mixed with paint or ink for washability) 210
— foot for applying weight to large linoleum blocks PR 374
— hammer 210
— handkerchief wadded into a ball as rubbing pad for lino block printing 267
— ink PC 272, printer’s ink PC 299
— ink roller 268
— knife for cutting designs
— linoleum 210, 267, PC 374
— mallet 210, PC 374
— matches V 473
— paint
— oil paint 210, PC 299
— (pencil) for drawing design on linoleum PR 374
— potatoes (as printing surface) 267
— printer’s ink 210
— paper to print on 210
— shellac to put over cardboard to create block printing surface PC 272
— soap erasers PC 271
— scissors for cutting designs in cardboard
— spool ends, as printing block 286, PC 288
— sticks V 473
— toned paint 210, PC 299
— type (metal), V 473
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— vegetables V 473
— water color used as color over previously printed colors in different ink
— white ink for painting on dark papers 267
— wood 210

• Stenciling
(See also Textile Surface Design)
— brushes, flat or round 210
— cloth for printing on 210
— crayon for stenciling designs on cloth PC 375
— dark (card) paper to receive spatter 295
— newspaper to remove excess paint from brush 210
— paper for cutting stencils—oiled paper, stencil paper, or drawing paper 210
— oil and turpentine, to add to paint to go on smoother 210
— oil paint for stenciling on cloth PC 375
— scraps of cloth to test color 210
— tempera paint for spatter work 295
— toothbrush for spatter work 295

• Stick Printing
(See Design also)
— blocks of wood (small) as printing blocks 266
— blotting paper as ink pad PC 284
— cloth to print on PC 271
— cork SH 266 (gives different size each end) 267, PC 285
— cube eraser (may have six printable sides) 266
— dyes used for dyeing cloth 266
— eraser (cut for printing block) SH 266, soft erasers, soap erasers, or hard erasers as printing surface 266, PC 286
— felt or blotter as ink pad 266
— knife 267, PC 285
— ink SH 266
— linoleum, small pieces—glued onto wooden block PC 271
— manila paper PC 286
— match ends for printing with 266, PC 284
— paint, tempera or poster paint for printing on dark papers
— paper to print on 266, PC 271
— pencil (with notches cut into it) 266, PC 284
— potatoes (as printing surface) 267, PC 271
— spool ends
— vegetable as printing block 473
— water color with library paste added 267, PC 284, opaque water color PC 286
— white paint for use on dark papers 267
— writing ink 266

Puppetry, Stage, Pageantry
(Some overlap with Sandtable Models)

— automobile head light as stage spot light 408
— basin or tub to hold water in stage fountain 408
— barrel hoop for stage fountain 408
— blackboard for colored chalk drawings 505, as background scenery to stagecraft or sandtable work PC 410, 415
— box covers 405, to make picture scenes PC 414
— box (wooden) for movie picture stage 406, box (cardboard) for peep show theatre PC 412
— building board, large pieces 405
— burlap for base of shadow play theatre PC 428
— cardboard, stiff, as addition to clothespin figures 406, to make puppets from 407; for making shadow figures 407, for trees and objects for shadow pictures 407, for use in stage garden fountain 408
— chicken wire for making scenery 408
— clay for figures 405, for making puppets 407, over string form PC 427
— cloth to cover "terrain" 405, to serve as curtain 406
— clothespins as base for figures SH 406, PC 410
— cooking oil as anti-stick in paper maché mask making 407
— colored paper for base to colored clothing 406
— crayon for drawing background scenes 405, for adding details to (kalsomine-painted) scenery 408
— crinoline for wig base 407
— cut paper for creating background scenes 405, making cut out doll figures 405
— dolls, costumed, for scenes 405, PC 413
— dye for wigs 407
— electric lights, small 406
— eyelet for hanging paper maché masks 408
— (fabric) for stage curtains 406
— fasteners, 406
— foliage (real) for miniature trees 405, leaves and branches to add to cardboard renditions in shadow pictures 407
— glue size over muslin as base for painting 408
— hemp rope, white or yellow 407
— kalsomine paint, "ordinary" as undercoat of paint in rock scenery 408
— lantern behind screen for shadow plays PC 428
— lights, row of 406, generally useful in stage craft 408
— linseed oil as anti-stick in paper maché mask making 407
— nail keg as support for constructed rocks in stage scenery 408
— magazine pictures for illustrating peep shows PC 412
— magnets to move metal-base of puppets 406
— metal to add to base of puppets 406
— modeling material (clay?) for creating mask detail 407
— "movie" picture box (with scenes on moving paper roll) PC 421
— muslin as base for wigs 407, over chicken wire for rocks in stage scenery 408, to surface stage fountain 408, generally useful in stage craft 408
— netting for base for wig 407
— newspaper, old for wigs 407, for paper maché mask making 408, for hats for stage plays PC 430
— paper, colored, to give various lighting effects 405, for coloring masks 407; long roll of for reel 406, for masks PC 411, for paper figures in peep shows 412 and other stage settings PC 416, in box cover scenes PC 414, for background to sandtable scenes PC 415, white for screen for shadow plays PC 428
— paper clips to hold removable scenery in position in stage design 409
— paper towels in paper maché mask making 408
— (paste) to hold on clothes added to clothespin figures 406; to hold gauze to paper towel in paper maché making 408
— pins to hold scenery in position 406
— pipe as support for stage spot light 408
— plasticine in box cover scenes PC 414
— ring or hoop and stick for attaching puppet strings to 407, PC 427
— sand and gravel 405
— sandpaper for smoothing paper maché after dry 408
— sandtable, as stage for puppets 406
— shellac for finish to tempera on masks 408, and on wigs 407
— string for opening stage curtains 406, for moving puppets 406
— suit box 406
— tempera paint for faces on rag puppets 407; for painting paper maché masks 408, for adding details to (kalomine-painted) scenery 408, for painting over muslin in stage fountain 408
— (thumb tacks) to attach paper to reel 406
— tin, strips, for stage garden fountain 408
— tissue paper for covering of peep box 403
— twigs for trees 405, in box cover scenes PC 414
— varnish, colorless, 408, for wig finish 407
— wallboard for mask base 407, for bush and shrub scenery 408, generally useful in stage craft 408
— water color for faces on rag puppets 407
— wire for making puppets 407, wires for moving puppets from below 407, to create surface of stage fountain 408, generally useful in stage craft 408
— (wood) for reel turning handle 406, to make puppets from 407, thin to make decorative mask from 407 or stage garden fountain 408, strips for supporting stage scenery 408, 3' x 3' to support stage spot light 408

Sandtable/Sandbox Models
(Some in Clay and Modeling)
— cardboard, corrugated 377, for cutting figures 377, for model furniture 378
— clay 377, to model house fixtures
— cloth 377
— clothespins as basis for costumed figures PC 410
— enamel to give finish to clay 378
— flour, as snow 377
— glass, for water 377
— grass, dry 377
— kalsomine paint, ordinary 377, for painting sandtable or pageantry backgrounds 377
— manilla paper 379 for designing windows and window treatments
— paint, to paint backgrounds for scene 377
— paper
— sand 377
— straws, for logs of model cabins 377
— tin, small pieces 377
— tissue, colored 377
— tree twigs 377
— wall paper fragments 378
— wax crayons to decorate fabric items 378
— wood 377

Textiles—Surface Design and Costume
(See also Printmaking: Stenciling, Block Printing, Batik, and Toys, in cloth)
— brushes 350, PC 374
— buttons, for button bag animals PC 355, PC 376
— canvas or other course texture cloth for receiving crayon PC 381
— carbon paper 349
— cardboard for printing block 350
— chalk to draw printing guide lines 350
— cloth, smooth 349, rough 349, various colors 350, thin (georgette, chiffon, etc.) 351, dark colors PC 374, light colors PC 374
— cloth, damp for ironing block printed image 350, wax transfer image 351, for making doll dresses 352, PC 366, in crayon painting PC 374, coarse, for receiving crayola crayon designs PC 381
— cotton flannel for button bag animals 355
— crayola crayon used on canvas PC 381
— cut paper for costume design on paper dolls PC 43, for application to cloth PC 364
— cut out doll as base for historical figure dolls 352, PC 365
— dye, cold water for batiking 350
— embroidery (thread) 210, (embroidery thread) PC 362,
— figures cut from magazines to serve as lay figures for costume planning 469
— frame to stretch cloth during waxing in batik 350
— gingham fabric 349, PC 359
— heat (source), low for batik work 350
— house paint thinned with oil and turpentine, for batiking 351
— ink for marking details on cloth toys PC 376
— iron, hot, for setting color 350, for batiking 350, for crayoning painting PC 374; warm for wax crayon transfer 351
— ironing board for wax crayon transfer 351
— knife, sharp (against cardboard) to cut stencil 350, to cut lino block PC 374
— linoleum for printing block 350
— manila paper for rug designs PC 353
— mallet or hammer for pressure in block printing 350, PC 374
— oil paint thinned with turpentine for stenciling 350, PC 375
— pan for dye vat in batik 350
— paper for planning surface designs 349, thin white for wax crayon transfer 351, cut paper for doll dresses 352, rough-surfaced for rug designs PC 353
— patterns, cut paper PC 364
— printer’s ink thinned with turpentine for stenciling 350
— shoe buttons for toy making PC 376
— shellac to coat paper for stencils 350
— squared paper 349, PC 356
— threads, colored 349, PC 361; thread referred to as silk 350
— setting mixture to add to oil paint (for washability): 5 pt turpentine, 2 pt acetic acid, 1 pt oil of wintergreen 350
— stiff paper, for trial sewing of patterns 349; to make stencils 350, PC 374
— wax for batiking 350, one half beeswax/ one half paraffin 350
— wax crayons for stenciling 350, for direct use on cloth 352, PC 374, for designing rugs PC 353
— waxless batik substitute: gum Arabic, water, and blue water color, or mucilage or gum Arabic with whiting to make thin paste 351
— wood for printing block 350
— wrapping paper (shellacked to make stencils) 350
— yarn 349

• Batik Work
Includes some of what’s under Textile Surface Design 350; here also includes wax crayon batik 351 and Stencilled Batik Designs 351, Block Printed Batik 352
— brush 350
— cloth 350, thin SH 351
— crepe de chine, white 351
— cold water dyes 350, 351
— frame over which to stretch cloth 350
— heat source, low 350
— hot iron 350
— gasoline to release colored wax crayon 352
— ink to outline the sketch 351
— linoleum block 352
— pan as vat for dye 350
— paper for cutting stencil 351
— white paper for design 351
— wax 350, one half beeswax/ one half paraffin 350
— wax crayon, white SH 351, colored, with stencil 351

Vocational Art
(Materials included under Booklets, Clay, Cutting, Construction, Textiles, Toymaking, Weaving, Wood)
— envelopes (to hold cut letters) V 470

Weaving
— cloth to ravel to study the weaves V 471
— cotton, strips of 352, PC 370
— lamp-wick 352, PC 370
— looms, simple 352
— matting to ravel to study the weaves V 471
— patterns for loom projects PC 369
— raffia 352, PC 370, IA/R 467
— water color, for borders of woven table mats PC 373
— yarn 352

4. Specific Advice on Reason for Use of Certain Material(s) and Improvements over Previous Material(s):
Re combining of crayon, water color and cut paper: "It is not what you use to work with that is important, but what results you have with what you use" (Lemos, p. 125).

"(As)...prominent illustrators put together or combine crayons and water color, or pencil and pen and ink work, ink and water color for illustrations for books, magazines and newspapers, there is no good reason why pupils also should not do so" (Lemos, p. 125).
"Chalk crayon makes a softer tone and finish than wax crayons. Wax crayon does not rub off so easily. Chalk crayons blend into each other more easily than wax crayons...Both...are interesting to use in making our illustrations" (Lemos, p. 126).

"Blackboard drawing is always helpful to artists because they may do big work....A blackboard give freedom and large spaces....Mistakes and changes are easily changed as often as we wish, because chalk marks may be easily erased" (Lemos, p. 127).

"Drawing in a big way on the blackboard as well as on large pieces of paper will prevent our work from becoming too small and too detailed" (Lemos, p. 127).

"For a chalk talk a complete light outline previously drawn will make the final drawing much easier" (Lemos, 127).

..."Blackboard... good for “try out” sketches" (Lemos, PC 148).

5. Kinds of Projects/Activities
By page in text and other location(s)—
chapter heads (CH), secondary heads (SH), photo/reproduction (PR), Photo cutline (PC), teaching material (TM): Industrial Arts (IA), Vocational Art (V); Rural Schools (R).

Basketry
— baskets IA 467; of native materials IA 467/R; of reed IA/R 467
— mats and baskets with various materials including "regular basket material" 352
— table mats PC 373

Blackboard Work
— background scenery for sandtable work PC 410
— frieze as blackboard decoration (community work) based on lessons in literature, history, geography IA/R 468
— frieze on Japan IA/R 468

Bookmaking/Booklets/Portfolios
— books on the home V 471
— booklets 294, PC 290, with bindings of various types SH 268, including Japanese binding PC 292
— booklets to fill with drawings and cuttings illustrating subjects V 470
— calendars with constructed covers IA/R 469
— covers constructed and decorated with name and lettering for written papers IA/R 469, of books PC 290
— end leaves of books, decorated PC 290
— portfolio covers 209, decorated for holding drawing work IA/R 469
— printing, various techniques 267, stick printing SH 266, PC 269
— template for the pages of the book V 475

Clay, Carving, and Modeling
— animal forms 153, PC 162, farm animals V 470
— application of glazes IA/R 466
— arrange flowers in pottery chosen to coordinate with flowers V 472
— bas-relief 153, PC 168
— bird figures PC 171
— book ends PD 170
— boxes 153
— cement tiles 154, PC 170
— circus animals SH 154, PC 165
— city, models of PC 176
— colored clay work (decorative panels) PC 158
— decoration of pottery IA/R 466
— decorative relief panels 156, PC 164, in modeling waxes PC 158
— dishes (clay) V 470
— door stop PD 170
— figures in landscape PC 159
— fired, decorated pottery PC 179
— flat relief modeling 153
— holiday subject panel reliefs 154, PC 169
— home, model of V 470
— paper weight V 472
— plaster of Paris panels PC 169
— pottery, decorated PC 179
— relief maps SH 156, PC 172
— relief patterns on leather, glass, wood, cardboard, and metal 155
— relief pastes applied to screens, cabinets doors, and furniture PC 157
— sandtable props (houses, ships, castles) 153
— snow sculpture of animals
— soap sculpture of figures and animal forms PC 175
— soft stone carvings and reliefs PC 177
— story book houses, figures, and scenery PC 159
— tile designs PC 160
— toy forms PC 171
— town relief map PC 174
— travel scenes PC 173

Color Studies
— arrangements in cut paper of vase forms, vase forms with flowers, borders, paper doll dresses in colored harmonies R 464
— books PD 122
— color charts made and lettered IA/R 469
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Construction Environments
- toy store V 471

Construction
- boxes IA/R 466, Christmas box V 471, circular to hold Christmas gift V 471
- bird houses PC 402
- envelopes V 471
- houses and cabins, miniature PC 388
- looms, simple IA/R 467
- windmill, Dutch, from paper PC 397
- Yankee 500 board V 473

Cutting
- animals, cut paper PC 131
- arrangements, in cut paper, of vase forms, vase forms with flowers, borders, paper doll dresses R 464, of window boxes with flowers V 470
- box construction IA/R 466, and decorating of V 471
- cardboard shapes for illustrative purposes IA/R 466
- Christmas card and envelope V 471, Christmas card decorated with cut paper design V 473
- furniture, cut shapes of V 470
- home, cut shapes of V 470
- memo pad cover PC 383
- nature forms, design of, from altered cut circles and squares V 471, shapes of for basis of design projects V 471
- paper dishes, doilies, and other objects V 470
- shapes of objects to be used in miniature theatre views IA/R 467
- silhouette picture studies in cut paper PC 438
- tea or table tile (shellacked to waterproof)
- telephone book designs PC 383
- vegetables or plants in cut paper images to illustrate stories V 470

Design
- animal borders for cross stitch SH 209
- applique patterns
- block print design motifs SH 210 (see block printing under Printing heading)
- book covers 67, PC 90
- book plates V 475
- book supports 212
- borders 184: on booklet covers 184, PC 191, holiday decorative papers 184, paper or wooden boxes 184, pictures 184, PD 203, table mats 184, gift cards PC, 192, PD 197, border designs with brush V 472
- box decoration PC 201
- boxes to hold drawing materials (decorated with cut paper) 65
- Christmas card using cut paper or round nib pen V 475
- Christmas gift box, decoration on V 474
- Christmas tree ornaments 67
- curtain pulls 67
- cut paper, to apply to tin box V 474
- decoration of blotter pads I 469
- decorations on the door of a toy closet 68
- decorative paper PC 199
- design, suitable for printing on textiles V 473
- embroidery on scarfs, doilies, handkerchiefs, napkins 210, PC 219
- friezes or borders for rooms 67
- garden box of concrete with paneled sides V 474
- gift boxes (decorated with cut paper) 65
- gift cards PC 90
- gift package band PC 201
- lamp shades 66
- lettering pen borders SH 211, around book plates, advertisements, gift cards, portfolios, and other printing purposes 211
- match scratchers 204
- monograms on box, trunk, card or signboard 68
- oilcloth doilies for cooking centers V 474
- paper napkin rings PC 204
- paper stencils for paper and cloth printing 181
- paper tile PC 201
- peep-show boxes 65
- pendants 67
- portfolio covers 68, 209
- posters 65, PC 91
- stained glass design 67
- stick printing of paper and cloth
- tea tiles SH 209
- trellis V 474
- tray decoration 212, in cut paper V 474
— tucks for an article of dress V 474
— wall pictures PC 90
— waste paper baskets PC 216
— window transparencies SH 294
— wooden box decoration 212

Drawing and Coloring
— drawings of home V 470
— drawings of objects in perspective V 472
— drawings of mechanical objects V 472
— drawings of nature study subjects V 472
— elevation of a piece of furniture V 474
— plan of a door or window V 474
— pencil value drawings V 473
— perspective sketches of angular buildings, rooms, or furniture V 474
— sketches, original, of cotton industry V 473

Handicrafts
(under bulleted subheads)

• Cement Work
— book support PC 170
— door stop PC 170
— tile PC 170

• Gesso Work
— decorations on leather, glass, wood, metal, cardboard 155
— decorations on screens, cabinet doors, of furniture
— relief panels PC 157

• Leather Work
— bags 324
— purses PC 348
— toys 323

• Metal Work
— (desk) blotter corners PC 346
— lanterns, from tin cans 324, PC 347, from oil cans PC 347
— metal-covered book supports, hinge straps SH 323, and other repoussé metal and pierced metal work 323
— thin metal handicrafts (done by boys) 323
— thin metal toys SH 324, PC 345

• Toymaking
— airplane paper toys SH 321, PC 333
— animal paper toys SH 322, PC 331
— automobile paper toys SH 321, PC 332
— button bag 352
— cardboard toys SH 322, PC 326
— cloth toys PC 326, animals SH 352
— figures, animals, and birds for fairy book villages and scenes PC 339
— gift boxes PC 327
— glass bed toys PC 328
— Hallowe'en action cat PC 341
— metal handicrafts SH 323
— paper folded toys SH 321 and other projects PC 330
— puppets 322, SH 324
— sandtable forms SH 324
— toy furniture 321
— wheeled pull toys PC 343
— wooden toys PC 326; boats PC 335; vehicles PC 337

• Wood Work
— book supports PC 215
— furniture for playhouse I 466
— games IA 466
— table tiles PC 215
— toy boats 324
— toys SH 324, I 466
— tray PC 215
— wagons I 466

Holiday Projects
— baskets (from strips of paper) SH 293, PC 304
— blackboard decorations SH 294 (paper cut-outs for) 294
— block printed Christmas cards 295, PC 316, place cards 294
— book plate as a Christmas gift ?????
— booklets PC 308, as head-shape of Indian, Pilgrim, Dutch boy/girl PC 310
— candy holders for tree 296
— Christmas stickers PC 297
— Christmas tree decorations 294, PC 320
— Easter cards PC 298
— gift boxes 296, PC 319
— gift cards PC 297, PC 305
— gift holders for tree 296
— greeting cards 293, PC 297
— Hallowe'en lanterns 293, PC 307
— history booklets (Pilgrims, etc) SH 294
— holiday posters 293
— illustrations for booklets, posters, gift cards 294
— masks of paper, Hallowe'en PC 411
— package bands PC 297
— paper dolls (Pilgrims) PC 309
— place cards SH 294, PC 312
— plaster of Paris Christmas panels PC 169
— sandtable projects (environment for cut out figures) PC 308
— spatter paint cards SH 295. PC 300
— silhouette pictures (for blackboard) PC 311
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— transparencies for door glasses PC 319
— Valentine hat 293, PC 303
— window transparencies SH 294
— wrapping paper PC 297
— Yankee 500 board for Christmas (gift) 473

Home and Garden
— bird houses SH 380, PC 402
— booklets on home interiors 378, ss 458
— construction of model dwellings PC 399
— design of door knocker SH 379
— design of furniture as cut outs 380, PC 389
— design of house front SH 380, PC 396
— design of house and garden motifs PC 384
— design of pottery for mantelpiece 379, PC 382
— design of trellises for garden Plants SH 380, PC 400 and 401
— design of windows 378 and interior treatment of windows 379
— Dutch windmill in paper 380 and house PC 397
— paper constructed houses 380 and gardens, trees PC 398
— paper models of interiors PC 392
— plan of garden gates or garden walls SH 380
— plan of home garden 380
— plan of improvement on own backyard 379
— plan of window box or garden planting to enhance windows 379
— redesign of front porch
— room interiors, miniature, American colonial PC 387
— street and town planning model 380 PC 404
— telephone book cover or redesign telephone 379, PC 383
— telephone number pad cover PC 383

Illustration
(Some overlap with Blackboard Work)
— animal place cards PC 131
— blackboard drawings SH 128
— Christmas cards V 475
— community pictures (parts contributed to by whole class and combined as blackboard or large wall piece) SH 125
— for illustrating histories (Columbus/Pilgrim—social studies?) 125
— for illustrating stories, fairy tales, nursery rhymes 125
— holiday decorations PC 131
— two-handed drawing SH 127

Industrial Art (in the Rural Schools)
— construction of simple looms I 466
— weaving of holders, caps and garments for dolls, rugs for playhouse I 466
— sewing for dolls I 466
— more advanced sewing (for older girls) I 466

Lettering
— address on wrapped Christmas box V 471
— lettering, cut from paper V 470
— lettering booklets SH 265

Painting
— border designs with brush V 472
— Christmas (wrapping) paper V 472
— Easter cards PC 298
— nature study subjects V 471
— types of homes V 470
— variety of illustrations and applied designs

Papermaking
— greeting card paper to receive printed designs 268, PC 288
— maps in relief from paper pulp PC 172
— making paper IA/R 466, V 472

Picture and Art Study
— booklets based on reproductions PC 441
— cut paper map of Asia and decorative map of own community PC 460
— color notations from nature applied to sketches and design 435, PC 440
— dramatization of famous pictures, pupils posed in costumes SH 434, PC 448
— exhibitions on industry explaining paper making, rubber production, weaving PC 455, printing, lumbering, glass making, printing (including development of alphabet), and glass making PC 454
— folded and cut paper objects depicted in pictures PC 446
— framing and picture hanging, lesson information on proper SH 434
— ink brush drawing interpretations of, PC 450
— living picture pageants aligned with history of America
— maps of Asia and decorative map of own community, cut paper, creates interest in community and world geography PC 460
— nature appreciation through landscape picture PC 449
— note books of nature forms and color harmonies 435, PC 451, showing designs and groupings of furnishings 458
— paper construction of objects correlated with (found depicted in) paintings 445, PC 445
— posters announcing picture memory contests SH 433, PC 442 and book subjects PC 439; combining portrait subjects with character-designating word PC 443
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Poster Work
— silhouette pictures based on famous paintings 433, PC 438
— cut paper designs PC 241
— on good English PC 263, on safety, history, better homes, protection of plants and animals, health, travel, thrift, nature themes, cleanliness, civic-mindedness, promoting positive character traits, thrift, advertising products PD 241-264
— seasonal or for occasions IA/R 469

Printmaking
(Under bulleted subheadings)

• Block Printing
— Christmas cards, decorated by V 473, V 475
— Christmas wrapping paper, package bands, and tags PC 299
— decorations for covers or end leaves of booklets, portfolios or boxes 267, V 473
— decorations for dress borders, bags, scarfs, and other clothing 211
— prints for calendars, greeting cards, and booklet illustrations

• Stenciling
— develop original stencil units for the Yankee 500 game V 473
— Christmas cards with spatter work design PC 300
— gift cards with stencil designs PC 297
— tables mats PC 375
— textile handicrafts (shopping bags, rugs, table runners) decorated with wax crayoned stencil designs PC 354

• Stick Printing
— borders for booklets SH 266
— decoration of programs, invitations, covers, borders 267, booklets PC 271, lining sheets (end papers) PC 285
— decorative cloth coverings on portfolios SH 267, books, and boxes
— designs for Christmas tags PC 285
— decorating holiday work (invitations, programs) PC 286

• Other Printing
— blue printing for Christmas card design V 475
— bushes and shrubbery, decorative, in stage scenery 408, with detachable flowers 408
— clothespin figures SH 406, PC 410
— Egyptian scenes 405
— garden fountain (SH 408) for stage use
— hats 407, PC 430
— Indian scene 405
— magnet-operated theatre 406, PC 422
— masks 407, in paper PC 411, decorative SH 407
— movie paper roll picture stage 406, PC 421
— paper masks PC 411
— peep-show stage settings SH 405, PC 412
— Peter Rabbit SH 406 as puppet set PC 418
— Pilgrims first Thanksgiving scene 405
— puppet shows based on Aesop's fables SH 406, PC 419
— puppets, rag doll style 407, PC 424, combined with sandtable scene 417, from string and clay PC 427, of Goldilocks 405
— rocks in stage scenery 408
— scenes of other lands in box settings PC 413
— shadow pictures SH 407, PC 428, and plays (pupils as actors) PC 432
— stage designs and miniature stage sets PC 409
— string puppets PC 423
— suit box model theatre 406, PC 420
— travelogue as movie reel 406
— tree, including real branches
— wigs 407, PC 431

Sandtable/Sandbox Models
— African hut scene
— Colonial settlements 377
— doll house 378
— Eskimo scenes PR 385
— fabric-based model home furnishings 378
— furniture designs and models 378, 392 393
— model of one's own home 378
— modern country collage and garden 378
— play house 378
— Pilgrim settlements 377

Textile Surface Design and Costume
— animal doll figures, in paper, and cut-out dresses PC 367
— button bag animals PC 355
— cloth toy (that stands) PC 376
— cloth decorated by stenciling, block printing, and direct painting in wax crayon PC 374
— crayon painting on cloth PC 374
— crayon stencilling on cloth PC 375
— cross-stitch designs PC 356
— costume design in cut paper patterns PC 364
— decorated cloth or cloth-based products (bags)—with cross-stitch 349, PC 356, PC
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358; embroidery 349, appliqué 349, stencil 349, PC 375, PC 354, block printing 349, batik 349, painting 349
— decorated (pot) holders and other items made of gingham 349
— decorated towels, bags PC 359, napkin rings 349
— designs in cut paper for applique or embroidery (by girls) 474
— designs on wall hangings, cushions, other materials 352
— doll clothes (sewing for dolls) IA/R 467
— dolls dresses, PC 366
— embroidered bags 350
— hand bags, embroidered PC 362
— historical dolls as costume study PC 365
— opera bags, embroidered 363
— printed patterns on cloth 350
— rug designs PC 353
— school bags, toy bags, cushions, towel borders 349
— table mats with stencilled designs 350
— thread patterns PC 361

• Batik Work
— decorated cloth 350

Vocational Art
(Projects included under Booklets, Clay, Cutting, Construction, Textiles, Toymaking, Weaving, Wood)
— envelopes (to hold cut letters) V 470

Weaving
— articles that can be used as Christmas gifts. 471
— braided cord for modeled, glass or wooden beads V 471
— caps IA/R 467
— Christmas gift articles V 471
— community rug V 470
— doll cap (crocheted) V 471
— doll clothes IA/R 467
— plain weaving V 471
— (pot) holders IA/R 467
— room chart about wool as community problem V 471
— rugs PC 370
— rugs for playhouse IA/R 467
— scarf, bag, or neck band V 471
— small articles on cardboard looms V 470
— table mats PC 373

b. Correlation
Are art activities or art products correlated to other school subject or activity? Yes.

Mathematics: in Bookmaking, Give stock sizes of papers used, and estimate the best way to cut the paper, the amount needed, and the cost of paper to be used in making the book. V 472
A constructed environment—toy store V 471 for problems in mathematics
"A toy store may be made to illustrate methods of distribution of merchandise, and may be used for problems in mathematics" (p. 471).

Civics/Citizenship
Posters on good citizenship, thrift PC 260, cleanliness PC 255, civic-mindedness PC 261, promoting positive character traits PC 257
Posters on beautifying homes: (De Lemos, p. PC 259)

Drama
with language arts, creating version of Goldilocks and the Three Bears as a play 405

Geography
Cut paper work of Columbus and Pilgrims PC 134
Studying about Eskimos—in clay, model igloos, seals, walrus, sledge teams, Eskimo boys and girls 154, PC 166, Illustrations of Eskimo life PC 143;
Studying about Columbus—in clay, model ship, Indians, explorers placed against designed background scenes 154;
Map making in paper pulp PC 172 (listed under "Geography art" in index)
Geography: Modes of shelter shown in simple settings in box covers 405, PC 414
Creating travel posters PC 264
Study textile designs with reference to countries of origin, e.g., stencilled patterns on cloth "originated by the Japanese." SH 350
"Block-printed patterns on cloth originated in India...." (Lemos, p. 350).

History
Creation of maps—Swiss village model or other scene or figures PC 175; relief map of home town PC 174, of city PC 176
History and English: booklet on history of printing and bookmaking V 474
History: study of room interiors, miniature, American colonial 387
History: The assembling of exhibits explaining the making of paper, the history of printing (including development of alphabet), weaving 435, and other industries such as lumbering and glass making PC 454
Study in historical costume SH 352, PC 365 via making historical dolls—may be used in connection with stage plays, pageantry

Health
PC 254, on safety PC 258

Industrial Arts
The clay industry—Kinds of clay, kinds of soil and their uses. "(Can clay be found in your district?)" 472
Understand how to read building plans and elevations.
Study of industrial papermaking 455, industrial study of paper V 472
Study of Industry: Building up appreciation of art in the printing, glass making, furniture and other industries (Lemos, p. 435)
Posters on aspects of industry: PC 241
Posters advertising products PC 241
Study Textile Industry: Study wool, cotton, flax; make a booklet on cotton, one on flax, one on weaving, 349, PC 357

Language Arts
Illustrations of children's stories and rhymes PC 136/37
Writing compositions for booklets re cotton—history and industry V 473, on Wool V 471, Booklet making and English: mount pictures and then "write short paragraphs explaining the pictures. Bind the illustrated composition in a simple form...." 471
Posters on promoting good English PC 263, Proofreading booklet on printing industry as an English exercise. V 475
History and English: booklet on history of printing and bookmaking V 474
Write short compositions about paper making and illustrate with pictures cut. V 472
Spelling: writing words suggested by paintings in picture study 433, PC 441
Booklet making in which pupils write the picture story of the painting (Lemos, p. 433).

Nature Study
Nature study: protection of plants and animals PC 252 and 2588, PC 261
Understanding of principles that produce beauty in nature 434

Picture Study
Study content of landscape pictures in picture study.
Lettering, spelling, arithmetic
Doing these neatly and artistically (266).

6. Practical Approach to Materials
i. Gives sources of traditional materials: Few _
   Paint shop: mineral color for cement tile making 155
ii. Sources of alternative materials givens: Yes, but few.
Free or cheap from community: Apparent, but not stated.
Free from home: vegetables or plants from home garden to draw in class 470
Free from nature: dried grass for sandtable scenes
   • Study "kinds of clay. (Can clay be found in your district?)" (Lemos, V 472)

Grocery store _boxes
Other: Specify: _ Colored prints of masterpieces from old files of "Woman's Home Companion" magazine 465; examples of architecture—collections can be made from magazines (Lemos, p. 465).
"Exhibitions (of pleasing objects beautifully grouped) may be arranged from the homes. Possibly a display of pottery or old silver might be secured or modern varieties of china" (p. 466). (brought from home by the children?) ___
Looms can be purchased or made. 352
"Simple, inexpensive looms" (Lemos, PC 368)

Industrial Arts—gives as headings for study (no actual info provided): clay, its sources; wood, how and where obtained; basketry, materials used, where found; textile fibres, their sources. I 466

iii. Relative to number of alternative materials mentioned, what proportion are identified as to source: Few.

7. Fine Art or Craft
a. Assumes association of specific materials with art or craft. No.
b. Relates material to work of specific artists. No.
c. Relates material to historical or cultural usage of materials. Yes, Specify:
Re designs of animals, birds, and objects: Ancient Egyptians on stones (beginning of writing)
Ancient Indians of America for decorating weavings and pottery
Peruvian Indians in decorating their clothing 38
German school children simplified bird designs 38 PR 55
Austrian children cut paper birds 67
Japanese artists "best brush artists in the world" 38
Indian (American) method of firing pottery outdoors in covered kettles (pots) PC 178
—all-American (Indian) geometric motifs in border design PC 186
—Indians of the United State weave beautiful patterns in baskets and blankets 212 and find bird and animal and flower forms on their pottery.
Peruvian Indians of South America made quaint animal patterns on their garments.

Toys from the ancient tombs of Egypt and Greece made of pottery, cloth, wood; peasant toys of Europe often are works of art with forms, colors, and decorations planned carefully. Czechoslovakian toy houses, farmhouse group, and glass bead toys.

Toy making is an important subject in Germany and Switzerland, also examples from France (decorative, pull toys).

Stencil: "much used by the Japanese in picture making and many French books are illustrated with stencilled illustrations." (Lemos, 295)

Christmas tree decorations like those made by children of Poland.

"Batik decoration on cloth is a method originated by the natives of the island of Java" p. 350.

Industrial Arts
"...a medium for the free expression of ideas... and to give the pupils a knowledge and appreciation of the world of industry, and a basis for good taste and discrimination in choosing.

It is believed that a variety of constructive activities, accompanied by studies of the materials used, their sources and characteristics, and the simple processes by which they are made into useful products will give the pupils a background and appreciation in this field.

8. Materials Assigned by or Associated with Gender

a. Makes any recommendation(s) on/reveals assumptions re any differentiated use of materials for boys and girls? Few

Suitability for boys:
"Thin metal handicrafts for boys is a craft with many possibilities." (Lemos, 323).

"Little electric lights operating different colors were wired in by one of the upper grade boys and the whole program proved successful." (p. 406) (overall success associated with this contribution by individual boy)

"The trellises may be made for the garden by any boy or girl who can use a hammer and saw." p. 380 (basis for involvement o.k. as long as boys and girls have been given equal opportunity to learn how to use a hammer and saw.)

Suitability for girls:
"Stick printing is often used for decorating of ordinary cloth for covering books and for other sewing lessons. These were done by the girls in the lower grades of Lakewood, Ohio." (PC 283)

"These (doll) dresses were made by girls nine and ten years of age." (PC 366)

"This page shows costumes planned for a dog and a raccoon doll by a twelve-year-old girl." (PC 367)

Under Textiles heading in section on Industrial Arts for Rural Schools the suggestions for activities include

- construction of simple looms
- weaving of holders, caps and garments for dolls, rugs for playhouse
- sewing for dolls
- "Other and more advanced sewing for older girls" (Lemos, IA/R 467)

(implication that younger girls only are doing some of the other projects? which? or other associations by gender not specified? Are boys perhaps making the looms while the girls are doing the sewing for dolls?) (IA/R 467)

"Girls may cut paper designs for applique or embroidery where needed." (V 474)

Other gender:
"You must put yourself in the same state of mind (in as far as this is possible) as the man who painted the picture, if you really want to see the picture." (V 475) ....(also) take into consideration....His personal characteristics. His living conditions. His intelligence. (V 475)
"Boys and girls will enjoy cork printing." (PC 285) (suggest differentiation in other printing?)

Picture Study—unnecessarily gendered:
"You must put yourself in the same state of mind (in as far as this is possible) as the man who painted the picture, if you really want to see the picture." (p. 475)

One must take into consideration to be an intelligent judge
1. Artist's nationality
2. His personal characteristics
3. His living conditions
4. His intelligence
5. The main idea of the picture (p. 475)
All of this could have been stated in neutral form as is the first point (Personal characteristics, living conditions, intelligence) — note no difference of treatment of reference in text to French artist Corot and the Japanese artist Sho-un 434. No name in text with description of painting by female artist Elizabeth Gardner Bougereau but name is given as cutline to full page reproduction. Cutline: "Many of the famous paintings by artists hold much of interest for the children. This picture by
Elizabeth Gardner Bougereau is entitled "Two Mothers and Their Families." PC 444. Would have a different impact is two sentence had appeared in opposite order. Would serve to confirm that Bougereau painting is a famous painting and by extension she is a famous artist. Note three pictures reproduced on 447 have no names given—one of horse may be by Rosa Bonheure.

(No reference to father in "families")

9. Mentions Safety/Dangers to Student or Environment
   a. Advises on safe handling of materials/equipment: None
   b. Reveals ignorance of common, currently known dangers of materials? No
   c. Gives advice on disposal of materials: No
   Mentions environmental concerns? No

10. Attitudes to/Information on Scarcity of Materials
   a. Assumes availability or scarcity of materials: Not evident
   Linoleum cutting tools 295 and substitute— "To cut linoleum blocks use the little tools sold in art stores for the purpose. If pens (w-nibs) are turned with the point inward leaving the back part outward from the pen holder, this scoop part may be sharpened for cutting linoleum." (Lemos, 295)
   No scarcity?— "Working with beautiful colored papers will make our work more enjoyable." (Lemos, 296)
   b. Reveals reuse of available materials or equipment: _ as per pen nibs noted above
   c. Reveals alternative use of materials or equipment: Some but without direct discussion
   d. Reveals use of discarded materials or equipment: Some but without direct discussion.

11. Reasons/Goals in Using Alternate Materials/Equipment
   Usage revealed but reason(s) not given

12. Attitudes to Using Alternate Materials
   a. Any statement on value of children providing some of their own materials? No

13. Cost Concerns/Position of Author (Rural/Urban)
   Lemos seems to believe that rural teachers have greater problems.

"To the rural teacher especially, let it be said that a clear vision coupled with interest can surmount the greatest difficulties and draw forth from pupils amazingly excellent results." (Lemos, 461)

He provides a separate section at the end of the book entitled Art Course for Rural Schools p. 461

C. Context

Little reflection of changes in curricula and purposes

Similar to much of the work shown in School Arts in the thirties, the examples depicted in The Art Teacher could have been created a decade earlier. Wygant states that "some of the least-changed work fill (the) pages" (of this text) and says it "represents norms of school artwork of the time with little reflection of changes in curricula and purposes" 81. A reference to self-expression might suggest some alignment with progressive ideology but this is not the case. A section at the end of the text assembled by Ruth E. Wooster, State Teachers' College, San Jose, California, is directed to Rural Schools and it contains the statement: "Drawing should aim to be, first of all, free self-expression" 467, but this is followed by the comment,"This should begin as illustrative or pictorial composition in the lowest grades" 467 and does not suggest how self-expression might be part of the art program later.

Drawing in this text is in most cases preliminary to design work, which is to be subsequently applied to some other medium, rather than being an end product itself. Lemos also used paint in finishing a variety of wood, class, or paper based projects to provide color and surface finish. Often shellac was added to give durability or washability. There is minimal evidence of painting as an artistic end product in itself.

Attitude to design

Design, it should be noted, is not deemed to be in any way inferior to other drawing or to painting. In discussing how watercolor studies can be done decoratively rather than naturalistically, Lemos states, "We may do this if we wish because it commences to make a design or decoration of the nature subject instead of only a picture" (Lemos, 94)

Preparation for future—not child-centred

Inclusion of the words progressive and child are also misleading in the statement "a successful progressive selection for all those interested in art education for the child" (Lemos, 8) Lemos is not concerned with a child-centered
approach; his emphasis is on teaching techniques not a concern for the "wholeness of the personality" that the Progressives emphasized beginning in the twenties (Wygant 81). Progressive selection here goes hand in hand with the prescriptive and assumes there is a correct way to teach and learn art techniques despite who the pupil may be. "These simple growing steps teach us something more each time. This is the best way to learn art, as haste makes waste in learning anything worth while" (Lemos, 238). Nevertheless, Lemos expects art to be a pleasurable activity: "All art work should be happy work as the best work in art is done by those who enjoy doing it... It should not be drudgery.... For this reason...there are pages which do not look like very serious work. It is play work in art which teaches a number of important parts of art in an interesting and sometimes amusing way." (Lemos, 66)

Integration

Like others of the time, Lemos advocates integration of art with other subjects wherever possible. "The most successful plans take into consideration close correlation with other subjects" 461. Wygant states "One effect of such relations to other subjects was the further expansion of the variety of media and forms of school art" 82. Indeed the list of materials referred to in this text and the variety of projects that are described reveal that the more limited approach of "drawing for industry" was past. This is true despite the aim of preparing future artists to improve design in American industry and to satisfy the "remarkable art sensitiveness throughout all types of national industries" 7.

Position of classroom teacher

The assumption in the text is that art is taught by the classroom teacher, in some cases with access to a subject specialist in the form of an art supervisor, as indicated in a significant number of cutlines acknowledging the area from which the pupils come, the classroom teacher and, where applicable, the supervisor of art. In the section on rural teaching, Lemos states: "...a teacher should, as far as possible, plan her own problems, based upon her own conditions, knowledge, ability, and the helpful suggestions received from others who may be more experienced than she." (Lemos, 463) This latter person could be the art supervisor if one does serve the school.

Yet having this assistance does not in any way devalue the role of the teacher who Lemos presents as a dynamic and effective presence in the community as well as in the school. "...She is a necessary participant in community civic activities throughout the land. She is recognized as one who can direct the steps necessary to bring correct use of color and decoration and the development of beauty within the home, into pageants, fiestas, civic programs, and to direct the art publicity through posters, banners, stage settings, printing plans, and all manner of displays required in school and public programs and activity." (Lemos, 7

Acknowledgement of role of machine

While the focus in the classroom activities described is on handmade crafts, Lemos acknowledges the role of the machine in industry, unlike earlier art educators aligned to the arts and crafts movement, and expects future artists to be designing for industry based on the machine. Working with materials for Lemos was in preparation for such a future. "Boys and girls who do small things like these (toy furniture, etc.) and do them well, will certainly design real tools and furniture when they grow to men and women and do them very well" (Lemos, 321). At one point he rhetorically asks, "(Is it not more) rewarding to do something you enjoy doing (designing for industry) rather than wasting years trying to produce a masterpiece and to receive public approval?" He elsewhere cleverly mentions that "automobile factories engage artists at enormous salaries" (Lemos, p. 7)

Nature

Lemos advocated the creation of designs based on observation of nature. "Nature had to be controlled, flattened, boiled-down, planned geometrically and made symmetrical" (Lemos, 239). "Nature forms should be studied and used from which to make designs, but the designs should be ideas only from the nature forms. The ideas should be units or motifs arranged for whatever material is going to be decorated... Designs should be so planned that they appear to be a part of the background and part of the surface which they decorate" (Lemos, 209). This use of nature as a starting point (451) meant that there were class excursions out doors to collect samples from nature that pupils would draw from immediately or store in portfolios or display in booklets for future use. In order to sketch from plant materials simple cardboard stands were made to hold the materials within the pupil's view or the plants or flowers were placed in a jar with sand to keep them standing upright

A significant difference in the teaching approach from that previous time period which had an impact on the need for materials was
that in the classrooms that Lemos discusses, most of the designs were to be carried to conclusion, to be made into an object, rather than just being designed on paper as an exercise.

End of need for copies of classical and Renaissance casts: Lemos believed in the collection and arrangement (often done by students) of simple objects (p. 425) such as pottery and utensils that could have "outlived their usefulness at home." To Lemos the sense of drawing being preliminary to applied design as already been indicated by the comment on watercolor "being just a composition."

Work not Talent

As in Cole's classes in Kensington, unlike the French tradition of the talented few who can do rapid drawing, Lemos believed art can be taught. Agreed with Walter Smith's dictum "Every one who can learn to write can learn to draw/" quoted in MacDonald 259. Lemos confirms this with his step by step approach.

D. Goals of Art Program

The purposes of art education that The Art Teacher does share with other texts from the thirties is "the love of beauty in nature and the development of good taste" (Wygant 81). It also reveals an appreciation of modern design and some concern for the enhancement of leisure time, also becoming goals in the thirties (Wygant 81).

The national art appreciation that Lemos refers to (7) is not the study of American paintings but is the training of taste in the future designers and consumers that will enable them to create more beautiful cities and to build and select more fitting objects within them (p.7). Lemos states, the goal of art as a subject is "...the training of young people that they may take their places in life better equipped to improve their environment and the nation's output." 461. He comments on those who learn how to plan home interiors and learn to understand how to read building plans and elevations: "We will commence to think about things that pertain to homes which we would perhaps never have our attention called to otherwise....Those who do study [home design] when they are young will know how to build better homes at less expense." 378. He expands on this: "When all the people better their environment then the whole nation becomes more civilized. The more civilized nations become the more they encourage art." (Lemos, 377).

E. Other Information

This text makes use of reproductions Lemos collected from school work through his editorship of School Arts. Commentary relating to the reproductions strings the book together with the use of chapter headings primarily relating to technique (Sewing, Weaving, Basketry) or product (Toys and Handicraft). Some of the subheads list media/materials and the text gives instructions on their use.

Lemos' interest in applied design and working with a variety of materials is apparent. He states that the goal of art teachers is to train young people so that they will be equipped to improve their environment and the nation's output. As artists and artisans these young people are expected to create more artistic, well-designed homes and cities as well as well-designed manufactured goods and crafts of good workmanship. At the same time he expects the art training to encourage students to be more cultured, have good taste, and be discriminating as consumers.

Lemos recommends that the art teacher's plan or course outline be correlated with other subjects. He suggests that informational parts of the lesson be given with the other subjects so that the main art class time may be used in doing constructive, production problems, that is working with the materials. While Lemos mentions the importance of the free expression of ideas, his greater emphasis is on the attainment of skill and judgment and the development of aesthetic taste primarily through resolving applied visual problems, that is creating a diverse range of end products with a variety of materials. Uses of both traditional supplies and alternative or freely available materials are described. Working with different (including alternative) materials he sees as good training, whether or not scarcity is the reason for doing so. He suggests that a less-is-more approach to materials as well as design is valid (p. 324) although any shortages of materials are not mentioned even when the use of at-hand, freely-available material is being described.
A. Information on Text and Author
Author _ Sibyl Browne _ "in collaboration with Ethel Tyrrell, Gertrude M. Abbihl, Clarice Evans, and others" __
Date: 1943 __
Title: _Art Materials for the Schools: Activities to Aid the War and the Peace__
Publication details _ Service Center Committee, Progressive Education Association, New York __
Number of pages in text _ 112 _
Photos: None, but line drawings __
Position of author at time of writing: Teachers, University and elementary Browne—State Teachers College, N.J.; Ethel Tyrrell—New York University; Gertrude M. Abbihl—Elementary Schools, Mass; Clarice Evans—State Teachers College, N.J.
Authors— female
State/Province N.J., New York, and Mass.
Identified in text
Text aimed specifically at teachers? Yes
Text acknowledges or reveals author's alliance with progressive education? Yes: Stated on title page and unnumbered page facing Foreword explaining what the PEA Service Center is—to Prog. Ed. Ass. to help create "an environment that will promote the fullest development of each individual"
Text theoretical and practical: Yes
Materials acknowledged or revealed: Yes

B. Specific Information from Chosen Text on:
1. Basis of Selection of Materials
i. Mentions age/stage appropriateness re materials: No
ii. Alludes directly to Mathias' 1924 guidelines on selection of materials: No
iii. Agrees with the following of Mathias' guidelines on selection (Mathias, p. 12) that:
   • Materials provide for free bodily activity through large work/discourage "little, intricate" work that inhibits free movement? No mention
   • Materials promote satisfaction? No mention
   • Materials allow child to begin where at utilizing emotions & capacity? No mention
   • Materials provide solutions to (art) problem that lead to further growth? No mention
   • Materials provide for quick work? No mention
   • Materials provide desirable social situations? No mention
   iv. Other stated reasons for selecting specific materials: "These materials are not needed for the war and can easily be replaced" (p. 2).

2. Information on/Attitudes to Traditional Materials
a. As revealed through: _Organization of Text_
i. _Chapter heads_ name materials: Some
ii. _Secondary heads_ acknowledge materials: Many
iii. _Index_ lists materials: No Index, but appendix has a section "Provision for Tools and Supplies" p. 111 and another for Recipes 112
iv. _Cutlines:_ No cutlines given
v. _Sources of Materials_ provided: Some Of sources given, _where provided:_ Mentioned in text __
The following order shows cost concerns:
   "Make ready any one of the three following printing media which are arranged in order from cheapest to most expensive (63).

b. Information on/Attitudes to traditional materials stated or implied:
i. Quote(s): "Choice of both tool and its use determines the forthright character of surface treatment" (p. 6).
   "If linoleum is to be had, or cellulose acetate, a block print can be made in the "learn-from-the-tool" way" (p. 6) "Not merely the surface, but also the whole structure is properly influenced by the materials selected and the way they are worked" (p. 7). Browne notes that the "savage from New Ireland who made the masked illustrated had acquired a feeling for treating and combining materials" that affected the entire construction and look of the mask (p. 7).
   From military necessity new processes of treating familiar materials are being developed. "At the close of the war, materials and technical processes will be released for civilian life and will form a challenge to both designer and buyer Meanwhile it is the men who are resourceful in finding uses for available materials that are aiding in equipping our armed forces" (p. 10).
   "Freedom in drawing and painting is encouraged by a bountiful supply of media" (p. 60).
   Stated about weaving:
   "Inventiveness thrives upon variety and abundance of yarns" (67).
"Corn husks in good condition can be had wherever Mexicans make tamales" (p. 68).

Info on how corn husks can be soaked, dyed, and ironed to use them in weaving (p. 68).

Information on creating a kiln for firing pottery outdoors including making of adobe mud bricks to cover (like an igloo shape) the firebox (hole in ground) (p. 88).

Info on use of vinegar to retard drying of plaster of Paris (p. 96).

ii. Attempts to instill respect for materials? Mentioned

iv. Encourages/reveals experimentation with materials? Yes

With eyes shut, chalk in both hands, pupils respond to music from radio and "are asked to swing arms freely and merely scribble on the blackboard" (p. 2). This is intended to be a relaxing way to create patterns that are later examined and even revised into a motif based on the best organized part of the motif (p. 2).

"In the studio or classroom supplied for wartime needs, pupils may experiment with textures by strewing sand or saw-dust (and other freely available materials) over spaces on which glue has been spread" (p. 4).

"To develop inventiveness, boys and girls explore the logical effects of tools upon chosen materials" (p. 6).

Browne notes that exploring qualities inherent in materials and the logical ways of working them can produce the design and the functioning form similarly can evolve from the property of the materials of an object (p. 7).

It is not possible to say in advance what experimentation can lead to in terms of the discovery of new uses of materials. She gives the example of the recent discovery of forming wood with a metal mold, glue, and heat (p. 8).

Experimental use of materials and processes through creation of "rubbish sculpture" can help limber up older students (p. 8).

"Children may gain further understandings of airplane manufacture by examining and experimenting with materials (p. 17)." They can collect many materials with varied surface textures and classify them for possible use in different parts of plane construction. These may be pieces of cloth brought from home or samples of weaving the students have done and which could be used as fabrics for upholstery or curtains in the interior, or outside covering of planes. Or, pupils may collect gears, bolts, nuts, bits of cast iron, aluminum, etc. (p. 17).

"Freedom in drawing and painting is encouraged by a bountiful supply of media" (p. 60).

Re weaving different yarns and on different looms, "This exploration is a search for a pleasing way to make something that will answer a human need: a rush mat, belt or purse to be used, rug for bedroom or principal's office, yardage for skirt, or a length whose loveliness is its own excuse for being" (p. 68).

Re surface carving in wood: "Experimenting with each tool will bring about many happy combinations" (p. 92).

Re work with plastics: "Ours has been called the age of plastics.... Since this is an unfamiliar material, it invites experimentation that develops resourcefulness" (p. 109).


ix. Are any recipes/formulas for materials given:

Yes for cotton mordants p. 60; flour paste 112; papier mâché 112; mixing of plaster of Paris 112; mixing dextrin with clay 112; information on making dye from iron rust (pp. 59 & 60).

Recipe for cotton mordants.

Ink for block printing made by adding to dry powdered clay some turpentine, acetic acid and oil of wintergreen (p. 62).

Ink for tusche for screen printing (p. 65).

"Since development of resourcefulness, a primary objective, is dependent upon the way pupils regard their materials and plan with them, Chapter 1 deals with Materials and Design (italic in text) as basic to all that follows.....If ample opportunity were now given for these activities they could form an antidote for much juvenile delinquency" (p. ii).

"A design or organization grows from exploring the material with appropriate tools and then planning in terms of the acquaintance made. Such planning is an educative as well as artistic process" (p. 1).

"Abundance and variety of materials that are not considered precious and are sometimes used in simple processes encourage experimentation and discrimination."

"Clay is fairly free from inhibiting overtones since it can be thrown back and used again" (p. 2).

"Modeling with newspaper and flour paste, weaving with "loopers" or native materials, painting with dyes or clay paints, will relax tensions of teacher as well as of pupils. These materials are not needed for the war and can easily be replaced" (p. 2). (tension over potential of waste in materials)
Information On Materials:
Dye from iron rust—

"Old nails, hinges, broken knife blades, and
the like are placed in a two-gallon container of
water plus a cup of vinegar. From the iron salts
discharged, three colors can be gotten through
dyeing, as follows: yellow, by addition of much
warm water; orange, by addition of less water;
depth rust red, by repeated dippings in the orange
solution" (p. 59). (Goes on to explain how cloth
must be wrung from the dye bath, rinsed in water
to which a little soda has been added, wrung
again, and hung to dry. Mentions how gray can be
obtained by further treating to tannic acid and
then setting it with the soda solution. "A group
that wants to do a thorough job will gather and
boil out tannic acid from such things as acorns,
oak leaves with nut galls upon them, or twigs of
green alders" (p. 59).

"For casual work an adequate substitute for
India ink is found in commercial black dye made
up with about one-fourth the customary amount
of water. Natural dyes in concentrated form can
be used unthickened. Lighter colors are better
thickened with a little flour paste" (p. 61).

Information on using and making paint from
clays—a "harmonious if limited palette—brick
red, chalky gray, ochre, and in West, deep reds
and gray blue (p. 61). Explains how to strain,
add one tbsp of mucilage per quart of clay, and
lighten with whiting, light clay, white or
lemon yellow tempera (p. 61). (As footnotes
states other ways of making paint are discussed
in Major's Teaching Art in the Elementary
School).

Advice on ingredients to add to whatever is
being used as printers ink for block printing to
making them more water and color fast (p. 62).

Information on making a portable dark room
(p. 100).

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3. Materials that were used:

Traditional and alternative artmaking
materials are referred to by page in text and
other location(s) as indicated: chapter heads
(CH); secondary heads (SH);
photo/reproduction (PR); Photo cutline (PC);
where used only by teacher/teaching material
(TM).

Assemblage "Rubbage sculpture"
• Abstractions
  — birch bark 4
  — cardboard 23
  — clay 22
  — glue 4
  — mosquito netting 4
  — newspaper 4
  — paper 22, heavy 23
  — plastics 22
  — reeds, split 4
  — sand 4
  — sawdust 4
  — shavings from pencil sharpener 4
  — sheet plastic 4
  — sunflower or other seeds 4
  — terry cloth scraps 4
  — textiles 22
  — unbleached muslin 4
  — wood 22

Blackboard work
— (chalk) for free rhythmical drawing 2

Cartooning
— (basic sketching materials) 26

Carving and Sculpture
— board 95
— casein glue 94
— cast stone 92
— cement 95
— chip carving knife 91
— chisel 91
— clamp 95
— gouges 6
— knife 91
— limestone 97
— linoleum cutting tool 91
— linseed oil 92
— liquid wax 98
— mallet 94
— mantel pieces, marble 97
— newel posts 97
— newspaper 94
— plaster for carving 91
— pocket knife 91
— putty knife
— rasp 95
— sand 96
— sandpaper 97
— sandstone 97
— scrap box 95
— sharpening stone 91
— shellac 98
— shells, crushed 96
— stone 92
— talcum powder 97
— veining tool 91
— vinegar (to retard drying of plaster) 86
— U-shaped gouge 91
Appendix A—Browne Data Sheet

— vise 95
— (wax) 92
— wood 7, 91: clear pine, red gum, white wood 91
— wood from apple or cheese box 91
— woods, variety of 97

Clay and Modeling
— adobe mud for mortar in making kiln 82
— automobile hood, perforated, as grate in firebox of kiln 82
— bamboo 48
— beeswax, to waterproof once-fired clay 89
— bricks, handmade, for making kiln 82
— board foundation, for stacking bricks on to dry 82
— buttons 48
— candle, as heat source 48
— cardboard 47
— clay, raw, from deposits 81
— cloth for clothes of figures 48
— commercial clays, which harden in oven 89
— cooking oil
— corn husk 48
— corn kernels 46
— cover to protect drying bricks 82
— dextrin, yellow, as clay hardener 88
— door to stack drying bricks on 82
— dyes 47
— eraser on pencil (to incise) 86
— flour and salt modeling medium 48
— fork 86
— hydrocal, as modeling media 47, 48
— ice box (for storing work in progress) 85
— iron sheets for covering kiln 82
— knife 6
— metal grill as grate in firebox of kiln 82
— milk bottle wires 47
— modeling tools (make your own) 86
— newspaper dipped in paste 46
— oil cloth 85
— (paint) in lieu of glaze 88
— pastry bag 86
— paper, rolled as armature 47
— paper bags 47
— paper maché 4, 46
— pencil point 6
— penny, for incising 86
— pipe cleaner 48
— plaster of Paris 47, 48
— plastic, scraps of 47
— poster paint 47
— putty knife for making bricks 82
— reed, for backbone of larger animal models 47
— raffia 48
— river cane 48
— rolling pin 85
— sand, pulverized (silica or feldspar), to add to too plastic a clay 81
— sawdust and sodium silicate, water glass 46, sawdust 47
— school furnace, to dry bricks in winter 82
— sheep manure as fire fodder 82
— (soap) 48
— sod for insulation of kiln 82
— sponge 86
— stamps carved from wood (for incising) 86
— sticks 47
— string 47
— seeds 46
— trowel, for making bricks 82
— turpentine, to waterproof once-fired clay 89
— twine 47
— (wax) as finish for painted clay 89
— wire 47
— wood, scraps of 47, thin 48
— wood as firewood in kiln 82
— wooden barrels, for cleaning raw clay 82
— yarn 48

Construction
— beads
— board 26
— buttons 111
— chisel 111
— coping saw 111
— crosscut saw 111
— drill 111
— file 111
— floodlights (to serve as sky backdrop) 26
— gummed tape 111
— hammer 111
— knife 111
— nails 111
— pins 111
— plane 111
— pliers 111
— rasp 111
— screws 111
— screw driver 111
— tacks 111
— trysquare 111
— vise 111
— workbench 111

• Gliders, Kites, Model and Play Planes and Cars, Model Airport, Super Cars and Planes
— beaverboard 16
— boxes 20
— cardboard carton 16
— cartons 20
— cloth, for knotted tail 14, for covering body of plane 16
— cloth tape 15
— colored construction paper 14
— colored tissue paper 14
— copper 18
— dope to treat cloth body of plane 16
— glue 14
— gummed paper 15
— light weight paper 14
— (nails) 16
— orange crate 16
— paper for covering body of plane 16
— paper tape 16
— picture wire 15
— plaster 17
— plasticine 17
— plastics 19
— plywood 16
— poles 16
— rubber bands, for twisting propellers 15
— screw 16
— string 14, 16
— tablet paper 14
— tape 16
— (ties) 16
— washers 16
— wire 16
— wood from orange crate slabs 14, 16
— wood 16

Design
— art gum 41
— board for backing 41
— cardboard 41
— (glue) 41
— India ink 41
— linoleum 41
— (nails) 41
— sheet plastic 41
— string 41
— wood, thin 41
— wooden blocks 41

• Design (with solids)
— blocks of wood 5
— boards 5
— boxes 5
— cartons
— cheese boxes 5
— chromium as plating for metal spring book ends 7
— clay slip 8
— cylindrical cardboard containers 5
— dowels 5, 7
— glue 7
— lacing 7
— lollypop sticks 5
— metal spring 7
— moulding, quarter and half round 5
— nails 7
— paint 7
— plastic scraps 5
— poles 5
— screws 8
— solder 8
— string 8
— wood 7

Drawing and illustrative drawing and painting
— beaverboard (for frame as windshield as seen by pilot at controls) 26
— chalk 3
— charcoal 3
— floodlights (to suggest atmospheric effects from air) 26
— unprinted newspaper 3

Dyeing
— acetic acid 62
— acorns 59
— alder, green twigs of 59
— alum 60
— apples, for block printing 61
— asbestos (sheet) on top of electric grill 62
— barks 59, 60
— berries 59
— brayer 62
— broomsedge 60
— brush, for applying block printing color 62
— butternut bark 60
— carbolic acid 60
— clay, dry powdered 62
— clay, local, to make clay paints 61, for block printing 62
— clay, light (colored) for lightening clay paints 61
— cloth for montage 61, laundered, for absorbing excess color from printing block 62
— cochineal 60
— commercial permanent mixture for making printing color fast to light and water 62
— crayon 61
— dye, commercial black, less diluted, as substitute for India ink 60
— dowels 60
— electric grill for heating printing block 62
— felt for block printing 62
— flour paste 61
— flowers 59, 60
— found objects 61, spools, float clothespins, or bits of wood 61
— glass towel rods 60
— hickory bark 60
— hinges 59
— (iron) to steam press dye printed fabrics 62
— iron rust 59
— iron salts 59
— kettle, covered, enamel 60
— knife blades, old, to make rust from 59
— felt, hats 61, scraps of 61
— lily-of-the-valley leaves 60
— linoleum 62
— logwood bark 60
— madder 60
— mallet 62
— minerals 59
— mucilage 61
— nails 59
— oak leaves with nut galls 59
— onion skins 60
— paint from colored clay 59
— pecan hulls 60
— paring knife 61
— pen nib, inserted backwards as cutting tool 61
— reproductions, clipped for montage 61
— scissors 62
— sheet cellulose acetate 1/8 to 3/16" thick 62
— sieve, 120 mesh, 61
— soda 59
— sticks 60
— sumac berries 60
— tannic acid 59
— tempera, white or yellow 61
— turnips for block printing 61
— turpentine 62
— vinegar 59
— want ad sections of daily paper, for brush work and montage 61
— washing soda 60
— whiting 61
— wintergreen 62
— wood blocks 62
— wrapping paper, for montage 61

Exhibits
— construction paper 45
— Christmas tree lights 45
— plaster 45
— sheets of theatrical gelatin 45

Map Making
— beaver board 32, 33
— building blocks 29
— building boards 32
— burlap 29
— canvas, discarded pieces 29
— cardboard 32
— cardboard cartons 29
— charcoal 31
— cloth, large 30
— colored inks 30
— crayons 30
— dye 30
— electric needle, to incise lines on relief map 33
— India ink, black 31
— iron, to smooth glued cloth to paper 31
— (models or toys) of ships, autos, and people 29
— modelling cement 32
— nails 33
— newspapers 31
— oilcloth 29
— oil color, artist’s 31, 32
— paint 30, house paint 32
— panel, three-ply 32
— panels from discarded furniture 32
— panels from doors, as base to relief map 32
— paper, large sheet 31
— paper maché 32
— paste 31, paper hanger’s paste 31 flour 31
— pencil 31
— plasticine 30
— plywood 32
— poster paints 32
— putty 30
— reflector 31, for projecting image to be traced 31
— (shellac) 32
— stick, for hanging 31
— (tape) 29, gum tape 31
— tarleton or cheesecloth to back wrapping paper 30
— (thumbtack) 31
— tops of old tables 32
— varnish 32
— wax (paste) 33
— window shade as surface to draw map 30
— wire netting 33
— wood frame 33
— wooden matches 30
— wood scraps 29
— wrapping paper 29, heavy 30

Paper Maché
— bucket, large 5
— dyes 5
— ends of orange crates 5
— flour 5
— jars, small 5
— newspapers 5
— salt 5
— saucers 5
— shellac 5
— tempera paint 5
Photography (without camera)
- bottles 99
- developer 99
- drawing boards 99
- electric bulb, 6-watt 99
- fixer 99
- flashlight, 2-cell 99
- jars 99
- pans, pyrex or enameled 99
- paper towelling 99
- portable darkroom 100
- sensitized paper 99

Plastics Modelling and Manipulation
- bottle tops 103
- brushes 102
- buffing compound 102, 104
- cement, acetone 104
- clock cases 103
- coasters 103
- combs 102
- cosmetic boxes 103
- cotton gloves 107
- cutlery handles 103
- electric drill 107
- electrical plugs 103
- files 104
- (glue) 103
- metal polish 109
- metal snips 104
- metal spring 109
- mineral oil 107
- mold, heated 109
- pliers 104, 109
- polishing wheel 109
- radio bearings 103
- (saw) 103, 109
- sandpaper 104
- scribe 104
- shears, heavy 104
- sheets of acetate 102
- toothbrush handles 102
- trysquare 104
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Postermaking 57-58
- alphabet soup noodle letters 57
- baling cord for lettering 57
- bamboo slivers to hold inset on poster 57
- cardboard 57
- carton sides 57
- cord 57
- corrugated cardboard, salvaged 57
- discarded bulletin board 57
- felt 57

- glue 58
- hawser 58
- leather from old gloves 57
- lettering supplies 57
- old door panel 57
- paint 58
- photographs or magazine clippings for montage 57
- paper maché, for lettering 57
- plastic bits 57
- plywood scraps 57
- reed strips 57
- sand, for poster decoration 58
- screen plates, for giving texture to mimeographed stencil 58
- stylus 58
- suit box, top of 57
- thumbtacks, colored ones 57
- twine lettering 58
- wire-wrapped twine
- wooden cleats 57
- wood for lettering 57, 58

Printmaking
• Block Printing
- cellulose acetate 6
- gouges 6
- (ink for printing) 6, ink for drawing design on block 6
- knife 6
- linoleum 6, 57
- pen for drawing design on block 6

• Etching
- hot course needle 102
• Screen printing
- cardboard as glue spreader 65
- (colored) inks 57
- cloth for cleaning screen 64, 65
- commercial process paint 65
- cotton bolting 63
- drawing board, to attach frame to 63
- dye mixed with flour paste 64
- frame 63
- (glue) 63
- glycerine 63, 65
- gummed paper 63
- gummed tape to register with 64
- hinges with removable pins 63
- kerosene, to clean process paint 64
- liquid glue 65
- lithographic crayon 65
- newspaper for stencil 63
- newspapers for protecting work area 64
- toothbrush, old to remove tusche 65
- organdy 63
— (paint) brush 65
— palette knife 64
— process paint diluted with kerosene 64
— pine, to make frame from 63
— (planer) 63
— sandpaper 63
— screws 63
— soap for cleaning paste-type paint from screen 64
— squeegee 63
— tempera paint mixed with flour paste 64
— tusche, liquefied lithographic crayon 65
— type-writer paper, for stencil 63
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— wax 63
— wooden cheese box as source of wood for squeegee 63

• Other printing
— hot needle 102
— waxed plate 102
— stenciling materials 63-65

Puppetry
— button bag for variety of buttons 53
— cellulose acetate 51
— cigar box wood to make marionettes 54
— clay for marionette head and feet
— cloth, soft, to wipe on linseed oil 51, to make costumes from 52, scraps to attach marionette joints 54
— colored paper 51
— cork as marionette body 54
— corn husks as marionette 54
— cotton cloth 51
— cotton batting for stuffing 53
— dextrin to add to clay 54
— dowels 51
— electric light 51
— eyebrow pencil 52
— (glue) 54
— gouge 52
— gummed tape 55
— (hole punch) 51
— knife, sharp 52, 54
— leather from discarded glove or belt 55
— linseed oil 51
— lipstick 52
— manilla tag 51
— (nails) 54
— needles 52, long 52
— oak tag 51
— oil paint, for marionettes features 55
— paste 51
— pliers 55
— potatoes as puppet body 54
— puppets, 18"-20" high 51
— roof shingles to make marionettes 54
— (sand paper) 55
— saw, small 54
— scissors 52
— screen, to conceal puppeteers 51
— screw eyes 55
— sheet 51
— shirt boarding 52
— stockings and socks 52
— thread 52, strong 52
— tissue paper, colored 51
— twigs 51
— umbrella sticks 51
— wax crayons 52
— wax 55
— (wood) strip 1" x 4" for elbow rest 52
— wood, block of, for marionette body 54
— wood from orange crates to make marionettes 54

Sculpture
— paper-based 23
— plastic-based 102-107

• Mobile Sculpture
— bell 9
— coat hangers 9
— coffee can 9
— cord 9
— metal nuts 9
— plastics piece 9
— tape 9
— wooden ball 9

•"Rubbish" Sculpture
— baling cord 8
— bottles, broken bottoms 8
— boxes, small 8
— cloth 8
— dowel sticks 8
— plastic scraps 8
— plastic sheet, frosted 8
— rocks, water worn 8
— rope 8
— shells 8
— spools 8
— tongue depressors 8
— wood scraps 8

Textile Design (see also Dyeing)
• Costume making
— large sheets of paper for designs 23

• Weaving and Rug making
— bathrobes, for making strips 67
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blunt needle 76  
bodkin 76  
bookbinders boards 79  
boxes for wood for making looms 70  
broomstick 73  
burlap 67  
carpet warp bouclé 67  
carpet warp 68  
cattails 67  
cellophane, strip (type) 67  
cloth, dyed 78, twisted 68  
cord 74  
corn husks 68  
cotton chenille 67  
cotton roving 78  
cotton yarns 67  
crochet cotton 74  
dowels 73  
dyes 67, 68, natural or commercial 70  
finishing nails 69  
floor loom 69  
four-heddle table looms, for older children 69  
hat braid 74  
hose (stockings) 70  
jersey skirts 67  
iron, hot 68  
jute 68  
loom, small 68  
loopers (left over hosiery rings) 67  
looper looms 69  
luster (thread) 67  
macaroni to carry twine through in weaving 71  
mohair, goat 67  
native materials (from nature) 67  
oak, stick 73  
orange boxes (for seats to sit to loom) 69  
piece goods (remnants?) to be stripped and made into yarn 67  
paraffin, melted 71  
pine needles 68  
pulleys 77  
rayon, eight-ply 67  
reed 67  
sacks 67  
scrap wire, for weaving hook 70  
sewing thread to cover warp 71  
spinning wheel, hand-operated, from pencil — sharpener 67  
sippers (drinking straws) to carry twine through in weaving 71  
stockings 67  
string 67  
sweaters to raveled 67  
tabby thread 76  
twigs 68  
underwear, knitted 67  
willow withes 67  
window shade stick 73  
wire coat hangers, for weaving hook 70  
wire, fine, from milk bottles 71  
wood stock 69, 70  
wood frame 77  
wool jersey 78  
wrapping cord 71  
yarns 67  
yarn maker 67  
ycas 68

Quotes re materials:

"Within the last ten years new developments in the manufacture of plastics have made this type of material world-important. As a result, it has won a place in practically all phases of modern living and, in many instances, has superseded such basics as glass, metal, clay, and wood. War-emergency demands have stimulated the production of plastics both as a substitute material and in its own right; and now such dissimilar articles as hats, wool-like fabrics, gear, musical instruments, and rigid airplane parts are being successfully manufactured" (New para) "Recognized as of extreme value in the industrial field, the possibilities of plastics, however, as a medium for artistic expression and education have barely been touched upon. Beautiful, striking, and unusual pieces can be created in plastics if the working properties of the medium are sufficiently explored, and used in designing" (p. 102).

My Commentary on Materials Used and Kinds of Art Projects

Projects relating to aviation and flight, such as making model planes, gliders, and kites (pp. 13-28), and making maps, pictorial charts, and informative exhibits (pp. 29-50), as well as creating what she refers to as rubbish sculpture and three-dimensional design with movement, the latter being mobiles not yet named such, are the new activities that Browne introduces into the art program during the war years. She also includes camera-less photography—photograms—as design, developed in a portable dark room. As indicated by her chapter headings, she also includes the more well-known
art activities such as puppetry (pp. 51-56), posters and booklets (pp. 57-58), weaving and rug making (pp. 67-80), pottery and modeling (pp. 81-90), and carving (pp. 91-98) using a wide variety of substitutions to replace the shortage of traditional artmaking materials. Her exploration of plastics as a sculptural medium (pp. 102-110) and her use of natural materials for dyeing, painting, and printing (pp. 59-66) are Browne's major contribution toward broadening the range of potential artmaking materials at this time.

4. Specific Advice on Reason for Use of Certain Material(s) and Improvements over Previous Material(s):

"For older boys and girls it is good to have a few four-heddle table looms and at least one floor loom. However, some phases of weaving are best learned on looms made by oneself or an older pupil. Small looms can be carried about and worked upon at leisure" (p. 69).

(New para) "Looper looms are so small and the materials so cheap, that they can be taken to air raid shelters for children to use there particularly if extra-weight loopers are bought, boys and girls can weave shopping bags, and rugs or throws to be used during air raid alarms...or war stretcher blankets (p. 69 & 70).

"One of the simplest of weaving procedures (belts made over stiffened ends of warp), this process requires no equipment and once begun in school, the work is easily carried on in home or air-raid shelter" (p. 71).

5. Kinds of Projects/Activities

Projects/activities are referred to by page in text and other location(s) as indicated: chapter heads (CH); secondary heads (SH); photo/reproduction (PR); Photo cutline (PC).

Assemblage & "Rubbage sculpture"
— rubbish sculptures 8
— mobiles 9

• Abstractions
— abstractions to interpret speed and flight 22
— banners 23
— cardboard necklace or bracelet 23
— decorations for school parties 23
— paper spirals 23
— pin wheels 23
— pin wheels 23
— streamers 23

Blackboard work
— free rhythmical drawing 2

Cartooning
— cartoon characters to popularize air travel 26
— layouts including cartoons for commercial advertising and posters 26

Carving and Sculpture
— bas relief 9
— carving 93-95
— other forms of sculpture 91, 97

Clay and Modeling
— bas-reliefs 4
— bricks to make kiln 82
— cast figures 48
— barnyard models 47
— figures in the round 46
— outdoor kiln 82

Construction
— cockpit (of airplane) 26

• Gliders, Kites, Model and Play Planes and Cars, Model Airport, Super Cars and Planes 14-22
— kites 14
— model and play planes 15, 16, 17
— model cars 17
— model airport 20
— paper gliders 14

Design
• Charts
— charts showing principles of flight 19
— pictorial charts 20, 38
— statistical charts 40

• Design, with Solids
— animals to be "ridden" in festivals 5
— book ends 7
— furniture 6
— puzzles 5
— stools 6
— tray with handles 6
— village 5

Drawing and Illustrative Drawing and Painting
— illustrative drawing 24
— painting 7, 24

Dyeing
— clay paint 61
To color the following:
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— baling cord from newspapers for (weaving)
  chair seats 60
— cloth for block printing 60
— corn husks for weaving 60
— costumes for plays 60
— hooked rugs 60
— paper maché 61
— string for weaving 60
— weaving 60
— wood 61
— yarn for weaving 60

Exhibits
— figures in the round for 46
— models and dioramas 45
— wall exhibits 44

Map Making
— decorative wall maps to show day to day
  record of world conflict 33
— geographic tool maps 29
— graphic relief maps 30
— maps as graphic presentation 33
— maps to show distribution 33
— maps to show land use and erosion 34
— maps to show movement 35
— physical relief maps 32
— tool map 30

Models
— airport 20
— other models 45

Muralmaking
— wall decoration to brighten room 24

Paper Maché
— bas-reliefs 4, 46

Photography (without Camera)
— photograms 99
— portable darkroom, build it 100
— shadowgraphs 99

Plastics Modelling and Manipulation
— bookends 102, 108
— boxes 102
— bracelets 102
— buttons 102
— Christmas cards, from acetate 102
— cigarette containers 108
— cotton dispenser 105
— dress ornaments 102
— head-dresses 102
— key chains 106
— lamp bases 102
— masks 102
— necklaces 102
— pencil trays 106
— picture frames 102
— rings 102
— scraps 102
— shadow puppets 102
— sheet & rod sculpture 102
— stands 102
— table decorations 102
— trays 102

Poster Making
— handbills 57
— multi-event posters 57

Printmaking
— block prints 61-62
— stencilled prints 63-65
— etched prints
• Screen Printing 63
  — images combining montage and screen printing 65
  — posters for community and national use 63
  — screen printed images 7, 57

Puppetry
— drop curtains 53
— furniture, for hand puppet stage 53
— hand puppets 52
— marionettes 26, 54
— puppet stage 26, with curtain with holes cut to give the effect of field glasses 26
— settings for 25, 26
— scenery 53
— shadow puppets 51
— silhouettes of planes to be moved as
  stage set with backgrounds suggesting views from windshield of cockpit 26

Sculpture
— paper-based 23
— plastic-based 102-107

• Mobile Sculpture
— mobiles 9

• "Rubbish" Sculpture
— abstract designs 8

Textile Design (see also Dyeing)
• Costume making
  — designs and costumes with aviation motifs 23

• Weaving and Rug making
  — bags 71
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— bath mats 70
— belts 68, 71, 72
— braids, narrow, 71, 72
— cardboard loom 72
— chair seats 78
— floor mats 67
— inlay weaving 76
— inkle weaving 72
— loom 68
— mats 76
— pocket books 71
— pot holders 70
— purses 68, 72
— rugs 68
— rush mat 68
— shopping bags 70
— scarves 72
— suspenders 72
— table mats
— tapestry weaving 76
— throws (as blankets) 70
— tongue depressor loom 72
— war stretcher blankets 70
— window shades 67, 76
— yardage 68

Three-dimensional Relief
— bas-relief 47, 92, 93

b. Correlation

Social Studies: The Browne text suggests correlation of art with social studies (p. 27) as part of the good neighbor policy of global understanding that will help toward building future peace. "Developing interests in and knowledge about native uses of materials and ways of working offer a valid connection between art and the Social Studies" (Browne, p. 27). Maps of the travels and adventures contained in the stories they read (lang. arts) 30. Large decorative wall maps which the entire school could use in keeping a day to day record of the world conflict 33.

Chemistry is mentioned in learning about dying with natural dye-stuffs (p. 59). Without mentioning integration, the Browne text shows some correlation with science also in creating maps to show land use and erosion. However, most activities are described without reference to possible applications to other subjects. Discussion of puppet plays is an example of this (Browne, pp. 51-56) that does specifically mention potential integration with language arts.

6. Practical Approach to Materials

a. Amounts: For materials discussed, provides amounts of materials required: None
b. Costs of materials and budget concerns

Discusses costs of supplies: Yes Details: "Make ready any one of the three following printing media which are arranged in order from cheapest to most expensive (63). From goat ranchers in West— "black mohair not required by the government. Although this is not cheap, enough can be bought for inlay (weaving)" (p. 67).

Other jobbers sell by the pound (cheap) carpet warp bouclé, eight-ply rayon, strip cellophane, cotton chenille, as well as cotton yarns— "prices by the pound are low" (p. 67).

In writing of commercial clays which can be hardened in an oven (in absence of a kiln), Browne says they are not water-proof and are expensive (p. 69). Discusses budget for supplies: No
c. Care of material and equipment

Discusses care of material and equipment: Yes Details: The fifth of nine points used to check on the worthwhileness of an art activity is the question: "Were tools used and cared for sensibly?" (p. 10). Re surface carving on wood: "Tools must be kept sharpened to assure clear, crisp cuts" (p. 91). Reiterates this on p. 93, re incised line relief in wood: "be sure to keep the veiner sharp" (p. 93) and on p. 96 mentions same need for sharp tools in wood carving, and adds: "An hour spent sharpening them saves laborious cutting and minimizes accidents. The routine of sharpening tools consists of grinding, whetting, honing, and stropping. Each successive operation makes the tool edge sharper" (p. 96).

Re working with plastics: "Undue heat should be avoided in all the operations; otherwise the plastics will partially melt and gum the tool" (p. 104); (no assumption re fire as a hazard).

"Efficient care of tools and materials will cultivate responsibleness" (p. 111).

*Assumptions about firing clay:

see comment re dextrin and commercial clays—believes that something needs to be done to protect fragile pieces such as firing does to them or else should use different material or approach as noted elsewhere.
Appendix A—Browne Data Sheet 299

iii. Materials acknowledged as being gathered by or donated by: (Item noted and page number)

Parents: Yes
Students: Yes

For camera-less photography (photograms)—collecting of a wide variety of materials with which to pattern the photographic paper—fancy clear buttons, spectacles, striated glass, combs, loosely woven cloth, translucent flakes; also grass, grain tops, plastic or glass prism, gadgets of interesting contour, works from a discarded clock, 3-d cellophane or celluloid forms.

i. Sources of traditional materials provided:
Art supply store—commercial clays (to use where no kiln is available) which can be hardened in a kitchen oven.
Retailers (in large cities) for mahogany, ebony, in thick lengths for carving (p. 97).
School supply store: model kites 14
Paint shop: modeling cement for physical relief maps (or else can use papier mâché)
Department stor: organdy for screen printing (63)
Process printing supplies: cotton bolting for printing screen (63).

ii. Sources of alternative materials provided:
Drug store: madder, cochineal, and logwood bark for making red and purple dye (p. 60)
From community (country neighbors): wood for carving (p. 97); gears, bolts, nuts, bits of cast iron, aluminum (for plane projects) 17.
Free from home: felt hats or felt scraps (p. 61); pieces of cloth 17
Free from nature:

"A large field of craft and industry is opened up to the boys and girls who forage for natural dye-stuffs, extract coloring matter, and lean the use of mordants" (p. 59).

"Dyes can be made from bark, vegetables, flowers, and leaves. To gather and use them successfully it is wise to follow the bulletin prepared by Viemont and Furry for the U.S.
Appendix A—Browne Data Sheet

Department of Agriculture (p. 59). This resource apparently includes info on getting the following colors for dyeing cotton from:
- hickory bark—gold
- butternut bark—greenish tan
- sumac berries & pecan hulls for gray

for dyeing wool from:
- onion skins—yellow

Information on making paint from local clay (p. 61), and finding and using local clay for pottery and modeling (p. 81).

From nature (in autumn)—cane, reed, cattails, willow withes for weaving window shades, floor and table mats (p. 67). Specific locales:

South—pine needles
West—yuccas (after stalk has been rotted away)
Sheep manure, dried, for use with dry wood (after green wood at start) as source of heat/fire for outdoor kiln (p. 88).

Source of stone for carving: "Country children can look for their own material" (p. 97).

For carving (find on summer vacation) apple, birch or cedar tree that someone is ready to cut. (get some of it and then dry it out slowly; ready to carve the next year) (p. 97).

Hardware store: yellow dextrin as sizing (where no kiln is available) from hardware or paint stores (p. 89).

Other areas of school: from wood shop—wood scraps for block printing repeat patterns
School supply house: flat kites 14
Other: dye supply house—madder, cochineal, and logwood bark for making red and purple dye (p. 60)

Paint store: for paperhanger’s paste for making graphic relief maps (p. 31).

Jobber: lengths and clips and long strips (of knitware?) for weaving (p. 67); others sell by the pound (cheap) carpet warp boucle, eight-ply rayon, strip cellophane, cotton chenille, as well as cotton yarns (p. 67).

From goat ranchers in West—"black mohair not required by the government" (p. 67).

Local quarry or shop of a tombstone manufacturer—for powdered stone (art stone) to carve with after cement is added and it is cast (p. 97).

Tombstone maker—for sandstone or limestone for carving (p. 97).

Wrecking companies—wood for carving—newel posts from Victorian houses (p 97).

Lumber companies and planing companies—2" x 4" and 2" x 6" ends of poplar and white pine (p. 97).

Plastics manufacturer or dealer—raw, ungalvanized version of the plastic to be used as a glue for itself (p. 104).

iii. Relative to number of alternative materials mentioned, what proportion are identified as to source: Some

7. Fine Art or Craft
   a. Assumes association of specific materials with art or craft? No
   b. Relates material to work of specific artists? Not re materials but styles; mentions Norman Bel Geddes and Buckminster Fuller for inspiration re examples of transportation for the future re students’ designing super cars and planes (p. 17).

   Style rather than materials: "High school pupils....will usually enjoy discovering adult art to which they feel their work allied. This will range from sculpture of New Guinea to painting by Kandinsky or Paul Klee" (p. 3).

   "This indicated (in children’s papier maché of animals) structure delightfully in the manner of Belling, Gargallo, and other sculptors" (p. 47).

   Re experimental weaving those who have experimented with it, will look "with understanding at Scandinavian fabrics or those by Dorothy Liebes" (p. 69). Also mentions William Morris’ weaving (p. 69).

   It is best to "stimulate appreciation of native arts, but to urge original adaptation when children work with materials. An example would be making pottery when studying Mexico, but using designs of our own flowers and birds just as the Mexicans have made use of their surroundings" (p. 27).

   c. Mentions historical or cultural usage of materials discussed? Few Re marionette figures made of corn stalks. "Dyed and painted corn husks furnish costumes. Mexicans make engaging steeds from a block of wood covered with husk for the body, stalk for legs and tail, ears of added pieces, sometimes of leather if that is used for a saddle" (p. 54). (new para)

   "Mexico is also the home of the small marionette with head, hands, and feet of clay" (p. 54).

   "For shadow plays in the manner of those which from Greece to Java have charmed adults as well as children, one needs only a sheet, electric light, oak tag, colored tissue paper, linseed oil, and dowels, twigs, or umbrella sticks for manipulators" (p. 51).
8. Materials Assigned by or Associated with Gender

a. Makes any recommendation(s) on/reveals any differentiated use of materials for boys and girls? None.

9. Information on Safety/Dangers to Student or Environment

a. Gives advice on safe handling of materials/equipment? Almost None:
   - Re making water-proof if pottery piece has been fired once: "by boiling for 15 minutes in a mixture of one part turpentine and one part beeswax. Since the mixture is highly inflammable the teacher should take charge of this operation" (p. 89).
   - "When the latter has become pliable put on cotton work gloves to protect the hands from the heat, and the plastics from finger markings" (p. 107).
   - As an alternative ink for screen printing gives as one of three alternatives: "Process paint diluted with kerosene" (p. 64). (No mention of any hazard).
   - Any potential danger?—for making "a thickened cement ... useful for filling small cracks. It is made by dissolving plastics sawdust and small bits in the proper cement or acetone" (p. 104).
   - In bending thermoplastic materials: placing in hot water. "The temperature must not reach the boiling point....When the mercury (of the thermometer) has risen to about 160° F. put a sample of the plastics in the water. Continue heating gradually and not the point at which the material becomes pliable. If this has not happened by the time the gauge reaches 200° F. add salt to the water, or heat in mineral oil instead of water" (p. 107).
   - "Some teachers heat plastics sheets by laying them upon asbestos placed over an electric grill. However, the method has the disadvantage of eliminating the use of a thermometer" (p. 107).

b. Gives advice on disposal of materials: No

c. Mentions environmental concerns? No

10. Attitudes to/Information on Scarcity of Materials

a. Assumes scarcity of materials: Yes "The reason for rationing, the school's relationship to other community agencies at work for victory, the meaning of the Four Freedoms offer typical subject matter (for creating informative exhibits)" (p. 43). "For some of the substitute materials suggested, others will have to be found as the war goes on" (p. ii).

"In preparation, collect newspapers, large and small paper bags, poster paints, or dyes, sticks, string, and milk bottle wires if still available" (Browne, p. 46-47).

"If the rubber shortage has made it impossible to buy a squeegee, one can be made from the side board of a small wooden cheese box." Proceeds to explain how to plane this, sand it, and then glue a piece of felt over the thin edge and up both sides (p. 63).

"Despite war needs, increased production makes waste and scrap plastics available for school use" (Browne, p. 102).

"If plastic materials are to be bought [instead of being brought in by the children] it is advisable to begin by ordering scrap pieces of a cellulose acetate. Since they are sold by (p 103)/the pound....[buy thin ones]. "Small scraps can be made into knobs, feet, and handles" (p. 104) [assumption that all will be used—no waste]

b. Reveals reuse of available materials or equipment: _ for cutting vegetable or fruit for block prints—use of a end of a pen (nib) inserted backwards into its holder (Browne, p. 61).

c. Reveals alternative use of materials or equipment:
   - "For the copper wire that in pre-war years made such engaging little figures to help tell exhibit stories, substitutes can be devised. Slivers of river cane or bamboo will serve" (Browne, p. 48).
   - "Paints will be among those items of school order lists that during the war will be delayed, contain substitutions, and finally may not be delivered. However, wider interests and understandings reward the making of some of our own colors: dyes from barks, flowers, berries, or minerals; paint from colored clays" (Browne, p. 59).

   Pieces of yard goods can be prepared for weaving with use of a "yarn maker." Lacking such one can improvise a simple hand-operated spinning wheel from an extra pencil sharpener by fitting a long spindle where the pencil would ordinarily go. Single or double strands of color or luster can be twisted" (Browne, p. 67).

   Carving with a pocket knife (p. 91).
   - Vinegar to retard drying of plaster of Paris (Browne, p. 96).

d. Reveals use of discarded materials or equipment:
For three dimensional posters (p. 57): for background—an old bulletin board, or old door panel, carton sides, "or top of a large suit box, if cardboard is not available" (p. 57). Decoration—from reed strips, wire-wrapped twine; salvaged corrugated board, papier mâché; montage with photographs or magazine clippings; lettering from balsa and other cord, plywood scraps, cardboard, plastic bits, felt, leather from old gloves, wood, cardboard, alphabet soup noodles, twine. "Restraint in the number of materials combined in one poster and craftsmanship in handling are necessary" (p. 57).

Re weaving:
"If you do not wish to provide...wood stock for construction, boys and girls may look for boxes that will supply suitable wood....From wire coat hangers or scrap wire each makes a weaving hook with a 10" shank" (p. 70). (New para) "If it is impossible to buy looper, make them from old hose" (p. 70).
Cardboard box at hand for making mold for plaster or cement (p. 96). can use an old board as foundation until pouring is completed (p. 96).
Sheep manure, dried, for use with dry wood (after green wood at start) as source of heat/fire for outdoor kiln (p. 88).
For surface carving on wood: "for practice, the side of an apple or cheese box will serve" (p. 91).
For stone for carving: discarded marble mantel-pieces for bas-relief (p. 97).
Substitute for workbench--table with reinforced legs, or a sturdy packing box (p. 111)
"For some of the substitute materials suggested, others will have to be found as the war goes on" (p. ii).
"If varnish can be procured give the map a coat" (p. 32),[no assumption of availability]
Mentions use of wire from milk bottles, "if it is still available" (71).
For use in outdoor kiln--metal grill or old perforated automobile hood to go over the fire box inside the kiln (on which to stack ware?) (p. 88).
"Scraps (of plastics) can be shaped and cemented together to build amusing table decorations. Charming dress ornaments, buttons, necklaces, rings, bracelets can also be evolved from scraps.... etc. (p 102).

a. Scarcity: Yes  Cost savings: Yes
   Encourages resourcefulness: "The problem today is providing joints for the shadow dolls, now that universal clips are not available. A solution that has been found satisfactory is to cut the bodies so that the joints interlock...." (Browne, p. 51).
   ....."or top of a large suit box, if cardboard is not available" (p. 57).
   "In the West, some goat ranchers will sell black mohair not required by the government" (p. 67).

b. Recommends working from materials out of one's life? Indirectly: In fact is this is what is being done by the choice of materials described without saying this.
   "To develop resourcefulness some teachers are adding natural materials and industrial by-products to conventional school supplies" (Browne, p. i).

12. Information on/Attitudes to Alternate Materials
"At the close of the war, materials and technical processes will be released for civilian life and will form a challenge to both designer and buyer Meanwhile it is the men who are resourceful in finding uses for available materials that are aiding in equipping our armed forces" (p. 10). (I have also put this under #2) (Resourcefulness see as a desirable characteristic and one of the goals of the program.)
"With plaster, chipped textures can be gotten, sometimes with tools provided through the ingenuity of the student" (p. 97).

a. As revealed through organization of text:
   Alternate materials are referred to or shown. Many Those that are mentioned in text appear in the following:
i. Chapter heads name alternate materials: Few
ii. Secondary Heads acknowledge alternate materials: Few
iii. Index lists alternate materials: No Index
iv. Proportion of alternate materials to traditional materials revealed in photos/reproductions: Some
v. Proportion of cutlines naming at least one alternate material where such materials are shown: No cutlines provided

b. Any statements providing information on or revealing attitudes to alternate materials:
   "For some of the substitute materials suggested, others will have to be found as the war goes on. In many of the processes described, variations will be worked out by the readers. This does not bother the writers, for we are
sharing not a recipe book, but an invitation to adventure” (p. ii).
c. Any statement on value of children providing some of their own materials?
Yes, re resourcefulness.

13. Cost concerns relevant to position of author (rural/urban) and presumed economic status of students: New York, New Jersey, and Mass. (See info above re costs)

C. Context — Consider:
• Relationship to primitive art/modern art:
  (Re scribbling on blackboard) The improvisations resemble work by abstract and primitive artists” (p. 3).
  The following order shows concern:
  "Make ready any one of the three following printing media which are arranged in order from cheapest to most expensive (63).

Additional objectives for art education—
Winning the war and preparing to build a democratic peace. For these ends will need students with these characteristics:
1. Orientation to a three-dimensional world
2. Resourcefulness
3. Will to work for the common good
4. International understandings.
  "The thing made is only a part of the process....If throughout, (pupils) are working with zest and discrimination called forth by the process, boys and girls are growing; and it is this very growth that is the objective of the arts in wartime and in peace" (p. 10).
  "Freshness and honesty....rather than finish, are indices of wholesome development” (p. 10).

One of the nine questions Brown asks in questioning the validity of an art activity if: "Are connections felt with other cultures and with processes and materials basic to American life today?"

Also, re discussion of camouflage, Browne states, "Camouflage, however, in the strictest sense, is an emergency development and one which is questionable to use in times of peace. Honesty and simplicity of construction and functional use of materials is the keynote to the best in modern design, whether it be furniture, houses, or clothes. Emphasis upon this fact may well be part of the study of camouflage (Brown, p. 22). (sounding like Bauhaus, even though war concerns take precedence in importance and context).

Social Uses:
"The reason for rationing, the school’s relationship to other community agencies at work for victory, the meaning of the Four Freedoms offer typical subject matter (for creating informative exhibits)"

"Continued drives for scrap should be connected with cleaning up back yards and vacant lots and using these for enjoyment. In some schools children are making simple dioramas showing in pairs each back yard before and after "getting in the scrap." As spring comes these will be carried into effect; native shrubs transplanted or victory gardens begun. With co-operation of adult clubs and individuals, plans for improving school grounds and the community sore spots can become reality" (Browne, p. 43).

"Many social programs have been popularized by captivating puppets (p. 51).

Under the following heading "Subject Matter for Original Puppet Plays" the following text appears:
"Both drama and humor have been used in the traveling puppet shows of the Soviet Union to explain changes in which the people should take part. Faced by many new orientations today, American children might make puppet plays to dramatize such themes as the following:
1. Rationing food at home to feed our soldiers and allies
2. Needs for scrap metal
3. Keeping house while mother works at the war plant
4. Improving physical fitness in community or school
5. Increasing production on the farm
6. Children helping on farms
7. Life on a collective farm in the U.S.S.R.
8. A day in the life of a craftsman in Mexico or Peru" (p. 55).

"Since war activities call for many posters, ways of saving material and time should be devised. Without the latter, the quality of work may deteriorate and pupils will have little opportunity for other kinds of art activity" (p. 57).

"To produce hundreds of copies of each poster needed today, screen printing is found most effective. This process is speedy, and with wartime materials, cheap. Children of eleven or twelve years can manage simpler forms of screen printing. Older boys and girls can furnish professional posters for community and national use" (p. 63).
Appendix B: Reasons for Exclusion of Texts from the Study

• A text was not included if it was not by a North American author even if the text was distributed in North America.
  Examples:
  R. R. Tomlinson, 1934, Picture Making by Children (British; #16 on popularity list).
  D. D. Sawer, 1935, Everyday Art for Home and School (British; #15 on popularity list).

• A text was not included if published outside my initial range of dates, 1931-1945, even if still popular and influential during 1930s or through to the mid-1940s (except for the 1929 Whitford text as explained above).
  Examples:
  Margaret Mathias, 1929, Art in the Elementary School (#2 on the popularity list).
  Margaret Mathias, 1924, Beginning of Art in the Public Schools (#3 on the popularity list).
  Arthur Dow, 1899/1924, Composition (#4 on popularity list).
  Belle Boas, 1924, Art in the School (#8 on the popularity list).
  Pedro J. Lemos, 1920/1933 rev., Applied Art (the 1933 "revisions" are minor, so this text has to be considered a 1920 text; #12 on popularity list).

• A text was not included if it focusses primarily on one technique.
  Examples:
  Sallie B. Tannihill, 1923, P's and O's of Lettering (even though this text has design as a broader base than the title suggests, excluded on basis of date too; #5 on popularity list).
  Walter Sargent and Elizabeth E. Miller, 1916, How Children Learn to Draw (excluded on basis of date too; #10 on popularity list).
  Pedro J. Lemos, before 1939, Color Cement Handicraft (repeatedly seen in School Arts ads and book listings through the 1930s and 1940s).

• A text was not included if focusses on art appreciation or art history rather than classroom studio art production.
  Examples:
  V. M. Hillyer & E. G. Huey, 1933, Child's History of Art (#14 on popularity list).
  Ana Barry, Art for Children (reproductions of masterpieces; on School Arts reading lists).

• A text was not included if it was intended firstly for use by students, whether public school or college students.
  Examples:
  Edwin Ziegfeld, Ray Faulkner, & Gerald Hill, 1941, Art Today: An Introduction to the Fine and Functional Arts (for college students)
  Royal Bailey Farnum, 1941, Fine and Applied Arts (24-page monogram discusses only qualifications needed for careers as designer and artist, and the earnings, art schools, periodicals bibliography; advertised in issues of Design, including Dec. 1941, vol 43[4]).

• A text was not included if it was aimed at other than teachers of the public school system (from kindergarten through high school) as among the major audience.
  Examples:
  Eliot O'Hara, 1939, Art Teacher's Primer (for art school and college teachers; also British).
  National Education Association, 1941, Art in American Life, 40th Yearbook (intended for college faculty and students and for laypersons).

Examples:
  R. R. Tomlinson, 1934, Picture Making by Children (British; #16 on popularity list).
  D. D. Sawer, 1935, Everyday Art for Home and School (British; #15 on popularity list).
Appendix B: Reasons for Text Exclusions

• A text was not included if it was a self-instruction text.
  Example: Kimon Nicholaides, 1941, The Natural Way to Draw: A working Plan for Art Study (also excluded for focusing on one technique only).

• A text was not included if it was primarily aimed at supervisors, school administrators, or parents.
  Examples:
  Sallie B. Tannahill, 1932, Fine Arts for Public School Administrators (#9 on popularity list).
  Beula Wadsworth, 1939, Selling Art to the Community. (extensively advertised in School Arts and on suggested reading lists provided there; Wadsworth was on the School Arts editorial board).
  Pelikan, 1931, The Art of the Child (aimed at the parent; named one of 60 best educational books of 1931 by the Journal of the National Education Association).

• A publication was not included if it was a portfolio or folder of reproductions rather than an art education text.
  Example: Jane Rehnstrand and Margaret Rehnstrand, before 1939, Creative Expression (Frequent, large advertisements in School Arts from 1939 to 1942 promote Creative Expression mentioning understanding of the child as being an element of democracy and suggesting association with a progressive education approach making it possible for one to overlook the fact that Creative Expression is a portfolio of 18 sheets and 29 plates, even though "one of the most desirable folders of today" School Arts Magazine, 41[8], p. 12-a; Jane Rehnstrand was on the editorial board of School Arts).

• A text was not included if it was more appropriate for another subject teacher than a teacher of art.
  Examples:
  Harriet Goldstein & Vetta Goldstein, 1925/1932/1935/1940/1954, Art in Everyday Life (better for home economics; includes choice of color in clothing, overcoming complexion difficulties, linen needed for setting up a new home, etc.).
  Mable Russel & Elsie Pearl Wilson, 1933, Art Training Through Home Problems (better for home economics).

• A text was not included if it was a teacher's guide.
  Example: Louis V. Newkirk, 1940, Integrated Handwork for Elementary Schools: Teachers' Guide in Use and Techniques. (Although self-defined as a teachers' guide, this text is really more than this suggests; it could have been justified for inclusion although it would have added too much focus on the 1940s to the detriment of the 1930s).

• A text was not included if it was theoretical only with no artmaking materials mentioned.
  Example: Melvin E. Haggerty, 1935, The Owatonna art education project. (This text is theoretical only explaining the goals of the Owatonna Art Project and how the art needs of the community were surveyed and plans made; the book does not include concrete plans regarding proposed school art programs or mention materials that might be used).

• A text was not included if it was an firstly an art education research report.
  Example: Victor Lowenfeld, 1939, The Nature of Creative Activity (Lowenfeld's report on his work with blind students, haptic-visual study, and the therapeutic uses of creative activity in the arts; not a general art education text for teachers).
APPENDIX C—Materials Used

Traditional and alternative artmaking materials are referred to by page number in text and other location(s) as indicated: chapter heads (CH), secondary heads (SH), photo/reproduction (PR), Photo cutline (PC), Rural (R), Industrial Art (IA), and usage where used only by teacher—teaching material (TM).

ART for INDUSTRY

WHITFORD 1929/39

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Carving 115
Clay and Modeling 115
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— crayon 106
— rayon, "colored" (does this mean pencil crayons?) 117
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— crayon 118
— fresco colors 118
— paper for cutting and tearing 118
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END of Whitford

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ART for INDUSTRY (Cont.)

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Blackboard Work
— (chalk) to create prepared background IA/R 468, sticks of chalk for both hands PC 150
— doll figures for construction lines of different poses 368
— paper, colored for costumes, etc. IA 468, white, for tearing patterns
— postal cards IA 468
— scissors or fingernails (for cut or torn paper to adhere to blackboard) I 468

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**Clay and Modeling**
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— board 153
— brushes (small, wide or round) for gesso 156
— cardboard 154
— cement (Portland) 154
— clay SH 153
— colored clays PC 158
— colored modeling waxes PC 158
— cooking oil 154 (for plaster mold)
— dish (for mixing gesso) 155
— dry mineral color 155—can be purchased at paint shops; dry powdered color to combine with fire clay PC 158
— fire, outdoor, to fire pottery PC 178
— flour (for modeling paste) 156
— gesso 155, SH 156
— glass 155
— glazes IA 466
— glue to add to paper pulp 156
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— modeling waxes SH 153, PC 158; can be used over and over; several colors available 153
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— nut pick 153
— oil cloth 154
— oiled paper 155
— old paper (used) 156
— palette knife (for gesso work) 156
— paper 153, white for planning the hues and tones of color to be painted on clay project 472 and for creating toned papers to use on subsequent projects 472
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— pencil 153
— powdered colored PC 158
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— soap, including colored soap 156
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— stick to shape clay 153
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— stiff paper 155
— table knife 156
— tempera paints (for mixing with gesso) 156
— thread (strong) 153
— tooth picks 153
— varnish (to put in gesso) 155
— water 155
— whiting (to put in gesso) 155
— wire (thin, to cut clay) 153; to hold paper pulp to model armatures 156
— wooden strips 154
— wooden mallet PD 170

**Color Studies**
— black card for mounting color wheel (95)
— black or dark paper background for pastello PC 103
— crayon, black when working six standard colors in paint 470
— color wheel PC 104
— milk bottle top (for circle template) PD 122
— paint, three primary colors from which to mix secondary colors 470
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— pastellos for sketching PC 103

**Construction**
— boards for bird houses PC 402
— can, tin, for bird houses PC 402
— cardboard for miniature houses and cabins PC 388
— cardboard boxes, discarded, for doll house furniture PC 390
— (dowel) as peg for bird to sit on; also large one to hold up bird house PC 403
— gourd for bird houses PR 402
— flower pot for bird houses PC 402
— hinges for bird houses PR 402
— hooks for bird houses PR 402
— (nails) PC 403
— paper for making miniature furniture PC 389
— straw hat for bird houses PR 402
— shellac (for waterproofing straw) PR 402
— stucco finish for bird house PR 402
— varnish (for waterproofing straw) PR 402
— wood, "little pieces," for doll house furniture PC 390
— wooden box for bird house PC 403

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— brush, for border designs V 472
— building board 212, SH 213, PC 215
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— brush with point for sketching, SH 40, PC 105
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— colored papers SH 40 can supply the right background color
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— crayon on white paper 10, PC 132
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— jointed dolls for action drawings SH 39, PD/PC 61
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— pencil 12, SH 9, PC 24
— pet birds or mounted specimens to draw PC 46
— scissors 11
— soft pencil with large point 9, PC 62
— stick figures from black paper (to show action poses) SH 39
— water color (for sketching—using two tones and lines not washes) SH 12, PC 13; combined with crayon 16, SH 40, PC 16
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— cardboard, stiff, for stencil 155
— cement PC 170
— cement colors PC 160
— clay, modeling PC 170
— glass as base surface around which to put wood strips 155
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— paper, stiff 155, oiled, as base surface around which to put wood strips 155, to do design on PC 160, to trace design from onto clay PC 170
— plaster of Paris 154, PC 170
— oil to make plaster mold stick-free PC 170
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— (strips of wood) PC PC 170
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— dish for mixing 156
— gesso PC 156; recipe for: 10 pts whiting with water (to a paste), 8 pts liquid glue (boil together 15 min), with 4 pts boiled linseed oil, 1 pt varnish then added 155
— pallet knife 156
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— aniline dyes
— calfskin 323 (modeling leather)
— dull nail 323 (as leather tool)
— harness leather 323
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— lacing from leather scraps 324
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- paper for pattern for cloth toy, 352
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Some overlap with Blackboard Work
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Puppetry, Stage, Pageantry
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Textiles—Surface Design and Costume

See also Printmaking: Stenciling, Block Printing, Batik, and Toys (toys in cloth)

— brushes 350, PC 374
— buttons, for button bag animals PC 355, PC 376
— canvas or other coarse texture cloth for receiving crayon PC 381
— carbon paper 349
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— chalk to draw printing guide lines 350
— cloth, smooth 349, rough 349, various colors 350, thin (georgette, chiffon, etc.) 351, dark colors PC 374, light colors PC 374
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— ink for marking details on cloth toys PC 376
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— manila paper for rug designs PC 353
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— pan for dye vat in batik 350
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— patterns, cut paper PC 364
— printer’s ink thinned with turpentine for stenciling 350
— shoe buttons for toy making PC 376
— shellac to coat paper for stencils 350
— squared paper 349, PC 356
— threads, colored 349, PC 361; thread referred to as silk 350
— setting mixture to add to oil paint (for washability): 5 pt turpentine, 2 pt acetic acid, 1 pt oil of wintergreen 350
— stiff paper, for trial sewing of patterns 349; to make stencils 350, PC 374
— wax for batiking 350, one half beeswax/ one half paraffin 350
— wax crayons for stenciling 350, for direct use on cloth 352, PC 374, for designing rugs PC 353
— waxless batik substitute: gum Arabic, water, and blue water color, or mucilage or gum Arabic with whiting to make thin paste 351
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— gasoline to release colored wax crayon 352
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— pan as vat for dye 350
— paper for cutting stencil 351
— white paper for design 351
— wax 350, one half beeswax/one half paraffin 350
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Vocational Art
(Also under Booklets, Clay, Cutting, Construction, Textiles, Toymaking, Weaving, Wood)
— envelopes (to hold cut letters) V 470

Weaving
— cloth to ravel to study the weaves V 471
— cotton, strips of 352, PC 370
— lamp-wick 352, PC 370
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— looms, simple 352
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— yarn 352

END of Lemos

CREATIVE SELF EXPRESSION

HARTMAN/SHUMAKER 1932

Basketry
— reeds (for weaving or basketry?) (Byrne 36)

Carving and Sculpture
— soap for sculpture (carving): (Levin 28 and 29).-wood (Levin 17)
— wood, metal (Mearns 14).
— wood, stone, metal, copper (Correthers 25, 26).

Clay and Modeling
— clay (Cane 44; Levin 17)
— clay tool (Mearns 14).
— modeling clay and plaster (Correthers 25).

Design
— type (metal), printing with (Byrne 36)

Drawing and Coloring
— canvas (Byrne 36)
— crayons (Byrne 36; Cane 44)
— paper (Byrne 36), large (Cane 44)
— pencils (Byrne 36)

Handicrafts
• Leather Work
— leather (Correthers 25)
— woodworking tools (Correthers 25)
• Metal Work
— metal (Correthers 25)
• Toymaking
— cloth to stuff doll-like figures (Correthers 25)
• Wood Work
— carpenter's bench (Correthers 25)
— woodworking tools (Correthers 25)

Painting
— bogus, large sheets of (Cane 45)
— brushes (Correthers 25; Mearns 14)
— canvas (Byrne 36)
— color (Mearns 17; Levin 17)
— colored inks (Cane 45)
— oil paints (Cane 45)
— paints (Byrne 36; Mearns 14)
— paper (Correthers 25; Byrne 36)
— post-card colors (Cane 44)
— tempera color (Steele, p. 54)
— water-colors (Cane 44)

Printmaking
• Block Printing
— blocks (Mearns, p. 14)
— carbon paper, for impression (House, 34)
— clothes wringer as press, if block is mounted (House, 34, )
— cutting tools: veiner, penknife, one-sided razor blade (House 34)
— glass, slab of 34, or marble (House 34)
— ink (House 34)
— linoleum (House, 34)
— letterpress (House 34)
— linoleum or wood blocks (Cane 45)
— mallet in lieu of press (House 34)
— paper (House 34)
— printer's brayer (House 34)
— printing block (House 34)
— razor blade (House 34)
— school printing press (House 34)
— tempera, white, to paint lino (House 34)
• Stenciling
— stencils for applying colored decorations to costumes (Steele 54)

Puppetry, Stage, Pageantry
— beaver board (Ericson 60)
— card board, heavy (Ericson 60)
— paint for stage sets (Steele 54)
— translucent colored paper (Ericson 60)
Appendix C—Materials Used

Textile Surface Design and Costume
— dye (Correthers 26)
— embroidery materials (Correthers 25, 26).
— fabric (Levin 17)
— laundry tubs (Correthers 25)
— paint to apply to cloth (Correthers 26)
— scrap-box of textiles (Correthers 25)
— sewing machine (Correthers 25)
— stencils for applying colored decorations for costumes (Steele 54)
— vessels for dyeing (Correthers 5)
— yarn (Byrne 36)

Weaving
— reed (for weaving or basketry?) (Byrne 36)
— yarn (Byrne 36)

END of Hartman/Shumaker

CREATIVE SELF EXPRESSION (Cont.)

MATHIAS 1932

Blackboard work
— drawing on blackboard 225 (as large as you like)

Clay and Modeling
— clay 225

Drawing and Coloring
— charcoal 216
— crayon 216
— oil paint 216
— paper, manila, 12” x 18” 216
— pastel 216
— pen and ink 216
— pencil 216
— tempera 216
— water color 216

Painting
— easels 225
— brushes, large, round camel’s hair brushes 225
— jars of paint in seven colors—red, orange, yellow, green, blue, violet and dark brown 225
— paints 225
— paper 225
— tempera or temper-like paint from powder 216
— water color 216

Textile Surface Design and Costume
— cloth 225 (some for making costumes)

END of Mathias
Appendix C—Materials Used

— mounting paper 18, black and white tag board
— paint PC facing p. 5
— paper (18” x 24”) 12
— paper cutter 19
— pencil for outlining
— shellac to go over paint
— water 21
— water color and crayon combined
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— water jar 15
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Printmaking
• Block Printing
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— cambric, gold-colored for printing on 62
— carbon paper to transfer the design 62
— cleaning solution 62
— cloth for printing on 5
— cookie sheet (to roll ink onto) 61
— crayons for designing 59, for filling in double outline of design transferred on lino 63
— cutting tools 61, awl-like handles and 4 or 5 pen-point cutting blades of varying widths 61 (most popular: the one that makes a quarter of an inch trench) 61
— electric iron, to iron cloth just before printing (hot takes ink better) 62
— flannel blanket for top padding 62
— ink, can of 57, printer’s ink, black 61
— linoleum, Battleship, scrap (9” x 12”) 57, 11” x 13” p. 67
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Textile Surface Design and Costume
(As Block Printing on cloth, as above)

END of Cole

ART for DAILY LIVING

NICHOLAS, MAWHOOD, TRILLING 1937

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— bookbinding 38

Clay and Modeling 6
— pottery 38

Cutting 3

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— pencil, soft for use for blackening back of design for transferring it 163
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END of Nicholas, Mawhood, Trilling

ART for DAILY LIVING (Cont.)

Ziegfeld and Smith 1944

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Drawing, Sketching, Painting
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END of Ziegfeld and Smith

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WINSLOW 1939/49

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WHITFORD 1929/37

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- community rug V 470
- doll cap (crocheted) V 471
- doll clothes IA/R 467
- plain weaving V 471
- (pot) holders IA/r 467
- room chart about wool as community problem V 471
- rugs PC 370
- rugs for playhouse IA/R 467
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- small articles on cardboard looms V 470
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CREATIVE SELF EXPRESSION

HARTMAN/SHUMAKER 1932

Basketry
- reeds mentioned (basketry assumed but not specified) (Byrne 36)

Bookmaking/Booklets/Portfolios
- end sheets for a book (House 34)
- magazine, printing of, and illustration with their own wood blocks (Cane 46)
- printing of cover for school magazine (House 34)

Carving and Sculpture
- animal-like forms in various materials (toys or sculptures) (Correthers 26)

Clay, Modeling
- animal and human figures (Levin 27-29)
- dishes (Levin 27-29)
- groups of figures (Levin 27-29)
- pottery, including coil method (Levin 27-29)
- tiles (Levin 27-29)

Construction
- arabesque decorations (Ericson 60)
- arches (Ericson 60)
- bridge spans (Ericson 60)
- domes (Ericson 60)
- rose windows (Ericson 60)

Drawing and Coloring
- materials mentioned; activity assumed— crayons (Ferm 36; Cane 44) and pencils (Ferm 36)

Frescos
- decorating the school halls and rooms with frescos—doing all of the work including cleaning the walls, designing and painting the frescoes (Naumburg 50-51)

Handicrafts
(Under bulleted items)
- Leather Work
  - materials and equipment mentioned; activity assumed (Correthers 25)
- Metal Work
  - materials only mentioned (Correthers 25)
- Toymaking
  - animal-like forms in various materials (toys or sculptures) (Correthers 26)
  - doll-like figures, cloth, stuffed (Correthers 25)
- Wood Work
  - materials and equipment mentioned; activity assumed (Correthers 25)

Illustration
- only of own books, under printmaking

Industrial Arts
- activities relating to history of printing processes (House 34)

Murals
- decorated rooms, mural painting plus the workman side of it—scraping, filling, and ordinary painting (Cane 46)

Painting
- painting, mentioned by many authors (Steele 54, etc.)
- stage scenery (painting of) (Steele 54)

Postermaking
- poster for school program or play, linoprinted (House 34)

Printmaking
- monotype prints (Correthers 26)
- Block Printing
  - bookplates, for library (House 34), bookplates, for own use (House 34)
  - Christmas (cards) (House 34)
  - cover for school magazine (House 34)
  - end sheets for a book (House 34)
  - illustration of magazine with own woodblocks (Cane 46)
  - linoleum block prints (Correthers 26)
  - magazine, woodblock printing of (Cane 46); program of play (House 34);
  - poster for school program or play (House 34)
  - printing a magazine illustrated with own wood blocks (Cane 46)
  - woodcut prints (Correthers 26)
- Stenciling
  - decorations to add color to costumes (Steele 54)

Puppetry, Stage, Pageantry
— costumes (Cane 46; Steele 54)
— festivals, production of (Ericson 59-64?)
— plays, production of (Cane 46; Steele 54; Ericson 60)
— props (Ericson 60)
— scenery (Cane 46; Steele 54)
— stage settings (painted) (Ericson 60)

School Decoration
— decorating lockers and doors (Cane 46)
— decorating rooms with frescos—including
  cleaning the walls, designing and painting
  the frescoes (Naumburg 50-51)
— decorating rooms, with mural painting, plus
  scraping, filling, and ordinary painting of
  walls in preparation (Cane 46)
— painting screens (Cane 46)

Textile—Surface Design and Costume
— costumes for plays (Cane 46; Steele 54)
— doll-like figures of stuffed cloth (Correthers 25)

Weaving
— weaving or basketry with reed (Ferm 36) or
  yarn (Ferm 36)

END of Hartman/Shumaker

CREATIVE SELF EXPRESSION (Cont.)

MATHIAS 1932

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END of Mathias

Art for DAILY LIVING

NICHOLAS, MAWHOOD, TRILLING 1937

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ART For DAILY LIVING (Cont.)

ZIEGFELD and SMITH 1944

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WINSLOW 1939/49

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ART for SCHOOL ART'S SAKE

TODD and GALE 1933

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ART For SCHOOL ART'S SAKE (Cont.)

HORNE 1941

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